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British Museum. Dept. of Prints & drawings

CATALOGUE OF

PRINTS AND DRAWINGS

IN THE

BRITISH MUSEUM

DIVISION I.

POLITICAL AND PERSONAL SATIRES

VOL. IV.—A.D. 1761 TO *c.* A.D. 1770

PREPARED BY

FREDERIC GEORGE STEPHENS

AND CONTAINING MANY DESCRIPTIONS BY

EDWARD HAWKINS

LATE KEEPER OF THE ANTIQUITIES, F.R.S.

5413
26/9/90

(No. 3805 TO No. 4838)

PRINTED BY ORDER OF THE TRUSTEES

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PREFACE.

IN the Preface to the third volume of this Catalogue will be found a few notes on the history of the work, describing the occasion of its preparation by order of the Trustees of the British Museum, and the origin and enlargement of that vast gathering of satirical prints which it enumerates and elucidates. These notes mention the fact that, while historians and other writers had admitted the value of the satires, they united in deploring the utter absence of facilities for the use of such curious and wealthy records of the men, acts, and manners of the past.

Originally deposited in the Library of Printed Books, these satirical drawings and engravings were, many years ago, brought into one body and deposited with the then newly created Department of Prints and Drawings, which had been formed in order to receive such examples. The gathering rapidly increased in numbers and value, and grew with the growth of the department which received them. In neither section of the British Museum was there, however, any catalogue of these works; therefore, in the absence of such a key to the matter they contain, and in consequence of the very frequent absence from them of dates and even artists' names, it was impossible to arrange the satires so

that they might become useful to students. No book of a comprehensive and exact nature dealt with English satirical prints and drawings, although some popular texts, essays, and explanations had been published within the last twenty-five years. The better instances among these owed much to the valuable elucidatory notes collected by the late Mr. Edward Hawkins, Keeper of the Antiquities in the British Museum, in reference to his own large gathering of satirical prints.

Every publication of the class was more or less indebted to this distinguished collector's studies in effecting the arrangement of the examples themselves in a chronological order. But even Mr. Hawkins had been compelled by circumstances such as will be easily appreciated by those who gather relics of past generations, to adopt a mode of disposing his treasures, which, although strictly and intelligently chronological, was by no means the best suited to the needs of historical and other inquirers. With few and obvious exceptions, Mr. Hawkins grouped his satirical works, not according to the dates of the events which evoked them, but in the order of the publication of the prints. It will be readily seen that, by placing the satires in the first mentioned order, it was made possible for students to search the catalogue with reasonable certainty of finding whatever it may contain suited to the wants of each inquirer. By adopting the second named method of classification, students were, in numerous instances, required to know something of the history of the engravings as such ere the catalogue became useful. Such knowledge was possessed by collectors of satirical prints, but by them only, and demanded special attainments. To compel historians, illustrators of the history of opinion, and delineators of men and manners, as well as those who seek information on minute points of national and personal affairs, to master the records of the publication of satires would have been as unreasonable as it was unnecessary. The former mode of grouping the examples has

therefore been adopted, and Mr. Hawkins's memoranda are here incorporated with a much larger mass of material according to the dates of the events to which the satires refer. In this disposition of the entries is a general key to the multitude of satires thus brought to use. Pending the preparation of an Index of proper Names, knowledge of the above facts will be invaluable to those who consult the Satirical Prints and Drawings in the British Museum, and the catalogue thereof. By way of example let the reader turn to "The Statue", No. 4141 in this volume, an entry which describes a print the publication-line of which states it was "Publish^{d} April 21st 1766". As the satire refers to the repeal of the American Stamp Act, it is here grouped with others on the same subject, and all are dated March 18, 1766, when that portentous political event occurred. On this point see below in the "Introduction," where the matter is fully explained.

To proceed with the history of the collection here described, it is needful to state that on the death of Mr. Hawkins, May 22, 1867, the Trustees of the British Museum bought the whole of his gatherings and the notes of their distinguished officer, and caused the former to be incorporated with the examples previously in the Museum, thus forming that which is by far the largest aggregate of such works in this country, and probably in the world. Mr. Hawkins's descriptions, intended to accompany his own satires, omitted notices of examples belonging to the Trustees, and, not being written for publication, needed revision before they could be given to the world. Mr. Frederic George Stephens was, in 1868, appointed to revise these descriptions for the press and, afterwards, he was instructed to incorporate similar descriptions of the satires which were in the Print Room and Library before the receipt of the Hawkins Collection, or had been acquired since that event.

The latter arrangement was made in conformity with a recommendation which I, with the support of the late Principal

Librarian and Secretary, made to the Trustees. The Trustees were pleased to accede to the suggestions of their officers. This was in 1869. Since that time Mr. Stephens has devoted himself to the tasks of completion and revision. The first three volumes of the Catalogue, comprising his and Mr. Hawkins's researches, were published in 1870, 1873, and 1877 respectively. The Catalogue, so far as it now extends, has been made as complete as possible. In the first and second volumes details of elucidatory matter were frequently quoted at length; in the third volume such quotations were, to a large extent, restricted, and additional references to texts containing such details accompanied the quotations which were admitted. In the fourth volume this practice of abbreviation has been stringent, and references largely substituted for quotations. In future volumes it is proposed to exclude quotations, and commensurately reduce the number of references. Apart from these matters, the only change made in the current (fourth) volume, is the grouping of copies of satires with their originals, and without numbers.

Mr. Hawkins's notes were necessarily adopted as the basis of the work, but the very much larger portion of the whole catalogue is due to Mr. Stephens, by whom Mr. Hawkins's materials have been thoroughly tested; all the entries have been incorporated and systematically arranged by the former, whose introductions, analyses, essays, and explanations accompany the volumes severally, and describe the plan of the Catalogue and the nature of the satires.

The Analyses will serve as keys to the larger groups of satires in each of the volumes; their usefulness will be apparent to the inquirer who employs them in researches.

GEORGE WILLIAM REID,
Keeper of the Prints.

BRITISH MUSEUM,
March, 1883.

INTRODUCTION.

IT is necessary to repeat here so much of the "Introduction" to the third volume of this Catalogue—which, like those preceding it, was prepared by myself—as describes the nature, scope, and mode of dealing with the materials of the entire work, incorporating new remarks as the new circumstances may require. It is likewise desirable to give a general account of the subject in view. The analysis of the contents of this volume will be useful to students. Analyses of the first and second volumes will be found in the "Introduction" to the latter portion of this Catalogue. An analysis of the third volume is included in the "Introduction" which accompanies the first part of the same volume. The first volume comprises matter extending from 1320, the earliest date, to April 11, 1689, Nos. 1 to 1235. The second volume deals with satires dated from June, 1689, to 1733, Nos. 1236 to 2015. For the convenience of students the third volume is divided into two parts; the first part relates to subjects dated from March 28, 1734, to *c.* 1750, Nos. 2016 to 3116; the second part embraces designs relating to events which occurred between 1751 to *c.* 1760, Nos. 3117 to 3804. The fourth volume is in one part, and continues the description and elucidation of satires relating to the years between 1760 and 1770, *i.e.* from January, 1761, to *c.* 1770, Nos. 3805 to 4838; in all 1033 entries are comprised in this volume, but a considerably larger number of prints is included than this total declares, because, for the first time in the arrangement of the Catalogue, copies of the several satires which have been reproduced are described sequentially to their originals, but without independent numbers. Those who use this Catalogue will please to take note of this alteration in its arrangement.

This Catalogue comprises descriptions, historical and biographical

illustrations, measurements, and other details of satirical prints and drawings in the British Museum. Most of the entries refer to works in charge of the Department of Prints and Drawings; a considerable number of examples pertain to the Department of Printed Books; these are distinguished by the press-marks of the Library being placed at the end of each entry. When impressions have been found in both these departments, the press-marks of the latter are included in the texts of the entries. Entries without press-marks refer to works in the Print Room.

The entries are arranged in chronological order; the date of the earliest important event directly illustrated by each print or drawing is adopted for the entry describing it. When the subject of a print or drawing is comprehensive rather than closely definable in chronology, the satire is catalogued with the date of the first production, which is not necessarily that of the publication of the work, for publication often occurred long after the production of a satire, generally with a greater or less interval of time posterior to the event to which its existence is due. When the date of production has not been ascertained, that of publication is employed.

References are given in the text of many entries to other illustrations of events which, having happened at later dates than those which determined the positions of the entries, would not be otherwise connected with them in this Catalogue. Cross-references complete this arrangement. These cross-references, when numerous enough to render the practice desirable for the sake of brevity and compactness, are generally, on the one hand, grouped in a single entry; and, on the other hand, each instance is associated with its proper group of references. Clear illustrations of this subject will be found in "Gisbal, Lord of Hebron", No. 3848, which occupies the central point of the system of cross-references concerned with the alleged position of the Earl of Bute and the Princess of Wales. "Lord Chief Justice Jeffries", No. 4440, has a similar place with regard to satires which deal with the popular opinion of Lord Mansfield as the opponent of John Wilkes, and an enemy to the Liberty of the Press. "We are all Come", No. 3858, does duty in a similar manner for the satires on the supposed immeasurable influx of Scotchmen to England under the patronage of Lord Bute. "The Scotch Hurdy Gurdy", No. 3847, is a parallel entry with regard to the authorship of satirical designs by the first Marquis Townshend, which was alluded to in the third volume; examples to the same effect are partly enumerated under the "The 2 H. H.'s", No. 3342, in that portion of the Catalogue. The reader may thus conveniently have at one view the whole of the matter which concerns a particular person or event. Owing to the comparatively large number of satires referring to the principal occurrences of the period

embraced by this volume—satires amounting to scores in many groups—it was inexpedient to adopt the system in question in some of the more important categories of prints. To do so would have defeated the object in view.

One instance appears in this volume, analogous to those noticed in the "Introductions" to its forerunners, of satirical prints adapted to second services, and made effective with regard to circumstances which happened after the events that primarily evoked them had been forgotten. The new instance is "*The Stature*", No. 4000. Of this sort of revivification the most curious example is furnished by "To the Glory of the R^t^ Hon^ble^ S^r^ Robert Walpole", No. 1842; this design, falling into the hands of that statesman's enemies, was converted from a laudatory to a satirical testimony; compare No. 1842 with No. 2500, which bears the same title, but, like an arrow re-discharged against its maker, effects a purpose contrary to its original one. Hogarth converted the copper-plate on which he had engraved "Enthusiasm Delineated", No. 2425, into the satire styled "Credulity, Superstition and Fanaticism", No. 1785, as described in both those entries. The same artist adapted much of the work on his own plate after the portrait of himself which is in the National Gallery, and not a satire, into the satirical likeness of Charles Churchill as a bear, which is described under "The Bruiser", No. 4084. This was a new design, not an older design converted to a purpose contrary to its original object.

An example exists of the re-appearance of a design retaining its original purport with the same title on successive issues of differing versions. This example is only inferior in curiousness to that afforded by "The Destruction of the Spanish Armada", No. 41, and its sequels, Nos. 42, 43, 44, 45, 46, and 47, all of which are dated 1588. This design was re-issued in 1689 as the "Papists Powder-Treason", No. 1223, and again in 1740, as "Spayne and Rome defeated", No. 2456. Another instance is afforded by "Paye qui Tombe", Nos. 1337 and 2790. The additional example above referred to is a satire on the Highland Scotch, described in the third volume of this Catalogue as "Sawney", &c., No. 2678; in the fourth volume with the same designation, and as No. 3988; in the fifth volume, under the date 1779, and with a number which cannot yet be quoted. The people, discontented with the predominance of Lord Bute and his party, in 1762 seized with joy the probably not ill-founded satire of No. 2678, which was published in 1745, and twice re-engraved in that year. The "Scotch" were in 1779 hardly less detested than of yore by the English lower orders and inferior middle class, although more than a generation had passed away since "Sawney" in an ignominious attitude, and with a fiercely satirical intention to damage a political opponent, and a Scotchman, was described as

"occupying two Places in one Public Office", see No. 3988. It was considered desirable to publish, and, at considerable intervals, republish satirical portraits of a person who was distinguished only by the eccentricity of his manners and dress; see "Le Chevalier Michel Descazeaux du Halley" No. 2852, which is dated 1746; "The Chevalier Du Halley", No. 3092, dated 1750; and "The Chevalier", No. 3800, which is dated *c.* 1760, and therefore belongs to the period of the fourth volume of the Catalogue. These portraits are nearly identical.

Whenever a plate or block was employed to illustrate successive publications of satirical books, and those works have been found in the British Museum, the facts are stated with the description of the original impression.

The mode of arranging the titles of the entries severally in this Catalogue should be noted. Whenever a title of explanatory character is borne by the work in question, it is quoted. If this title is placed within the engraved margin of the print, and is thus inseparable from it, it is given between inverted commas, as the title of the entry, see "Frontispiece to Artist's Catalogue", No. 3808, third instance, p. 5; and the before-mentioned "Gisbal, Lord of Hebron", No. 3848. When the title is imperfectly descriptive, a second title is added, without inverted commas, as in "A Brush for the Sign-Painters", No. 3841, where "A Satire on Hogarth and the Sign-Painters' Exhibition" is an addition. In some cases, where no title occurs on the print, or in immediate connection with it, a designation is given by which it may be known, and this designation is generally more or less descriptive, as in "The Earl of Jersey and Miss Ford", No. 3806, and an indication is placed after the same, as in this instance, of which the title is followed by a note within brackets, that the anonymous print is "The Frontispiece to "A Letter from Miss F——d", or a note without brackets indicates that the addition is merely explanatory of a previous sufficient title, as in "The Fox and Goose" (a not uncommon denomination), No. 3822, to which the names of the persons satirized under these names, being Mr. Fox and the Duke of Newcastle, are added. Titles which, in the originals, comprise rebusses, include, within brackets, the names of the objects delineated, as in "Smoak the (Boot)", No. 3827, where a boot, the satirical rebus for the title of the Earl of Bute, is delineated on the engraved plate; see likewise "An Answer to Smoak the (Boot)", No. 3828. Where a sufficient title occurs beyond the engraved margin of the print it is given

without inverted commas, as in "The Brewers Charity", No. 3805.

With regard to Hogarth's designs, it was necessary to adopt a definite mode in the use of titles to the entries describing those works. Their popularity has always been so great that numerous copies of them were, as many pages of this Catalogue testify, produced. Even these pages cannot exhaust the list of such examples. The collection of "Hogarths" in the British Museum is incomparably the largest and most select in existence; the same may be said for the copies, piratical as well as legitimate, which abound in the national depository. But, with regard to the copies, even the Print Room and the Library do not contain all the English examples. But one or two French versions are to be found in Bloomsbury, and by no means all the German and Italian categories of this class. The publishers of the United States have not omitted to produce copies of Hogarth's prints, not one of which are described in this Catalogue. In fact, it may be said that every nation which has attained civilization continues to produce such copies. In a very large number of cases these copies bear names differing from those Hogarth gave, and, even when that designer's titles were adopted, variations from them, which it was indispensable to notice in this Catalogue, occur in the greater number of instances. Thus, the titles of the prints grouped in this volume under the common heading "The Frontispiece to the Catalogue of Pictures exhibited in Spring Gardens", No. 3808, differ in details as well as *in toto;* the examples are sometimes titleless. Compare the designations given with the descriptions of the versions of the last-named entry, some of which bear the original Latin motto only. "Time smoking a Picture", No. 3836, is a noteworthy instance of the variations of the titles of well-known satires. No satire of Hogarth's has been more variously designated than the last, his final production, the very design during the making of which it was not untruly said that the pencil dropped from his hand. This conclusion of Hogarth's labours is the satire here described as "The Bathos", No. 4106, which is, however, variously known as "Tail Piece" and "Finis". Such diversity of designations being the rule in describing Hogarth's satires, it was plainly necessary to adopt for this Catalogue a proper title to each design, and attach it to all versions of the same print. This proper title, which is generally that applied by the artist to his work, is employed here, notwithstanding the particular print in question may bear another name; for example, all the versions of "The Stage Coach" bear that designation, although some were published as "A Country Inn Yard", see No. 2888, and others were issued without titles, *e.g.*, Nos. 2885 and 2886. In the present volume the varying titles, and no titles, of "The Frontispiece to the Catalogue of Pictures", No. 3808, and "The

Bathos", No. 4106, are examples in point of the necessity for adopting uniform headings for descriptions of Hogarth's satirical prints.

It was the more desirable to be heedful in the above-named respect because Hogarth's antagonists in satire and bitter political enemies actually borrowed from him, not only the general ideas of some of their rejoinders to his assaults, but repeated his very titles, and even endeavoured to make their counterblasts appear as sequences to his political prints. For examples of this ingenious mode of retaliation, see "*the Times Pl.* 2", No. 3973, which is thus designated in order to make it seem as if it were the companion to "The Times Plate I", No. 3970, which is really Hogarth's famous, but, for him, unlucky defence of a Conservative policy, which happened to be that of Lord Bute and his party. It will be remembered that, although the title proper to No. 3970 indicated the author's intention to supply a sequel to that work, no such sequel was published until 1790, nearly thirty years after "Plate I", long after the death of Hogarth; see the history of No. 3970, and its genuine sequel, "The Times Plate II", No. 3972, on p. 197 of this volume. "*the Times Pl.* 2", No. 3973, which was published in 1762, is therefore a supposititious sequel to Hogarth's then already published satire, and directed against him! In another manner, "*The Times pl :* 1st 1762", No. 3974, assails Hogarth under the title of his own print.

Paul Sandby and others played upon the names of Hogarth's satires, and vilified his designs in such works as "The Butifyer. A Touch upon *The Times* Plate I", No. 3971. This is an example of which, of course, the "Plate II." never appeared. "The Raree Show", No. 3975, was named "*a Political Contrast to the Print of the* Times *by* Wm Hogarth", and the fury of that artist's antagonists was by no means exhausted in the unmanly spite of C. Churchill's insult in reference to the victim's age, in the well-known "Epistle to William Hogarth", and his cowardly insinuations as to the chastity of Mrs. Hogarth. His foes thus played upon the painter's name, and abused his pictures. The sarcasms lavished on "Sigismunda", which is now in the National Gallery, and worthy of a noble place even there, had their origin in political hatred, and grew in wrathfulness because the artist, when getting old and after having served mankind and his country well, had succeeded the two Thornhills, his father-in-law and brother-in-law, in the office of Sergeant-Painter, or "pannel-painter", to the King; and, above all, because, in publishing "The Times Plate I", he had defied the "Heaven born Wilkes", as the painter sardonically called Churchill's "Virtuous friend", the future Chamberlain of London; see the head-line of No. 4084. Worse than this, Hogarth had, at least indirectly, defended the King, and apologized for Lord Bute. He had put Earl Temple in the background, and not overlooked George,

afterwards Marquis Townshend, the ablest satirical draughtsman of the period between the decadence of Hogarth and the development of Bunbury. The painter's greatest offence was the publication of that masterpiece of personal satire, the portrait of Wilkes with the pseudo Cap of Liberty, a design which is described here as "John Wilkes Esq^{r}.", No. 4050, and a satire so keen-edged, so faithful to the life, and so fine that friends and foes of the subject delighted in it; and, in after years, even Wilkes himself averred that he was "getting more like my portrait every day". Pseudo Wilkeses appeared at masquerades in the character of the "Heaven born" man, and were clad and posed themselves as Hogarth had delineated him; on this point, see "The Soho Masquerade Conference", No. 4375. Lastly, Hogarth was assailed by means of the group of prints including "A Sett of Blocks", No. 3916; "The Boot & the Blockhead", Nos. 3977, 3977*, and 3977**. All these works referred to "The five orders of Perriwigs", No. 3812. These are only portions of a numerous group of satires which are referred to below.

When they are given with the works described, the publication lines, and the names of artists and others those lines comprise, are printed in italics immediately after the titles of the entries, as in "The true British Ballance", No. 3807. When these particulars are otherwise derived they are stated in Roman type within brackets, as to which practice see "Scotch Collops", No. 3811. The dates which have determined the positions of the entries in this Catalogue are placed in italics and in brackets immediately after the publication lines; when these dates have not been sufficiently defined to associate the entries in which they occur with any particular events, and it was desirable to indicate that the entries belong to indefinite periods of time rather than to single years, they are distinguished, for example, as usual, thus, "*c.* 1770". In this volume a very considerable number of satirical prints are grouped under the date "*c.* 1770". This is due chiefly to the desirability of gathering in one place all those indefinitely dated satires which were associated with the Macaronies. The body of gentlemen designated by this "outlandish" name became notorious in 1764, see p. 713, and continued in vogue until 1773, and even later. It was thought right to embody all the general examples of this class, which were not otherwise distinguished, under the intermediate date *c.* 1770, and at the end of the present volume. A certain number of entries on the Macaronies occur before this body of the class; more will be found in the fifth volume of the Catalogue.

The mode of arranging the bodies of the entries severally should be understood by the reader; it is systematic, and, with very few

exceptions, obtains currency throughout the Catalogue. The body of each entry contains, 1, a statement of the nature of the satire, describing it as an engraving, etching, a mezzotint, woodcut, or drawing; 2, a general description of the design, followed by, 3, particular references to the more important elements, whether these are figures or accessories; 4, verses, or other inscriptions on, or accompanying the plate, these are quoted, if at all, *verbatim et literatim;* 5, historical, biographical, and other elucidations of the subject and its allusions; and, 6, the advertisement, when it has been discovered, announcing the publication of the satire in question, and other details which may have been ascertained of the history of the plate as such. Cross-references have generally been given at the end, although sometimes it was more convenient to incorporate them with the text, or add them as foot-notes. In the latter case incorporation or addition has been made according to circumstances. The reader who seeks historical information need not peruse the whole of such an entry as "The five orders of Perriwigs as they were worn at the late Coronation measured Architectonically", No. 3812, which describes, according to the above method, one of Hogarth's most famous, complicated, and wealthy designs. Nor need a student master all that is written on "Merit Rewarded", No. 3814, which deals with the so-called "Peoples' William" of 1761,[1] nor is it imperative on the inquirer for the histories of these plates themselves—still less need such a one study the complex histories of some of Hogarth's prints and the rejoinders they evoked—to do more than turn to those final paragraphs which describe the states of the work recognized by print-collectors, many of whom care little for the satire, meaning, allusions, or history of a design, although they prize dearly every variation in its execution. The definitions of the various states of such prints as Hogarth's "A Consultation of Physicians", No. 2299, and "The Enraged Musician", No. 2518, are of great value; upon knowledge of the differences between specimens of such states of the plates depends the power of estimating the commercial value of impressions offered for sale. In defining the states severally the large experience of the Keeper of the Prints, and the memoranda of Nichols and other authorities have been constantly employed. It is hoped that, with regard to the productions of the great English satirical and pathetic designer whose works are exhaustively described in the second, third and fourth volumes of this Catalogue, the definitions thus authoritatively arrived at will be found useful to collectors.

[1] The elder Pitt, before he was created Earl of Chatham, was likewise styled "Will of the People", see "A Satire on Lord Bute's Party", No. 3984.

This is not a catalogue of books containing satires, although it embraces a great number of descriptions of satirical prints which were prepared for books and are generally found in books.

Copies of prints, when the facts are known, appear in the order of publication, and, in the present volume at least, under the numbers of the entries describing the originals; re-publication of copies is invariably noted in the last paragraphs describing the works.

Measurements always occur at the ends of the entries. The first measurement given is the horizontal one, thus enabling the reader to determine if the works were prepared "landscape-wise", or "upright".

A very large number of books, newspapers, and tracts in the Library of the British Museum have been examined to obtain explanations and illustrations of the satires, some hundreds of which, apart from those Mr. Hawkins had collected, were presented to his successor with few or no indications of their subjects. Many are not even dated. It is believed that in all their details, and with scarcely any exceptions, the meanings and histories of these works have been completely expounded. Renewed examination of the grounds for accepted explanations of well-known satires have been undertaken with, in some cases, useful results. Examples of the profitableness of examining books, newspapers, and tracts for the above-named purpose occur throughout the entries respecting Hogarth; designs which, more than any other engraved satires, had been studied by successive generations of men. Such studies had been undertaken by foreigners as well as by Englishmen. French and Italian writers ardently testified their admiration by endeavouring to add to the accumulations of the artist's countrymen, and many Germans had not only persuaded themselves that some critics and commentators of their Fatherland—G. C. Lichtenberg to wit—had thrown new light on Hogarth and his works, but they had very nearly induced the less-informed among our countrymen to accept these peculiar claims. The sources of all the elucidations attempted by foreigners were, of course, English. Scarcely anything of an appreciable value in the historical portion of this subject has been added by continental writers to the notices of English contemporary annotators on Hogarth. M. Rouquet, the painter's friend, did indeed afford new matter of the nature in question, but this ingenious and sympathizing Frenchman derived almost all he knew from the artist himself. Creditable as some of the foreign commentators' labours were to those who undertook them, it is certain that the results were more honourable to Hogarth than to their

authors. Notwithstanding all that had been effected by the commentators, the most fortunate of whom were Messrs. Nichols and Steevens, compilers of "The Genuine Works of W. Hogarth", the lapse of time and countless changes of manners had obscured much of the materials and not a little of the true motives of his satires. Hogarth's contemporaries had, naturally enough, neglected to expound numerous allusions concerning their own time, which must have seemed unlikely to be forgotten by, and become obscure to their inheritors,—ourselves and our descendants.

Examination of tracts and newspapers of the last century became necessary to supply keys to those allusions which, although patent to older commentators, had already passed beyond our ken, and unfortunately abound in the works of Hogarth, exceed in the less comprehensive productions of Paul Sandby and the Marquis Townshend, and totally obscure many of the artistic *jeux d'esprit* of less renowned satirists and draughtsmen. It often happens that the shrewder the satire the less obvious was its purport, and yet, by means of such contemporary evidence as it was difficult, but not impossible, to collect, even these evanescent lights and shadows of our forefathers' movements, passions, and opinions, have seldom proved beyond recall. A very fortunate example of what research could effect is cited on p. xv. of the third volume of this Catalogue, with regard to the explanation of the meaning of "Quackery Unmask'd", No. 3019, page xvii. of the same volume attests the bringing new light on the masterpiece of Hogarth himself, to wit, "A Harlot's Progress", by collating those marvellous designs with the plagiaries, piracies, and copies which attended, and even preceded their publication, and that of the cognate "Rake's Progress". The more we know about these satires the more highly we appreciate them, the more instructive they become, and the clearer is their character. Thus, at last, it is almost possible to live in the times to which they belong, and renew the vital warmth which originated them.

The fourth volume of this Catalogue is not less rich than its forerunners in respect to the profitableness of inquiries such as have been made without stint of time and labour for this occasion. The incomparable facilities afforded by the British Museum for such studies as these have been employed to the utmost, and thousands of newspapers and magazines diligently examined. The volume now before the reader affords curious and valuable examples of the profitableness alluded to, but, owing to that greater familiarity which nearness in time ensures to us, these later examples are probably less striking, if not less frequent than previous ones. Among the fortunate examples is "The Scotch Ovation", No. 3817, a print so popular that two copies of it were published, one of which was doubtless a piracy. Here every allusion has been

revived, while even the names of the actors in the disturbance to which it refers have been secured. Some of these names live in "The Rosciad" of C. Churchill, the "Memoirs of the Reign of King George the Third" by Walpole, in "Rodondo" and "The Gymnasiad", satirical poems of that day. The innuendoes of Lord Townshend's print "The Curtain", No. 3824, were only to be understood by literary research. Much has been added to our knowledge of that extraordinary freak of Bonnel Thornton's and Hogarth's, the Sign Painters' Exhibition, see "A Brush for the Sign Painters", No. 3841, and "A Sign", &c., No. 3842. By collation and comparison of prints with literary records and memoranda of the day, it has been found practicable to elucidate with something like safety and correctness a large proportion of the allusions in the etched sallies of the Marquis Townshend, whose works, while overlapping in time the later productions of Hogarth and the early ones of Bunbury, very happily and aptly filled the brief interval between the careers of those masters in satire. It was doubtless due to the obscurity into which the subjects of Lord Townshend's designs had lapsed, rather than to defect of merit in them, that his name had passed almost out of sight on the roll of English satirical draughtsmen. How distinguished that name was formerly will be seen by those who turn to "The Scotch Hurdy Gurdy", No. 3847, pp. 56 and 57,[1] and consult the texts that entry indicates. In the same entry, p. 56, is a list of satirical prints ascribed to the Marquis Townshend. Henry Angelo, see the note below, asserted that certain other satires, not noticed in this volume of the Catalogue, are due to the noble sketcher of character. Two entries here following deal with as many drawings which may fairly be said to be autographs of his, see "The Boot and Blockhead (A.)", No. 3976, and "The Secret Councel of the Heads (A.)", No. 4217. They are probably all that remain of a host of studies.

Farther to illustrate the value of literary research and the extent to which that practice has been employed for this Catalogue, it may be well to point out that all the prints of M. Darly's well-known little volumes, "A Political and Satirical History", see "The Scotch Hurdy Gurdy", as above, although they are more than one hundred in number, have been explained and illustrated by this means, and thus the usefulness of the present and the immediately preceding volumes of the Catalogue has been enhanced. The "History" forms a very lively, graphic record of one of the most important

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[1] In addition to the above, and "The 2 H, H,'s", No. 3342, see "Reminiscences of Henry Angelo", 1830, p. 413 and p. 414, which describes a portrait of this caricaturist holding a portcrayon and wearing a sword, while beneath is the motto:—

"Arm'd at both points, unless you keep aloof,
With sword and pencil he can take you off."

periods in the long career of the great Earl of Chatham, as well as the whole of Lord Bute's short tenure of power. No one had ventured to deal with "A Political and Satirical History" as a whole until the present writer, backed by the resources of the British Museum, and, necessarily familiar with the satirical art of the time, found it easy to arrange its elements in just chronological order, and so deal with them that, among their multifarious allusions and strokes of satire, few points remain unexplained. As with the engravings of Hogarth, so with the six score etchings of Darly, and the once renowned sketches of Lord Townshend, not much is yet to be done in completing our knowledge of those works.[1]

Some very striking instances of success in searching for complete explanations of prints presented without clues, may be noticed here. "Rob-Thief; or the Pilferers in Masquerade", No. 4215, represents the Duke of Bedford picking a pocket of the sleeping Britannia: another person, probably Lord Bute, takes from the duke's pocket a snuff-box, of which the Earl of Chatham eagerly claims half. The French Ambassador, the often satirized Duc de Nivernois, cries out that his king was lost, and offers a reward of fifty guineas to the person who should restore that treasure to the owner. The print in question was found to have been taken from "The Oxford Magazine" of 1768, but reference to the text gave a weak clue by way of an explanation of the design. Nevertheless, research among newspapers of the time supplied all that was wanted in an announcement in "The Public Advertiser" of Oct. 17, 1768, that, at a masquerade at the Opera House, the Duke of Bedford had lost a "large round Papier Machie Snuff-Box", having on "the top of the Lid a Minature Picture of the present King of France, something larger than a Crown Piece"; for this article a reward of fifty guineas was offered. "The Gentleman's Magazine" of a later date, informed its readers that the snuff-box had been recovered by its owner. These clues were complete, and the design was thus entirely explained. The likeness of the Duke of Bedford to the pilferer of the satirist draughtsman was attested by Gainsborough's portrait of his Grace engraved as a frontispiece to vol. i. of his "Correspondence", a picture from Woburn which was in the Royal Academy Exhibition, 1882, and is one of the artist's choicest works. How eagerly the satirical artists of that day seized passing events as vehicles of scandal has been shown by a thousand instances, and the practice attests the need for research of the nature in question. Identification of the likeness of the duke as described above was helpful when the same face and figure appeared in other prints. It is conceivable

[1] See pp. xv. and xvi. of the Introduction to the third volume of this Catalogue.

how readily the satirical artist grasped the fact that the chief negotiator of the abhorred Peace of Paris possessed a portrait of the French King set with diamonds on the lid of his snuff-box.

No print yet catalogued demanded so much time in the search for clues and explanations as the first of a group of similar satires on the proceedings of the founders of the Royal Academy. This example is No. 4216, entitled "The Usurping Professer in the Chair", and, in this Catalogue it is, not without reserve, dated "Oct. 18, 1768?" Journals, magazines, memoirs, and other publications of the day were ransacked for notices of the details of this design. To a large extent these inquiries, which comprehend the archives of the Royal Academy itself, and supplemented the researches undertaken by the diligent and acrid spirit of John Pye, the famous engraver, a vigorous assailant of the artistic body, were insufficient, and the explanations of this work and its companion satires are admitted to be, if in the main correct, not beyond challenge as to certain details and the names of persons represented. Several names which are here conjecturally attached to the figures in "The Secret Councel of the Heads", No. 4218, and "A Scene of a Pantamime Entertainment", No. 4220, may be subject to revision; other names need to be supplied to figures of persons not yet identified.[1]

A more fortunate example of success in researches occurs on p. 483 of this volume, where the sarcastic portrait of Lord Bute's follower Sir Fletcher Norton, afterwards Lord Grantley, and a much-hated opponent of the "Liberal party" of his time, is in question, and his sobriquet of "Councellor Double-Fee" is preserved in the title of No. 4238, in addition to that designation of "Sir Bull-Face" which his foes delighted to apply to him. This page, in a reference to Sir N. W. Wraxall's "Posthumous Memoirs", a passage which is too long for quotation here, gives a very remarkable satirical illustration. Again, "The Gentleman's Magazine" for 1764, supplied a curious instance of opinion as to Sir Fletcher's demerits, and one of Walpole's letters to Lord Hertford is used to show how apt was the name of bull-dog to the Solicitor-General. A still more curious example of the same nature will be found in No. 4283, "Female Intrepidity, or the Battle of the Belles", a print which illustrates the rage of the contest for the mock crown of Bath in 1769. "A most violent combustion" attended this contest: the ladies who had votes fought, tore each other's coiffure and clothing, and secrets or alleged secrets, affecting the good names of

[1] In addition to the matter indicated in the above-named entries, the readers who inquire further into the history and subjects of the prints in question are directed to a note on p. xxiii of E. Edwards' "Anecdotes of Painters", 1808, which refers to prints satirizing the promoters of an Academy of the Fine Arts in 1753, *i. e.* much earlier than the date given to Nos. 4216, 4218, and 4220.

more than one of the combatants, were uttered in open day. Three magazines, verses ascribed to Garrick, and the published letters of Mrs. Harris to her son, the first Earl of Malmesbury, afforded a complete illustration of one of the most curious displays of the manners of the last century. Far more complex and curious are the details gathered, with numerous references to other, and some unquotable information in respect to the "Portrait of Samuel Derrick", No. 4282. Derrick was the Master of the Ceremonies at Bath whose office, when death made it vacant, was the object of the beforementioned "Battle of the Belles". He was a man of note in his day, a writer, translator of classic works, and the successor of Beau Nash in the "Throne of Bath". The entry which bears his name associates this worthy with some of the more important actors in the drama of that period, and among these includes Dr. Johnson, Boswell, "Kitty" Fisher, Lord Chesterfield, Arthur Murphy, "Sir" John Hill, and "Peter Paragraph", *i.e.* George Faulkner, the bookseller of Dublin, who incurred the wrath of S. Foote and was bitterly mocked by the famous mimic. Faulkner was the father of "Miss Faulkner", who is mentioned in "Mrs. D—s—n", No. 4355, which is an account of the same person [1] in her capacity of *cher amie* to Lord Halifax, one of the Secretaries of State who signed the "general warrant" against Wilkes, and paid the penalty for so doing whenever a satirical artist "came within range of him."

A considerable number of the satires described in this volume are directed against the intimacy of Lord Bute with members of the royal family, especially the King's mother, the much-abused Princess of Wales. To illustrate these satires recourse has been had to the popular literature of the time, the satiric verses, essays, letters, and other documents which were issued in prodigious numbers during the first three years of the period covered by the volume before the reader. The extra scurrility and even indecency of many of these texts have been hinted at in well-known books, as well as by modern authors. But the grossness of the texts exceeds common belief and could not be reproduced, although enough of the matter could rightly be appropriated in explaining those prints which are really complementary to the books. The prints are, it is fair to say, superior in spirit, and wittier than the texts, and, with few exceptions, not gross at all in the sense implied by the above reference. Scandalous and scurrilous as are most of the designs of this category they are seldom so foul as the texts. The poem called "Gisbal: An Hyperborean Song", a witty travesty of Macpherson's "Ossian", afforded much

[1] Her marriage name was Donaldson, see "The Town and Country Magazine", 1771, p. 234, col. 2.

light on some recondite incidents delineated in the numerous group of prints referred to. This now forgotten poem has a niche in Churchill's "Prophecy of Famine," a work which, as a satire, deserved to be ranked with the essays of Pope in the same line, and has an edge of hardly inferior keenness to that of the "Epistles," or the "Dunciad." The entries named "Gisbal, Lord of Hebron", No. 3848; "Gisbal's Preferment," No. 3849, and "Gisbal and Bathsheba", No. 3850, show the importance of reference to texts of this nature when the prints themselves supply little or no intimations of their own meaning and never exhaust the spirit of their satiric purposes. The numerous cross-references to No. 3848 attest the importance of the poem of "Gisbal."

The elaborate explanations already published with regard to Hogarth's "The Times Plate I", No. 3970, numerous as they are, had not exhausted the allusions and satiric hints of that momentous design. The text before the reader has been enriched with newly-recovered matter on this subject, and leaves very little to be done with it. This print gave force to, if it did not originate the quarrel of Hogarth and Wilkes; to it is due Churchill's ruthless "Epistle to William Hogarth," one of the most virulent personal satires in English verse, from the effect of which, it is said, the victim's courage could not redeem him. We need not believe it hastened the death of the artist, but nothing is more plain than that it wounded him profoundly. He took his revenge in drawing that renowned likeness, here numbered 4050, and entitled "John Wilkes Esq^{r}." This portrait deserves the place of honour in the closely-peopled gallery of English personal satires. Everything which led up to it, and, so far as the British Museum collection is concerned, every satirical print connected with it, will be found described in the entries enumerated in "The Times Plate I". Literary research has been exhausted on the minutest elements and allusions of this closely related cycle of works.

Among the more passionate episodes in the contest between Lord Bute and his *entourage*, and the Liberal party in the City of London, whose spokesmen were Earl Temple, Churchill, and Wilkes, was that *fracas* which attended the public procession of the former party, when an Address was presented to the King in support of the treaty of peace concluded with the French in 1763. This procession was calculated to excite the wrath of the populace, and challenge the satires of those who called themselves representatives of the people, that is, those who were looked on as the natural enemies of Lord Bute, and who omitted no opportunities for insulting him and his friends. The publication of satirical engravings was never omitted by this energetic party. On this occasion three prints, at least, were issued, and are here described under the titles

"An Exact representation of a certain wise Body", No. 4056; "The Elder Women of the City", No. 4057, and "The Extraordinary Address", No. 4058. The first-mentioned of these engravings is large and elaborate, and it comprises equestrian portraits of City worthies of the "Bute faction," men of renown in their day, a few of whom are not even yet forgotten, although the majority have passed into obscurity. Several of these persons were the objects of satire on other occasions, and are alluded to in former portions of this Catalogue. The three prints are important works of this class, and abound in humour and character. It was, therefore, necessary to explain them thoroughly by means of reference to journals, magazines, and other contemporary records of that disturbed and feverish time. By these means not only the names of all the chief actors in the procession have been discovered, but the points of the satiric allusions made to those persons by the shouting populace attending the procession have been explained. The entries describing the prints tell us why Sir Thomas Rawlinson did not "care a Fig" for the bawling crowd, why Sir James Hodges wore a crown of foolscap paper, with a quill-pen by way of a plume, and for what purpose the satirist put Sir Samuel Fludyer, an eminent clothier, on the back of a ram. Some of these personages had incurred a perilous immortality in the poems of Churchill, Fludyer, the "Dulman" of "The Ghost" of that trenchant satirist, and Mr. Paterson, see "The Elder Women", still occupy niches not only in this famous work, but in other parts of the Catalogue here put before the reader; see p. 289.

In the like manner literary research has elucidated "The Knights of Baythe", No. 4059, a print which is crowded with allusions to the election of an M.P. for Bath, in May, 1763, in which Bishop Warburton, "the double Gloucester" of other satires, and Ralph Allen, of Prior Park, memorable in the history of the development of the Post Office, and still famous as Pope's "humble Allen," were, with others, deeply concerned. William Pitt himself was by no means the least interested person among this numerous party. Nearly every individual represented in this bitter satire has been identified and named, and his trade or profession, and political proclivities indicated. "The Political Mouse-trap", No. 4067, is another important satirical print which owes the revival of its significance to literary researches of a close and complex kind. Its numerous personal and political allusions, its stringent and animated qualities are among the most curious of the vast body of materials for history furnished by this Catalogue.

With one exception, the most complex and difficult of all the satirical prints yet catalogued in these volumes is "Political Electricity", No. 4422. This extraordinary work is exceeded in com-

plexity, as well as in the richness of the matter with which it abounds by the more ancient print called "Magna Britannia divisa", No. 143, which is described, analyzed, and elucidated in the first volume of this Catalogue: only three impressions from the latter plate are known to exist, two of which are in the British Museum; the satire is believed to be the design of Dirk Stoop, and was probably engraved by him. "Political Electricity" differs from the older work in comprising separate designs, thirty-one in number, the greater proportion of which are connected by an electric wire, like a telegraph wire of modern use, which places the various subjects to which it is attached in occult relationship. "Magna Britannia divisa", on the other hand, exists as a representation of a long procession of figures, groups of spectators and others, having a purpose in common, and united in a sequence of actions with a single aim. It is doubtful whether the one or the other of those large and difficult satires received more attention than its fellow. Few elements of No. 143 remain obscure; No. 4422 has been explained and partially illustrated by historical notes on some of its more important features and the few covert allusions it contains. The design of No. 4422, which was advisedly styled a "Prophetical Print", contains a very remarkable reference to the then recent researches of Benjamin Franklin in electrical science, and, by means of the wire before alluded to, represents an electric telegraph analogous to that which has since revolutionized human communications. The wire is called "a tube" or "electrical chain", and is applied to signify the alleged communications of the French authorities with Lord Bute and his party, including the Prime Minister of the day, his Cabinet, and others. The "electric" influence terminates in that blood-shedding which occurred May 10, 1768, during the suppression of a popular commotion in St. George's Fields, which had for its object the release of John Wilkes from the King's Bench Prison. The intention of this elaborate satire is to declare that the French Court evoked electricity from the body of Lord Bute, which was conveyed through various media, including the King and his mother, and culminated in the shooting of William Allen the younger, and others, who thus became popular martyrs, and in whose persons, as well as in that of the incarcerated Wilkes, the liberties of the nation were alleged to have been wronged. Even a cursory examination of "Political Electricity", will attest the value of literary elucidations in respect to such works; a close study of the entry will show how much curious matter and what abundance of personal and characteristic anecdote this satire contains. The print is a very rare one and remained a mere puzzle until, with one trivial exception, a searching examination exhausted all its references. It was then found that most of the men of note in politics of the day, and some of those

women whose occult influence was alleged to be all-powerful, have parts in this extraordinary chain of satirical and minatory allusions. Franklin, Lord Bute, the Princess of Wales, the Duke of Grafton, "Nancy Parsons", the King, Mr. George Grenville, who was the "Stamper" of many designs, Lord North, Sir Fletcher Norton, Attorney-General De Grey, afterwards Lord Walsingham, Clive(?), Col. Barré, Lords Barrington and Weymouth, Messrs. Edmund Burke, Beckford, Wilkes, Horne (Tooke), Dyson, and Rigby, Earls Chatham and Temple, Sir William Blackstone, Lord Mansfield, and several pamphleteers and newspaper writers are among the personages represented in their proper forms and in the manner in which they lived.

In regard to the satirical designs of Hogarth, the illustration of which has occupied very numerous pens, so that it may have been expected that nothing remained unexplained, this Catalogue contains not only exhaustive descriptions, embodying all the elucidatory matter of previous writers, but not a few gaps in these accounts have been filled and complete notices have been supplied of every point and allusion in this great humorist's works of the class to which these entries are devoted. Of equal if not superior importance is the advantage which has accrued by means of the collation of this master's designs with those of his contemporaries, above all, those of his antagonists. Not the allusions themselves so much as the proper force, and, if the term be allowed, the vital heat of these examples have thus been conveyed to the student with renewed energy. Why Hogarth, in "The Bruiser", No. 4084, in order to introduce the satirical allusion to the resignation of Pitt, represented that statesman by means of his effigies on a tomb, and why the artist selected the tomb of Newton in Westminster Abbey as a type for this allusion, may be understood by those who remember that, like "Duke Humphrey's" in Old St. Paul's had been of yore, the philosopher's monument was, while the Abbey remained an open and much-used thoroughfare, probably the best-known tomb in London. The recumbent statue, which is pointing towards a scroll with a celestial globe above it, suited Hogarth well enough as a means of continuing the allusion he had already made in "The Times Plate I", No. 3970, with which the public were perfectly familiar. It represented Pitt with a millstone hanging about his neck inscribed with a bitter allusion to his pension of "£3,000 *per annum*". The millstone hangs above the head of the prostrate Pitt and reproduces the sphere in the monument of Newton. No. 4084, p. 321, contains references to comments in the journals of the time which attest the deep impression made by this print, a work which is by no means the finest of Hogarth's satires. The other Hogarth, "John Wilkes, Esq^r", No. 4050, indicates, by means of similar references, the pro-

digious popularity of that etching and gives a complete history of its production and effects; see the notes on pp. 278 and 279. In "Sawney below Stairs", No. 4048, the allusions to the pride of Lord Bute and his often alleged admiration for his own legs, have been made very obvious by the explanation of the actions of the demon who brings the mirror. Copious literary references on p. 3, with regard to "The Earl of Jersey and Miss Ford", No. 3806, may serve to bring these personages before the reader with unusual clearness. The last reference in this entry associates the subject with a print dated 1790, long after No. 3806 was forgotten, and thus shows how one satire has helped to expound another.

The discovery of the newspaper advertisements which often heralded the satirical prints was usually a laborious proceeding; success in this respect was, however, always valuable in fixing the dates of the satires. Such advertisements sometimes helped to explain the subjects of the prints, and, in respect to works so important as Hogarth's and Paul Sandby's, were invariably welcome additions to our knowledge of the artists themselves.

As might be expected, the satires here catalogued are of value in reflecting light on contemporary literature and the characteristics of men of note and dignity living at the time they were issued; the "Letters of Horace Walpole" are illustrated by this means in a very effective and interesting manner, which attests with force the surprising general fidelity of the letter-writer's narratives, and the exactitude of his impressions. A striking example of this nature is quoted on p. xvi. of the Introduction to the third volume of this Catalogue with regard to the etched likeness of the minister Duke of Newcastle, and Walpole's acrid delineation of his appearance at the funeral of George II. It would be impossible to offer more exact illustrations of many portions of "The Correspondence of William Pitt" than these engravings; for example, let the reader turn to the letter of Mr. Thomas Nuthall, Pitt's solicitor, as quoted in that work, and dated Nov. 12, 1761, wherein with glee he describes to Lady Chatham the reception of Lord Bute in the City on Lord Mayor's Day, a reception which epitomized in an intense form popular hatred of the King's minister and favourite:—"some knowing hand stepped up," Nuthall wrote, "and looking full at the idol (Bute), pronounced, with a fine, "hoarse, audible voice, '*by G-d, this is not Pitt*' (whom the spectators "had been led to expect) '*this is Bute, and be d—d to him.*' Upon "this, the tide took another turn; and the bruisers' lungs being "worn out, the shouts from the independent mobility were instantly "converted into hisses, accompanied by a few vulgar sayings, as "'*D—n all Scotch rogues!*' '*No Bute!*' '*No Newcastle Salmon!*' "'*Pitt for ever!*'" On this subject see "The Scotch Ovation", No. 3817; "The Boot & the Bruisers", No. 3818, and "A View of

Cheapside", No. 3819. It would be difficult to supply more incisive illustrations to Churchill's "Prophecy of Famine", one of the masterpieces of English poetic satire, a work which will live with our language, than are afforded by such prints as "Gisbal, Lord of Hebron", No. 3848, and others enumerated on pp. 59 and 60, which are appropriated to that engraving. Eminent among these prints are "We are all a comeing", No. 3823; "Gisbal and Bathsheba", No. 3850; "The Caledonian Voyage to Money-Land", No. 3856, and "The Caledonians Arrival", No. 3857. "The Grenville Papers"; the "Historical Memoirs" of Sir H. N. Wraxall; "The New Foundling Hospital for Wit"; "The Memoirs of the Reign of King George the Third", by Walpole; the "Diary" of Bubb Doddington; the "Correspondence of John, Fourth Duke of Bedford"; the "Correspondence of John Wilkes"; "Almon's 'Anecdotes'"; "George Selwyn and his Contemporaries"; "The Ghost", and other poems by C. Churchill; the voluminous literature concerning the "Essay on Woman" (see "The Political Mouse-Trap", No. 4067); "The Correspondence of the First Earl of Malmesbury", and, in fact, nearly all the memoirs, correspondence, and collections of *ana* of the period in question and several succeeding years are copiously, frequently, and brilliantly illustrated and elucidated by these prints, so that constant resource has been had to such publications in order to explain the innumerable personal, social, and political allusions of the subjects of this Catalogue.

Among the books which have been most often and profitably employed to reflect light on the more important prints here described, are two which possess transcendent importance. These books are the "Letters" of "The North Briton", and those of "Junius" himself. It is not too much to say that the passion of the discussions with which these famous works were concerned survives in the prints before us. Apart from their historical and biographical value, and their wealth of matter on the manners of the time, "Junius" and "The North Briton" are among the classics of our language. The flight of these splendid missiles of political controversy, like that of the polished and poisoned arrows and javelins of antiquity, caused wounds and left dreadful scars behind. Hardly less potent and injurious were the not always rude weapons of the satirical artists, whose arms supply the staple of the text of this Catalogue. On the other hand, some of the engraved satires are masterpieces of the finest edge. The prints and the two groups of "Letters" closely and faithfully illuminate each other in a thousand ways, so that the best illustrated editions of these works would be those which borrowed most copiously from the satirical prints and drawings in the British Museum. "The North Briton," No. XVII., owes its existence to "The Times Plate 1", No. 3970, and is neither more nor less than Wilkes's rejoinder to that

famous etched satire which had already made a decided point against the incisive "letters" of Churchill, Wilkes, and Lloyd, and represented a man wheeling away a barrow-load of rubbish consisting of "The North Briton" and its contemporary "The Monitor." The man is the Duke of Newcastle, who attempts to overthrow Lord Bute, see p. 189. On his part, Churchill published the "Epistle to W. Hogarth", and the painter, more furious than wise, retaliated with "The Bruiser".

Paul Sandby and others launched an avalanche of mockery and abuse on the head of Hogarth. On this point, see "A Sett of Blocks for Hogarth's Wiggs", No. 3916; "The Butifyer", No. 3971, and "*the Times Pl.* 2", No. 3973, which reviles Hogarth, and shows him in the pillory with the dog "Trump" squatting between his feet. "*The Times pl:* 1st 1762", No. 3974, is another sarcastic assault on Hogarth. "The Raree Show", No. 3975, gibbets the painter and Smollett, and shows the former daubing a sign-board, as if in allusion to the Sign-Painters' Exhibition, in which he was concerned with Bonnel Thornton, see "A Brush for the Sign-Painters", No. 3841, or as if sign-painting was Hogarth's vocation, the acme of his art. "The Bagshot Frolick", No. 3914, is only to be fully explained and its motives appreciated by means of "The North Briton" to which it more than once refers. No. 3914 was described as one of "Two Curious Caricaturas in the North Briton Stile", the other being "The Boot & the Block-head", No. 3977, where Hogarth and the Earl of Bute suffer together, and Churchill with a cart-whip is about to castigate both. Hogarth is therein represented as already cowed and senile, to which condition Churchill, ignorant of his fate by means of "The Bruiser", and Wilkes, not yet immortalized by "John Wilkes Esqr", fancied they had reduced their opponent. "The North Briton" has been used in this Catalogue to explain innumerable allusions of satirical prints, *e.g.*, see "The Roasted Exciseman", No. 4045, where "Florida Turf" is sarcastically named as a fuel supposed to be one of the valuable acquisitions of England in the tropics which had been secured by means of the Peace of Paris; see p. 271. This entry declares how several satirical periodicals were useful in expounding the complex designs with which it has to do. The burning of "The North Briton, No. XLV.", is the subject of the "Frontispiece to "The Court and City Medley", No. 4069, and that famous essay is indicated by a very great number of satirical prints named in this Catalogue.

As to the "Letters" of "Junius," the allusions to them in this Catalogue are countless. They include the trenchant addresses of the "*Nominis umbra*" to the Duke of Bedford (see "The Pe**e-Soup-Makers", No. 3882), the Duke of Grafton (see "Janus. (A)", No. 4233), Mr. Jeremiah Dyson, the "Mungo" of satire (see "Mungo",

No. 4267) ; and, among other subjects, that famous "Letter to the King", which was issued in "The Public Advertiser", Dec. 19, 1769. On the last, and as to a contemporary attempt to discover the "Author of Junius", see "Junius", No. 4314. The above, and the Lords Halifax, Weymouth, and Barrington, Secretaries of State, whom "Junius" assailed with characteristic vigour, are each and all condemned in these prints. For references to these and other persons mentioned in these satires and the epistles of the mysterious political writer see below, the section which names some of the more important individuals represented in these engravings. On "Junius", see "The Guy Faux of 1770", No. 4384.

In the former volumes of this Catalogue a large amount of matter was incorporated with the descriptions of the satires, and given *verbatim et literatim*, or in close abstracts, as the cases required; likewise were given countless references to elucidatory matter of a more generally accessible kind than that which was quoted, because the texts in question were more or less rare, if not, as often happened, unique. In the present volume the amount of quoted matter has been reduced to a minimum, or entirely eliminated. It was found indispensable to avoid quotations as much as possible. The great increase in the number of satires published within a given period compelled a decision to this effect, if the satirical prints and drawings were to be described within a short space of time, and by means of a few volumes. So rapid was the increase of satirical prints, that within the ten years covered by the present volume, a much greater number of such works were issued than came within the range of the third volume of the Catalogue, which dealt with the productions of twenty-six years. Comparison of the series of volumes now in existence attests the constantly increasing ratio of the number of satirical prints. As time advanced towards our own days, this ratio progressed far beyond any already dealt with, and the entries of a single year amount to several hundreds. When it was decided that the Catalogue should no longer be an exhaustive and complete account of the satires, and that it should be finished as quickly as practicable, it became unavoidable to reduce the elucidatory matter as much as possible, and abridge the descriptions of the prints. In future volumes this condensing process will be fully adopted. In the present volume some desirable elucidations and even quotations have been retained, and an enormous number of references to texts of all sorts will be found. Every page bears witness to the wealth of these records of the English people, their motives, passions, prejudices, and opinions. These references are usually made to texts which exist in most tolerably well furnished libraries, and even in such smaller collections of books as frequently exist in private

hands. Of course, as the subjects of the satires approach the history of the present century, they are much more widely and completely known than older examples. The less need was there —so far as the present generation is concerned—for exhaustive entries to expound the modern satires.

The histories of the prints themselves, as such, have been, as occasion allowed and dictated, traced, and some of the recovered facts are noteworthy. Page xviii of the Introduction to the third volume of this Catalogue gives some curious instances of this practice, and quotes incidents in the production and publication of some of the more famous English satirical prints, such as Hogarth's "Enthusiasm Delineated", No. 2425; "A Rake's Progress", No. 2158; "A Harlot's Progress", No. 2031, &c. The present volume, apart from what is related of the designing, if not the engraving, of the satires of the Marquis Townshend, see "The Scotch Hurdy Gurdy", No. 3847, and, in this Introduction, previous references to his lordship's works, contains few examples of equal interest to the above, none which surpass them in importance. "The Frontispiece to the Catalogue of Pictures exhibited in Spring Gardens", No. 3808, and its sequels to No. 3809, which deals with the "Tailpiece" to the same Catalogue, give the history of two designs which, so great was the demand for them, were engraved twice, each time, not by Hogarth himself, but by Grignion. These works were re-engraved at least a dozen times; eight versions of the former, and six of the latter are described in this volume. The etching "John Wilkes Esq^{r}", No. 4050, was, like the same satirist's "Lord Lovat counting the Clans on his Fingers", No. 2801, printed as fast as the rolling press could be made to work, and relays of men kept the rollers going day and night. No doubt Hogarth re-bit the plates in order to procure sufficient numbers of impressions to meet such extraordinary demands as these. An original sketch in oil, doubtless made for the earlier satire, is now in the National Portrait Gallery, and is probably the sequel to that embrace which the crafty peer lavished on Hogarth when the prisoner quitted the barber's hands and, with a kiss of welcome, bestowed the soap-lather on the countenance of his reluctant visitor.[1]

A capital drawing in pen-and-ink, evidently traced over a sketch in pencil or chalk, was in the Grosvenor Gallery Exhibition, 1878, No. 1088, the property of Mr. F. Locker, and formerly in the Wellesley Collection, having successively belonged to S. Ireland, Mr. S.

[1] We all remember that when Hogarth visited Sarah Malcolm in Newgate in order to paint her portrait, that hideous malefactor "put on red" as the colour most becoming her complexion, while she sat to him. See "Sarah Malcolm (No. 7.)," No. 1913, p. 778. An oil picture of the murderess was No. 802 in the National Portrait Exhibition, 1868.

Baker, Messrs. Hurst and Co., and Mr. H. P. Standly of St. Neot's. It can hardly be doubted that this (see p. 279) is the sketch made by Hogarth, while, as Wilkes as well as Churchill averred, he "skulked" behind a pillar [1] in the Court of Common Pleas. The sketch, when the outline had been transferred to the copper, was thrown into the fire by the draughtsman, and rescued by his wife or Mrs. Lewis, an inmate of his house. We know that Hogarth changed the engraved plate of his own portrait into the wrathful satire on C. Churchill, which has been repeatedly referred to here, and is catalogued as "The Bruiser", No. 4084. This plate retained part of the original engraving when it was again used, see p. 320, which describes this unusual incident. On p. 14, it is shown that Walpole sent a copy of Hogarth's "Five Orders of Perriwigs" to his friend Mr. George Montagu, and on p. 11 it is recorded that "Athenian Stuart" kept an impression of this plate, the satire of which was emphatically directed against himself, on a screen in a parlour in his own house. What Wilkes said of his own portrait we have already seen on p. xv. There is a curious notice of a print described by Walpole in "Memoirs of the Reign of King George the Third", as comprising satirical reference to the Princess of Wales and Lord Bute; see p. 31. On the same page is a quotation from a satirical indication by a well-known hand to "Hints for a Political Print", which describes "The Curtain", No. 3824, or something very like that satire, as the work of the Marquis Townshend.[2] "The Curtain" is the first of the class of "transparencies" which on being held before the light, reveal occult (and some such matters needed to be occult) elements of the satires. "Sawney discovered", No. 3825, is another of this class, as to which see "The Scotch Tent", No. 3912. "Time smoking a Picture", No. 3836, is Hogarth's subscription ticket for prints from the never finished plate etched by Basire after the noble picture of "Sigismunda", now in the National Gallery, the painful events connected with which caused so much trouble to Hogarth that they may well have shortened his days.

"Britannia guided by Justice", No. 3865, is probably unique as a satirical print which conveys a direct apology for, as well as a defence pure and simple of Lord Bute and his measures. The

[1] For a representation of Hogarth in the act of sketching Wilkes, according to the allegations of Churchill and Wilkes himself, see "The Grand Triumvirate", No. 4035, where the painter is delineated in this very action, the figure being a travesty of his own portrait of himself in "The Gate of Calais", No. 3050.

[2] As to the probabilities of another print being referred to by Walpole as a noteworthy instance of audacity in insulting men and women in high places, see the gross instance afforded by "Brother Brother", No. 3884, than which probably nothing could go further in this direction.

satires of Hogarth, such as "The Times Plate I", No. 3970, profess to be more general in their application than No. 3865, and really comprehend many things not directly concerned with the much-abused and hated advocate of principles nearly identical with those of the Stuart kings. "John Bull's House sett in Flames", No. 3890, is named in "The North Briton", No. XVII., that virulent attack on Hogarth which evoked his stormy debate with Wilkes. "The Christening (of George the Fourth)", No. 3893, ought to be signalized in the history of English satirical prints because it is absolutely the first representation of a prince who became a most conspicuous butt for satiric shafts, compared with whom, as subjects and objects of satire, all others sink into nothingness. The same prince made a second appearance of this nature in "The Tenant's Complaint", No. 4021, a print remarkable as the first to describe George III. as a simpleton. "The Opposition", No. 4036, where the King has the head of an ass, and "The Times. Pl. 2", No. 4243, described his Majesty as stupid and passionately obstinate. "The Guy Faux of 1770", No. 4384, comprises a note illustrative of what Sir H. N. Wraxall believed to be a very early indication of the insanity of the king,[1] a suggestion strongly supported in these satires and their texts by allusions which were but partially known to Wraxall.

"Patriotism Triumphant", No. 4024, is one of the rare class of engraved satires which appeared a second time, with a new title and some alteration, as "The Journey to Harogate", No. 4042. Copies with altered titles and minor changes were far from uncommon; in fact such alterations were adopted as additional defences against owners of pirated copyrights. If anything could signalize a satirical print and impart to it a peculiar interest, it is the fact that "The Bathos", No. 4106, is not only the last of Hogarth's works of any kind, but embodies the farewell of that master to the

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[1] Very shortly after the date of "The Tenant's Complaint", George III. was thus described in the famous "Character", by "Allen's Ghost", which was reprinted in "The New Foundling Hospital for Wit", 1786, iv. 136, as:—

> "Mentally blind, on whom no ray of truth
> E'er glanc'd auspicious, e'en in bloom of youth;
> Perfidious, arbitrary, proud and base,
> With all the sins that damn'd the Stuart race;
> Without one virtue to secure from shame
> The flatt'ring promise of an early fame:
> Thou tinsel pageant of a summer day!
> * * * * *
> Thy name shall stink in hist'ry's awful page,
> Curs'd by thy native land from age to age:—
> Sure, as that sack-inspired Whitehead sings,
> And Scotch Addressers hail the—best of kings."

For "Scotch Addressers", see "The Addressers", No. 4273.

world in a congeries of sardonic allusions and operose allegories. It is surely the saddest of all sardonic satires. The first of a very numerous group of satirical prints connected with the progress of the dispute which ended in the separation of Great Britain and the American colonies is "The last Shift", No. 4118, which pertinently announces on the king's part that "Necessity Pinches me, Money we must have". "The Repeal", No. 4140, is the next and a more elaborate and direct satire on the same transcendently important matter. There is prevision of "the Triumph of America" in the print which is thus entitled and numbered 4152. "Sterne and Death", No. 4187, contains not only a very striking and obviously faithful portrait of Sterne engraved by Thomas Patch, but it embraces references to a personal characteristic—the projection of his front teeth—and supports that last account of the author of "Tristram Shandy", which traced his mortal remains to a dissecting table at Cambridge. "The Peace Makers of India", No. 4193, contains the earliest references in this Catalogue to the East India Company, a body which furnished numerous entries for succeeding volumes of the work.

Many of the states of the more important prints here described, to say nothing of prints which exist in one state only, are unique, or exist in the next degree of rareness. Very rare indeed are the three prints related to the early history of the Royal Academy, "The Usurping Professer in the Chair", No. 4216; "The secret Councel of the Heads", No. 4218, and "A Scene of a Pantamime Entertainment", No. 4220. The impression from the curious engraved plate by R. St. George Mansergh, called "A Satire on a Performance of 'Hamlet'", No. 4138, is supposed to be unique.

Political Importance of Artistic Satire.

Sections of the Introductions to the second and third volumes of the Catalogue are devoted to essays on this branch of the subject in general, a branch of no small interest to our forefathers and ourselves. These sections show that many eminent statesmen employed satire for political purposes, to support their own actions, or discredit those of their adversaries. The growth of what is called government by party is very powerfully displayed by the satires of the national collection in respect to the Sacheverell troubles of the reign of Queen Anne, which, so far as this Catalogue is concerned, begin with "Needs must when the Devil drives", No. 1469, and

continue in a more or less unbroken line of entries, until "Cards about Dr. Sacheverell", No. 1546, is reached. The development of systematic antagonism in the conduct of political affairs is thus distinctly seen in the numerous prints to which the later decade of the seventeenth century gave birth. The contest between the parties of Walpole and Pulteney was carried on during the period embracing these years, and did not cease until the death of the former statesman marked the termination of their enmity, and the partizans of the latter politician openly rejoiced in the removal of their opponent from the earthly stage. A savage glee inspired the satire called "A Courier just Setting out", No. 2629; the author of "His Arrival at his Country Retirement", No. 3264, spitefully delineated Mr. Henry Pelham's supposed advent in Hades and his welcome by the Devil. Even at this comparatively late date political antagonism was largely leavened by, or rather it extended itself into, personal hatred, and men, quite as much as measures, were the targets of the archers of satire.

With this development of antagonism the decay of respect for the royal dignity was synchronous and soon became patent. The distinctions of party were, during the period included in the present volume of the Catalogue, far more emphatically marked than had been the case before. Public men were divided into two camps, or large bodies, such as we are accustomed to call "parties", and the "friends of the people" were opposed to the "King's friends". Compare "England's Friends", No. 4438, with "The King and his Friends", No. 4439, designs which were evidently intended to illustrate the separation of the monarch from his subjects, and still show the alienation of the latter from the former. Whatever might have been the case at a later date, when the personal virtues and, above all, the domestic and mental troubles of the king, appealed to the sympathies of the people, and the excesses of continental revolutions appalled the bulk of the middle classes, there can be no doubt that, during the first twenty years of the reign of George III., that monarch was not respected by the mass of his subjects, and had become the object of a more profound dislike than had attended his grandfather and great-grandfather, foreign-born as these rulers were, and although it was the first boast of the young monarch that he was "born an Englishman".

This ominous separation of the throne and the popular party had not, until about the time to which this volume refers, presented itself broadly to public view. The king's person was, however, at this time, the object of bitter satires, his intellects were said to be feeble, and his temper was declared to be as tyrannical as his views were narrow. It is true that something of the same nature had already appeared with regard to George II., and his

habit of kicking his hat, see "Æneas in a Storm", No. 2326, had been the subject of satiric pencils, while his partiality for "Hanover Turnips", see "The H—r T—p Man come again", No. 2578, was often denounced. The "Festival of the Golden Rump", No. 2327, mocked the servility of the courtiers, reflected on the political craft of the queen, and illustrated the alleged domineering conduct and selfishness of the king. When he affected button-making, a pastime less costly and troublesome than that of other rulers who have devoted themselves to military tailoring, George III. fell upon evil days, and storms of contumelious laughter followed his harmless labours; see "The Button Maker", No. 4380. The author of "The Button Makers adjusting their Differences", No. 4417, delineated the British and the Spanish monarchs discussing not state affairs, but the handicrafts they affected and their subjects believed to be ignominious.[1] But during the reign of his grandfather nothing had been issued which can be compared with the expression of that contempt for the royal mind and person, which may be said to lower in the satirical storm that assailed the ministers and the mother of George III. See "The Loyal Beasts", No. 3740, which pertains to the period in question and shows his majesty helpless in tutelage. The artist of "The Triumphal Car", No. 3846, delineated the king with a fool's cap and rattle crying "I am nobody", while he acted as a footman behind the vehicle which carried his mother and her reputed lover in shameful state. George III. is described as of "Noodle Hall" in "The Tenant's Complaint", of 1763, No. 4021; his alleged stupidity is patent in "The Times, Pl. 2", No. 4243. In "You have got him, Ma'am, in the right Kew", No. 4245, George III. is blindfolded, and led by the nose by his mother while she is in dalliance with her "favourite". This entry contains several references to other examples of the outbreaking of the same contumelious spirit of disloyalty. See "The Scotch Music Master", No. 3881; "The Tame Lion," No. 3960;

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[1] In "Janus (B)", No. 4415, see p. 645, will be found references to a satirical text on the King of Spain, which, like the print called "The Destruction of the Spanish Armada", No. 41, formed the subject of grave ambassadorial remonstrances. Count Gondomar, on behalf of his master, the King of Spain, see p. 23 of the first volume of this Catalogue, declared against No. 41. His successor in office denounced the essay Horace Walpole named with mischievous glee, and is found in "The London Museum", ii., 1770, p. 371. Although there is no instance among the prints hereinafter described of an engraved satire evoking ambassadorial remonstrances on behalf of crowned heads, something of the same kind occurred when Count Seilern, Imperial Minister, the stiffest of ambassadors, complained, as Walpole told us, that he had been captured by one of the pro-Wilkes mobs, dragged from his carriage, and turned with his heels in the air, while his captors chalked "45" on the soles of his boots. See "John Wilkes", No. 4189, p. 425. Doubtless the Count was mistaken for somebody else.

"Malice and Fortitude," No. 4239, and "The Assembly of Beasts," No. 4303. During the period covered by this volume there is hardly a satire in which the king is concerned where he is not referred to in contempt or in pity. But nothing could more strongly mark the comparative insignificance of the occupant of the throne, and the great development of government by party than the smallness of the number of his majesty's appearances in the engraved satires. It is Pitt or Bute who is the hero of the day; what remained of loyalty to the royal family found its ideal and centre of attraction in the Duke of Cumberland, that strenuous antagonist of the Bute, or so-called "Scotch" party; see "Scotch Collops", No. 3811, and "The State Ballance", No. 3843. This party was hated and feared because something which was alleged to be very like the Stuart notion of personal government from the throne had—to the astonishment of mankind—taken deep root in the intelligence of George III. The popular party saw in Lords Bute and Mansfield instruments devoted to the re-establishment of regality in such a form as, it was hoped, the Revolution had rendered impossible.

Before George III. had been ten years on the throne, a strong and energetic party found its account not only in opposing the king, but in supporting the scarcely concealed determination of the majority of the American colonists to establish a republic in defiance of his majesty and his friends. This powerful party did not omit to employ satirical artists to promulgate their opinions by means of such prints as "The Repeal", No. 4140, a work so popular and widely diffussed that hundreds of impressions are still in existence and at least four copies of the design found acceptance from the public; see the account of these copies under the heading which refers to their original. "The Statue", No. 4141; "Goody Bull", No. 4142, and "The Ballance", No. 4143, are examples to the same effect.

If any thing could, more effectually than another, prove the growing importance of artistic satire during the years to which this volume refers, it is the fact that within that period prodigious numbers of satirical prints appeared. More than a thousand entries describe at least twelve hundred works, all issued at this time, and nearly all political in their nature. A large number of similar examples are known to students, but have, as yet, no places in the national collection. Another numerous body has during the past century perished altogether. Many more were prepared for books, and among multitudinous leaves have escaped inquirers. The great offence of Hogarth, until then always an honoured artist, was that he had employed his pencil to condemn the more violent tendencies of the popular leaders, and, by implication at least, in "The Times Plate I", No. 3970, defended Lord Bute, vilified Pitt, and assailed

the so-called tribunes, Temple, Churchill, and Wilkes. This volume attests the virulence with which Hogarth was assailed. George Townshend, himself a member of one of the more potent ruling families, a politician distinguished on other grounds, and an eminent soldier, was, as has been already stated, remarkable among satirical draughtsmen, and, in the person of the Duke of Cumberland as "the lump of fat on the altar[1]", he had assailed the very blood royal and laughed at a popular military hero. No. 3844, called "The Hungry Mob of Scriblers and Etchers", declares that Lord Bute employed "Etchers" to defend his measures with their needles, and seems to aver that in this fashion William Austin was the minister's eager client, while it contains a figure which was, very probably, meant for Hogarth, and M. Darly looks on among a crowd which includes Dr. Johnson, Dr. Shebbeare, and other "hungry Scriblers". It must be admitted that if his lordship employed etchers in this way, their works have become extremely scarce, only one print which could be reckoned among such productions is included in this volume, *i.e.* "Britannia guided by Justice", No. 3865. This is the sole apology for Lord Bute which has come under notice, while, of etched missiles cast at him there are hundreds. That he employed "Scriblers" is beyond challenge, the names of Murphy, Smollett, Mallett, Shebbeare, Ruffhead, Cleland, Guthrie, and others are associated with such an employment, and for being an "Etcher" Hogarth is discredited in common with Austin. A threat to publish a satirical print and thus punish an antagonist is conveyed by "Will^{m}: Hog-garth Esq^{r}," No. 4082. W. H. Bunbury, although rarely appearing as a political satirist, and mostly affecting personal and social subjects for his pencil, was much suspected of helping the "Liberal" "etchers" in attacks of a more comprehensive nature than the satirical portraits of politicians and other men of note which abound in the latter portion of this volume; see "The Turf-Macaroni (the Duke of Grafton)", No. 4634, and "The Sleepy Macaroni" (Stephen Fox), No. 4648. Bunbury, like the Marquis Townshend, was a man of family and estate, of a very different grade from that of the "hungry etchers" whose needles were alleged to have been hired by Lord Bute, see "The Hungry Mob", No. 3844. Had not political satiric draughtsmanship risen greatly in public esteem during the period in question, it is inconceivable that gentlemen would have practised it before the eyes of the world. Walpole squeamishly pretended to disdain the art of Townshend, but this was mere affectation intensified by the fact that Townshend caricatured

[1] See Horace Walpole's employment of this phrase in respect to Lord Townshend's satire, "The Recruiting Serjeant", No. 3581, p 1128, of the third volume of this Catalogue.

"gentlemen" who were friends of his. The great minister's heir was not at all averse to literary satire on his enemies.

Although "muzzled" by pensions, as their foes said of Johnson and Hogarth, it has been already noticed[1] that there can be no doubt to which side the sympathies of the latter inclined. "Four Prints of an Election", described as Nos. 3285-3327, prove that his views were "liberal" in a high degree. This is shown by allusions to the Duke of Newcastle in "An Election Entertainment", No. 3285, and by the attack on Bubb Doddington, in "Chairing the Members", No. 3318. Had "The Times Plate II.", No. 3972, been published soon after it was designed, and not locked up till nearly thirty years after, and its author was dead, there would have been small question that Hogarth was no slavish devotee of the royal power, nor a mere "pensioner"; see p. 197, *post*, on this point, and the very curious history of the plate in question. The Marquis Townshend was what has been called a "free lance" in satire. He by no means confined his shafts to one side, although he was generally found not far from the popular phalanx. "Mon^{r} Bussy^{s} secret embassy discovered", No. 3810, shows the noble draughtsman on Pitt's side; but he had already, as before mentioned, caricatured the Duke of Cumberland with a vengeance. "Scotch Collops", No. 3811, is decidedly a "liberal" print, for it mocks the clients of Lord Bute with only inferior *verve* to that of "We are all a comeing", No. 3823, and "The Curtain", No. 3824.

It is to this employment of satirical weapons that the Catalogue owes its highest political interest. The examples of such an employment are extremely numerous, and supply some curious, if not the most humorous or witty instances that could be placed before the reader. Satirical art was applied to political service, not only in nearly all the examples named throughout this Introduction, but in the greater number of the works described in the body of the volume, which, more than its forerunners, is essentially political in its general character. The contest between Pitt and Fox was continually in view, although it was conducted with new war-cries and under fresh standards. Lord Bute was the supposed enemy of the people; Pitt and Wilkes were the nation's favorites. Lord Bute contrived to pass an Excise Bill which, as Horace Walpole remarked, his own father had been ostracized for promoting, although he had utterly failed in making it into an Act of Parliament. The "Excise" of Lord Bute was a still more stringent measure than that on which the once all-powerful minister had wrecked his political fortunes. The former is amply illustrated in this volume by means of such entries as "The Devil to Pay", No. 4013; "Excise", No. 4012,

[1] See p. xx of the Introduction to the third volume of this Catalogue.

and other works dated March, 1763, and it forms one of the leading subjects of the period. It passed out of mind with extraordinary rapidity, because, doubtless, the growing numbers and prosperity of the nation rendered all taxes less difficult to bear than had been the case during the wars and unrest of the preceding reigns.

The suppression of the power of the Jacobite party, which was one of the results of the failure of the Scottish raid of 1745, had been complete, so far as the hopes of the House of Stuart were concerned. Nevertheless, the spirit proper to that party continued to operate in many ways. It was observed in the Introduction to the third volume of this Catalogue that "A Sight of the Banging Bout at Lichfield", No. 2863, indicated thus much. Another sign of the same spirit appeared when the printer of "The Craftsman" was imprisoned for publishing an article which was adverse to the royal pretensions, and obliquely reflected on the manners of the king. With the next generation, the authors, printers, and publishers of satires—"Junius" and "The North Briton" to wit—got off "scot-free", or nearly so, although they issued works of which the virulence, compared with that of their forerunners, was as venom is to milk. Satire thus proved its authority and vigour, and was, in effect, supported by the verdicts of juries. Having been awakened to political life, the sympathies of the people were with the satirists. The printer of "Fogg's Weekly Journal" was taken into custody for the publication of a satire on the kicking habits of George II. In the next reign satirical allusions, such as have been epitomized above, and abuse of the coarsest order, elicited no response from the powers that were, until, in an unlucky moment, the ministers attempted to meddle with licence of this sort, and prosecuted Almon, the publisher, as is shown in "The Royal Chace", No. 4367, on account of "The London Museum", a truculent anti-royalist magazine. The printing and publishing of the "Letters" of 'Junius'" was the subject of an extremely important trial; see "Junius", No. 4314, and the "flaying knife" of the "*nominis umbra*" supplied matter to, and his strictures were energetically supported by a very large number of satirical prints, which were practically illustrations of those celebrated essays, and might well have been issued by "The Public Advertiser" itself by way of supplements to those pages which originally gave "Junius" to the world.

The long-continued combat for the Liberty of the Press, strikingly displayed in "Round about the Cauldron go", No. 4392, is the subject of several noteworthy satires in this collection, and has been alluded to above. "*Liberty of the Press for ever & No.* 45" is the cry of one of the spectators of the pillorying of John Williams, who had republished "The North Briton", No. XLV., in defiance of the authorities; see "1765", No. 4114; "The Pillory triumphant", No.

4115, and "La Croix de S[t] Pillory", No. 4117, of which the last is the decoration on the title-page of a notorious satirical tract attributed to Horne (Tooke), and shows how effectively that energetic political controversialist (if he was the author) employed a very primitive form of artistic satire. "A true and accurate Plan of some Part of Kew-Green", No. 4131, is the second illustration in "Parson Horne's" trenchant *brochure*, itself one of the most witty of its kind, and the use of these engravings must be taken as proving the author's high opinion of the value of satirical art. One of the motives for administering to John Williams a punishment of the nature of the "swingeing," Swift predicated for his antagonists of two generations before may be due to the fact that this man had published satirical prints, such as "The Laird of the Boot", No. 3898; "The Asses of Great Britain", No. 3941; "The Posts", No. 3944, and others, enumerated on p. 348, all of which reflect on Lord Bute and the Princess of Wales. No doubt recollections of these misdeeds added zest to the pleasure with which the Court party contemplated his chastisement. He was, nevertheless, amply avenged. A better qualified judge of "the political importance of artistic satire" could hardly be looked for than Horne (Tooke). The "true and accurate Plan" was thought worthy of being copied and republished, with minor variations, under the title of "A View of Lord Bute's Erections at Kew", No. 4177, which was engraved for "The Political Register", 1767. "The Centaur not fabulous", No. 4176, which was issued by the same means, is another illustration of the opinion of a sound judge with regard to the potency of artistic satire.

A very striking attestation of the growing importance of artistic satire, which was partly personal, partly political, is afforded by the fact that many magazines, illustrated by satirical prints, were published during the period covered by this volume. Previous to this date such works, the distinctive features of which were engraved illustrations such as figure in this volume of the Catalogue and its immediate follower, could hardly be said to exist. These publications were essentially arsenals of satirical weapons, of which the cuts enriching them were the most efficient. "The London Museum", before alluded to, was one of the more prominent of these reservoirs of political venom; it enjoyed a considerable circulation. The first volume supplied several subjects for entries in the following pages of this Catalogue; see "A Council", No. 4323, of the "King's Friends"; "Britons Strike Home", No. 4366; "The Royal Chace", No. 4367; "England's Friends", No. 4438; and "The King and his Friends", No. 4439. This magazine was, in the person of John Almon, selected for a government prosecution. Almon had sold, although he did not publish, a

reprint of "Junius's" "Letter to the King", which had originally appeared in "The Public Advertiser" for December 19, 1769.[1] The same magazine contained "Sir R. Ladbroke aiming at a Peerage", No. 4379; "The Guy Faux of 1770", No. 4384; "Janus. (B)", No. 4415, and "The Peace-Makers", No. 4416. Almon's acrid serial, "The Political Register", supplied a considerable number of satirical prints, which added not a little to the popularity and, therefore, to the weight of that once-renowned miscellany. "The Duumvirate", No. 4155, and "The Centaur not fabulous", No. 4176, are among the first of this class of illustrations. "The Colossus", No. 4178; "Harlequin", No. 4180; "The Waistcoat", No. 4181 (see likewise Nos. 4182, 4183, 4186, 4189, 4193, 4198, and 4211), and many more, are worthy of considerable places in collections of English satirical prints. "The Political Register" continued to supply examples of this class after the period of this volume of the Catalogue had passed.

"The Oxford Magazine", a creditable publication which aimed at a place between "The Political Register" and "The Gentleman's Magazine", was enriched by means of a series of very cleverly designed engraved political and personal satires, which extend into the fifth volume of this Catalogue. Among these, see "The Siege of Warwick-Castle", a satire on physicians, No. 4173; "The Rape of the Petti-coat", No. 4190, a vigorous skit on Mr. Thomas Harley, Lord Bute's loyal Lord Mayor of London; "A Monument", No. 4199; "Midas", No. 4201; "The Union", No. 4210; "A New Flying Machine", No. 4212; "A Figure that appear'd in a Mazarine Gown", No. 4213, a second satire on the offending Lord Mayor; "The Contrast", No. 4214, and the already-named "Rob-Thief", No. 4215. Even the long-lived and generally decorous "Gentleman's Magazine", which, in 1746, had already published a version of Hogarth's portrait of Lord Lovat (see No. 2815), issued among its few illustrations with figures, the satirical print "John Wilkes Esq: before the Court of King's Bench", No. 4194. "The Universal Museum", containing "The present State of Surgery", No. 4224, on the suspected corruption of surgeons concerning the fractured skull of Mr. George Clarke, was a satirical magazine contemporary with the others; see, from the same source, "Lady S— B— habited as a Clergyman", No. 4353, and its sequel "Lord W— G— habited as a Millener", No. 4354, both being illustrations of scandal affecting one of the most celebrated English beauties.

"The Town and Country Magazine", the most prolific of satire-

[1] See at the foot of p. 601 a note on the publication, and republication, of "The London Museum" for January, 1770.

bearing works, supplied this Catalogue with numerous illustrations, many of which are directed against men of note and women of ill-fame. The former were nearly all politicians opposed to the popular leaders, and these satirical prints may fairly be called arrows of their party, directed against the king and his court. These weapons showed that the dignified and honourable modes of English political warfare had given place to a coarser and meaner system of attack. To a great extent the impure lives of statesmen had been previously left as matters of conscience; and only kings, whose examples were patent, incurred stringent satirical censures. The rule is proved by a few exceptions, such as that furnished by "Lord Bolingbroke?", No. 1588. On the other hand, "The Town and Country Magazine" spared neither the public nor the private lives of the courtiers; and their wives and daughters, living and dead, chaste or unchaste, had no more mercy at the hands of the satirists than was vouchsafed to their mistresses or the harlotry of the stage and opera. Among examples of the class in view, and furnished by "The Town and Country Magazine", are "The Battle of Cornhill", No. 4274, which in a spirited manner illustrates the difficulties said to have attended the promotion of an address to the king, expressing confidence in the government of Lord Bute, and being, therefore, in direct opposition to the views of the party of Wilkes and Horne (Tooke). "The London Magazine" (see "The Addressers", No. 4273, and "The Battle of Temple Bar", No. 4280) and "The Oxford Magazine" (see "Grown Citizens learning to Dance", No. 4276, and "The Principal Merchants & Traders", No. 4277) joined in satirizing this effort of the Court party, and spared no pains in casting odium on the Address, and ridiculing its promoters. It is not difficult to imagine the influence of the satirical prints thus simultaneously issued by three magazines, and supported by irregular champions, like "The Inchanted Castle", No. 4275, a print which was sold independently of a text, and found many buyers. "The Gentleman's Magazine", "The Political Register", unlike "The Universal Magazine", and "The London Museum" supplied satirical matter to the same effect, but did not usually furnish engravings. Broadsides and newspaper sheets poured forth rhymed remonstrances, and mockery in prose. The Middlesex Petition of May, 1769, was the counter-blast to the Address to the King, and, with zeal corresponding to the wrath with which they assailed the latter, the magazines supported the former by essays, rhymes, broadsides, ballads, and, above all, engravings of which the "Frontispiece to the Middlesex Petition", No. 4289, is a comprehensive example. The references given on p. 529, *post*, will give just ideas of the extent to which satirical art was employed on these and corresponding occasions.

"The Town and Country Magazine" did not confine itself to party warfare and political subjects. Samuel Derrick, Master of the Ceremonies at Bath, and Beau Nash's successor in that dignity, was not insignificant enough to escape the shafts of this publication; see No. 4282, and the references to the man, his office, and his successors which have been already made on p. xxii. of this Introduction. In assailing the class whose servant Derrick was, "The Oxford Magazine" joined its less refined contemporary, see "Female Intrepidity", No. 4283. The common object of attack in these cases was that order of society which hung like a fringe about the Court, and of which the more extravagant group comprised those "Macaronies" whose vagaries occupied "The Universal Magazine" and other publications, and furnished numerous subjects for the incisive, but good-humoured pencil of Bunbury, who thus exercised himself freely. Darly, Dighton (see "The Macaroni Painter", No. 4520), the draughtsmen of Carington Bowles, John Collett, S. H. Grimm, Brandoin, and Bretherton, took part in mocking the *jeunesse dorée* of this period, on whose heads the French Revolution broke like a deluge, but whose very spirit rose again in the *Merveilleuses* of the next generation, and in the so-called "*Incroyables*" of the Republican era. The Macaronies were scorned less on account of their affectations, unmanly refinements, and luxury than because they were the very froth of the ever-shifting crown of those social waves under which the deeply-stirred, ocean-like nation heaved, until it fell upon them. These satires on the Macaronies were, indeed, the heralds of a storm which culminated in the Conciergerie and the Temple at Paris, and poured waves of blood on the pavements of that city. "The Town and Country Magazine" which, as has been said, did not find Derrick beneath its notice, assailed the prime minister, the Duke of Grafton, by means of "The Female Pilot", No. 4348, in relation to his mistress, the notorious "Nancy Parsons". The Duke of Gloucester, although a popular member of the royal family, did not escape, see "L— W—", No. 4346, which brings Horace Walpole's beautiful niece into question. The famous beauty, Lady Sarah Bunbury, is marked in No. 4349. The Earl of Halifax, a minister of state, had to digest as well as he could the scandalous accusations which accompanied "M^{rs} D—s—n" (Donaldson, born Faulkner), No. 4355. Lord Holland made his last appearance in the character of "Volpone", by means of "Mrs. S-d-rs", No. 4356. The adultery of Henry Frederick, Duke of Cumberland, with Lady Grosvenor, is commemorated in No. 4359. Mr. John Calcraft, Lord Sandwich, Horace Walpole, and even George Whitefield, whom Hogarth himself had satirized, were the subjects of attacks by this magazine, which continued in the same policy long after the last date of this volume of the Catalogue.

"The Freeholder's Magazine" was the last of the above-named periodical publications which, so far as this Catalogue is concerned, issued satirical prints on the popular side—Nos. 4313, 4369, and 4378. The last is noteworthy, because it was the first to signalize the outbreaking of a spirit of resistance to the mother country on the part of her American colonies, which is largely illustrated in succeeding portions of this Catalogue.

We may consider the aspect of this section of the subject as a whole, and shall gain just ideas of the demand for such works, and consequent activity of the satirical artists at the time in question by means of a recapitulation of the names of the periodicals which furnished scores of entries for the succeeding pages. These publications were "The Political Register", "The Oxford Magazine", "The Universal Magazine", "The Universal Museum", "The London Magazine", "The London Museum", "The Freeholder's Magazine", and "The Town and Country Magazine". The last was the least scrupulous and fastidious of the category, and its existence was continued long after the other books had ceased to appear. There were more magazines of a similar character which, not being represented in the British Museum Library, are not recognized here. The engraved elements of these publications shared the places previously occupied by isolated and fugitive prints, and by the "cards" of "A Political and Satirical History for the Years 1756 and 1757", see "The Scotch Hurdy Gurdy", No. 3847, and the extended editions of that production, both of which are described in "The 2 H H.'s", No. 3342, as including subjects of the year 1763, and before that date. Other works of a similar nature to that of the graphic "History" were entitled "The British Antidote to Caledonian Poison", and "The Scots Scourge". These, like the above, were scurrilous publications, mainly devoted to opposing Lord Bute and his party. The former reached, at least nominally, a "Fifth Edition", see "Scotch Impudence", No. 3938. A "Vol. V.", which combined the titles of both works, was issued in 1766, see p. 159, *post*, and contained satires "on the American Stamps" (*i.e.* the Stamp Act, see "The Repeal", No. 4140), and the "Cyder Act", that is, the "Excise Bill" of Lord Le Despenser, the inept Chancellor of the Exchequer in Lord Bute's ministry. Almost immediately after these compilations, or rather collections, of satirical prints, came to their ends the already enumerated satirical magazines entered into vogue.

It must not be supposed that, because the satirical periodicals employed designers and engravers, independent prints, being absorbed by the serials, ceased to appear. The following pages attest the contrary in every respect of such an idea, and they show that a dozen publishers, from Matthew Darly to Carington Bowles,

and Robert Sayer, were actively adding to the materials of this Catalogue, and very efficiently gratifying the public taste for such things. So eager was this taste, that in Darly we find the totally new phenomenon, a publisher [1] whose specialty was the preparation —in his case it included the engraving with his own hands—of satirical designs, and issuing the same to the world. Other men published satirical prints by dozens, *e.g.* the Bowleses, R. Sayer, and J. Smith, but Darly was the first whose business lay almost exclusively in that vocation. The front of his "establishment" at 39, Strand, is represented by "The Macaroni Print Shop", No. 4701. The panes of this shop-front are filled with satirical prints, most of which still exist, and are described in this Catalogue, see pp. 785-6. There is an engraved portrait of Darly, numbered 4632, on which he described himself as "P. O. A. G. B.", or "Painter of Ornaments to the Academy of Great Britain", see p. 760. The same shop was again delineated with Austin, sometimes called "Fox's Fool", a rival draughtsman and publisher (see "The Hungry Mob", No. 3844), attacking it, see, in vol. v. of this Catalogue, "Ecce Homo!", which is dated 1775. So great was the demand for such prints, that Darly's frequent advertisements in the public journals solicit designs from would-be satirical artists, promise the aid of an engraver, or etcher, in putting them on copper plates, and offer the help of the publisher in bringing the prints before the world. Darly gathered satirical engravings in a volume, and published them as "24 Caricatures by several Ladies Gentlemen Artists &c.", see this title, No. 4710, and "The Dog Barber", No. 4668. The "ladies, gentlemen, artists, &c." were doubtless the persons whose aid Darly invoked by the above-named advertisements. Among those who accepted his assistance, was no less eminent a satirical artist than W. H. Bunbury, who, in effect, made his début by Darly's means.

Further, as to the political importance of artistic satire, we have the testimony of Horace Walpole, already cited in the Introduction to the third volume of this Catalogue, page xvi, to this effect. Walpole wrote to Sir H. Mann, about the satire described as "The Treaty", No. 3608:—"I inclose a most extraordinary print. Mr. Fox (Lord Holland) has found some caricaturist equal to George Townshend." This agrees with the testimony already afforded by "The Hungry Mob of Scriblers and Etchers", No. 3844, to the effect that Lord Bute, with whom Fox was at that time in strict alliance, employed "etchers" to illustrate his principles and defend his measures.

[1] "Sumpters Political Print Shop" in Fleet Street is named in the publication line of "The Raree Show", No. 3975; but Darly, at first Darly and Edwards, had been established long before this at the "Acorn in the Strand." "The Acorn" had been a print shop so far back as 1741; see the publication line of No. 2506.

Walpole sent satirical prints to his friends on more than one occasion, and with characteristic and mischievous glee, indicated the stings and arrows of the satirists which pleased him most. His testimony has often been of the greatest value to those who studied the prints.

Former volumes of this Catalogue have shown how engravers and other artists of no small renown were employed in the production of satirical designs. Hollar, Faithorne, W. Marshall, Dirk Stoop, R. White, Loggan, Gaywood, Romeyn de Hooghe, L. Boitard, G. Bickham, F. Hayman, E. Kirkall, G. Vertue, Sir R. Strange, Gravelot, McArdell, and Paul Sandby are all enumerated as thus engaged, see the Introduction to the third volume, p. xxi. These engravers are among the most eminent the country has employed or produced. Volumes the second, third, and fourth deal with the major portion of the works of Hogarth, and thus afford exhaustive accounts of his greatest efforts of design, whether he used the hands of others or his own. Among the engravers Hogarth engaged to reproduce his works were J. K. Sherwin, see "The Politician", No. 1978; G. Bickham, see "A Midnight Modern Conversation", No. 2123; G. Vandergucht, see "Tartuff's Banquet", No. 2281; L. Sullivan, see "The March to Finchley", No. 2639; "The Frontispiece of "Kirby's Perspective", No. 3254, and "The Weighing House", No. 4090; G. Scotin, see "Marriage à la Mode", Nos. 2688 and 2758; B. Baron, see the same, Nos. 2702 and 2717; S. F. Ravenet, Nos. 2731 and 2744; C. Mosley, see "The Gate of Calais", No. 3050; C. Grignion, see "Four Prints of an Election Plate II.", No. 3298; Le Cave, see the same, Plate III., No. 3309, and F. Aviline, see the same, Plate IV., No. 3318, "The Frontispiece to the Catalogue", No. 3808, and "The Tailpiece", No. 3809. Of course Hogarth engraved the majority of his own designs, and as an engraver occupies the leading place on the roll of English satirical artists.

If anything be needed to prove the increased virulence of satiric art in England during the period covered by the present volume, enough might be found in the fact that—apart from Hogarth and his fate with regard to "The Times Pl 1", No. 3970, which has been noticed at length—very few of the satirical engravers added their true names to their works. Although the once-terrifying phrase "*scandalum magnatum*" had lost nearly all its force—the forbearance of Lord Bute having, no doubt, much to do with the assumed impunity of satirical artists—it is probable that a little sense of shame, if not any self-respect, remaining in the minds of the coarser draughtsmen induced them not to tempt their victims too greatly, and to avoid unnecessary risks while insulting the House of Peers. Apart from Hogarth, who doubtless felt that he could not conceal

his hand, and had reason for showing all his productions, the satires hereinafter described very rarely bear the names of the artists. Pseudonyms had long been in vogue in this respect, and among the few who frequently signed their works correctly was G. Bickham. One of the oldest and oddest examples of the practice of falsely signing is that of "Et Nugis addere Pondus", No. 2346, which is said to be the work of "*G. Gubernator Inv.*", and "*Ham Princeps*"; thus a satire reflecting on the king and his son, Prince Frederick, is said to be due to "Georgius Gubernator" and the prince who lived at Ham in 1737. That stringent satire on the Jacobites "Jaco-Independo-Rebello-Plaido", No. 2856, is inscribed "I Trott Plaid Junr." as if the "plaided men" must needs be represented at Westminster. "Bolus M.D.", being applied to a satire on "Sir" John Hill, the most ignorant, and, except Dr Rock, the most impudent of quacks, suited a print like "Le Malade Imaginaire", No. 3184, perfectly well. "Pigganinni Fecit" was appropriate to "A Tragi-comical Dialogue Between My Lord Skaggs and his Broomstick", No. 3190, and hardly concealed the fact that Ryall himself, the tenant of "Hogarth's Head" in Fleet Street,[1] had engraved the plate. That "Israel de Costor in Bevis Marks" should issue "The Grand Conference or the Jew Predominant", No. 3203, was an allowable flout on the Jews to whom the satire referred. "Issachar Barebone" is said to have invented "The Circumcised Gentiles", No. 3205, the sequel to the last. Everybody knew it was Paul Sandby's hand and pencil attacked Hogarth by means of the print with the delusive title of "Hogarth Vindicated", No. 3239, although the draughtsman omitted to sign this satire, as he likewise omitted his name on "Burlesque sur le Burlesque", No. 3240; "Puggs Graces Etched from his original Daubing", No. 3242, and "The Author run Mad", No. 3244. "Rigdum Funidos" distinguished "The Liveryman's Levee", No. 3267, and several other prints; "Salmoneus", and "Renardus" comprised satiric references to the Duke of Newcastle, who owed his title to a place renowned for pickled salmon, and Fox (Lord Holland), see "The 2 H. H's", No. 3342, a print which is a type of "A Political and Satirical History". This publication abounded in odd satiric signatures, the *noms de plume* of Lord Townshend and others, by whose means "The Acorn", or "The

[1] There was another "Hogarth's Head" kept by John Smith in Cheapside, see "A Stir in the City", No. 3266; a curious proof of the warmth of the sign-board homage paid to the painter during his lifetime. See the publication line of "The Hungarian Disaster", No. 3472. No signs now bear "Hogarth's Head", but there is a Hogarth Lane in Chiswick, and a Hogarth Road exists at Earl's Court, Kensington. See the foot-note on pp. lxvii, lxviii of vol. iii. of this Catalogue, and in this Introduction, the following note but one. For Skaggs, see Edwards's "Anecdotes of Painters", p. 29.

Golden Acorn", Darly's sign, flourished amain for a while. "Barnaby Clincker" and "Hannibal Scratch" were good signatures for "A Scene in Hell", No. 3378. "The old Fox hunter" declared against Mr. Fox, see "The Fox & Goose", No. 3469. "Leonardo da Vinci" was apparently a favourite signature of Lord Townshend's, see "The Recruiting Serjeant", No. 3581, the well-attested work of that brilliant satirist, whose efforts overlapped the end of Hogarth's studies and the beginning of the genial art of Bunbury, see "Le Cabriolet", No. 4633, which, although not the earliest production of that draughtsman, is the first of its class in this volume. On this point see "The Grumbler", No. 3921. Lord Townshend's works appeared at a later date, and thus overlapped those of the ever-famous successor of Hogarth, Gillray himself, whose capital designs enrich the fifth and other volumes of this Catalogue, see p. xix, *ante*. It is believed that one of the earliest of Gillray's productions is that which is described here as "Committee of Grievances and Apprehensions", No. 4324. On Gillray, see below.

"L da Vinci" appears again on No. 3584, called "The Cato of 1757",[1] and "The Distressed Statesman", No. 3594. "G. Pasquin Biblopolium Inv^{t}" is part of the signature of "Court Manners", No. 3602. "M. Salmon" and "Old Salmoneus" occur on "Cæsar at New Market", Nos. 3623 and 3624. "S^{r} J^{no} Suckling" is at the foot of "The Whiskers", No. 3625. Other whimsical signatures, all of which refer to the satires which bear them, will be found on the following prints, reference to the entries describing which will explain the use of such titles. "Sawney M^{c}Adam" is attached to "We are all a comeing", No. 3823; "Siegnor Rhezio", to "The Curtain", No. 3824; and "D Rhezzio" to "The Scotch Hurdy Gurdy", No. 3847; "Iustitia Rubweel" to "A Brush for the Sign-Painters", No. 3841; "Alex^{r} Mackenzie", to "The Hungry Mob", No. 3844; "G. Oh! Garth" to "The Scotch Hurdy Gurdy", No. 3847; "The Boot & the Block-head", No. 3977; "Tit, for Tat," No. 3978, and "William O'Gaarth" to "The Knights of Baythe", No. 4059. For "Sawney Heath of manchester" (a town supposed to favour the Pretender) see the "Scotch Broomstick", No. 3852. "Allan Ramsey, Fidler," on "The Scotch Music Master", No. 3881, had more than a reference to Ramsay the painter, as a performer on the "Scotch Fiddle", whom Hogarth detested. To similar purposes were applied such signatures as "Scullion fec^{t}", to No. 3883; "Gibby M^{c}Sarcasm" to No. 3896; and "Well fed Sawney M^{c}kenzie", a jeer at Hogarth, to No. 3899; and he was doubly slighted in the publication

[1] This signature "*L da Vinci Jnv^{t} et Sculp To be had at the Golden Acorn facing Hung^{d} Market Strand*" was accidentally omitted on p. 1129, of vol. iii. of this Catalogue.

line of "The Scotch Tent", No. 3912, which was "*to be had at the sign of the Pannel painter in Cheapside, or at the bust of Impudence alias the brazen head in Leicester Square*". This double-shotted piece of artillery was aimed at Hogarth's office as Serjeant-Painter, and the homage paid to him by John Smith, see the last preceding note but one to this Introduction. As to the "bust" and the "brazen-head", those terms are among the amenities of satirical art, and refer to what Thackeray called "Hogarth's honest sign" in Leicester Square. Hogarth's own sign was the "Golden Head", an emblem much affected by artists.[1] "Sawney Scott", "Paul", and "Sandwich", see No. 3913, hinted, not at Paul Sandby, but at "Anti-Sejanus" or "Twitcher's Advocate" (see No. 4426), *i.e.* Dr. W. Scott, and "Paul the Aged", *i.e.* Paul Whitehead, see "Sir F. Dashwood", No. 3743, both of whom were clients of the Earl of "Sandwich".

In a like truculent spirit Gillray signed one of those terrible satires by which he delineated the spendthrift Prince of Wales as an impecunious traitor taking bribes from the Duke of Orleans. Thus Gillray's "New Way to pay the National Debt" is inscribed "Designd by Helagabalis" (Heliogabalus) and "Executed by Sejanus". Other odd signatures are "Patchpeace", see No. 4007; "Denbigh Hereford", No. 4009; "Patter Stone",[2] No. 4061; "Corry" and "Carion-in-town", No. 4066, which added an insult to an injury with regard to an informer. "Ignatius Loyola" has to

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[1] Flaxman's father's sign bore this title, see the Catalogue of the second Royal Academy Exhibition, 1770, where the great sculptor's address is given "At Mr. Flaxman's, the Golden Head, New Street, Covent Garden." William James, architectural draughtsman, lived "At the Golden Head, in Bedford Street, Covent Garden", see the Royal Academy Exhibition Catalogues for 1769 and 1771; T. Dubois lived at "y^e^ Gold^n^ Head near Cecil Street in y^e^ Strand", see "A Perspective View", No. 2687. The same sign served B. Vandergucht at No. 20, Lower Brook Street for the house in which the Society of Painters in Water Colours held, in 1805, its first exhibition. Miss Metz gave her address "At Mr. Richter's at the "Golden Head" in Great Newport Street." Long before this the "Golden Head" was mentioned in the publication line of "The Usurpers Habit", No. 1267.

The "Golden Head" had long been an artists' sign on the continent; thus Albert Dürer in the journal of his tour in the Netherlands recorded his meeting with a Low Country painter at Mechlin:—"*Ich bin zu Mechel zu Herberg gwest zum Gulden Haupt bei Meister Heinrich Maler.*" It is supposed that this Master Henry the Painter was Henri de Blès, whom the Italians called "*Civetta.*" The "Golden Head" was probably originally a representation of Phœbus-Apollo, the patron of Art. As to Hogarth's version of this sign, a bust of Van Dyck, the so-called "bust of Impudence", see *post*, p. 130, it is stated that he made it with his own hands, the material being cork, gilded. See the Introduction to vol. ii. p. lxvii. and note.

[2] Because Mr. Patterson was supposed to have had to do with the "wonderful Latin" of the inscription placed with the foundation stone of the first Blackfriars Bridge, this signature added signification to the name "Patter Stone."

do with "The Secrets of the Convent", No. 4072, an "exposure" of the "Franciscan" Abbey at Medmenham. "Wilkes fecit" refers, with a grim travesty of the satirist's purpose, to Lord Bute, see No. 4095, exactly as "J. Twitcher" ridicules Lord Sandwich under his own opprobrious sobriquet, see No. 4099, and "Bute & Wilkes", "Veridicus & Junius", in No. 4422, declare odd if not impossible alliances.

After this date, or about 1767, the satirical engravers rarely adopted pseudonyms, and either omitted to sign their works, or, like Patch and Bunbury, employed monograms, see "Tommaso Patch Autore", No. 4260, and "The Sleepy Macaroni", No. 4648. Paul Sandby, although a copious designer, seldom signed his satiric works in any form. Among the noteworthy artists and engravers whose productions are described in this volume, and not already mentioned, there were, P. J. De Loutherbourg, R.A., who very cleverly etched "The Reviewers Cave", No. 4247, and four well-known satires of a later date, and N. Hone, R.A., who painted and engraved "Monachum non facit cucullus", No. 4474. Shortly after the date with which this volume is brought to a conclusion, N. Hone attacked Sir Joshua Reynolds and Miss Angelica Kauffman, in a picture called "The Conjuror", and in another work, which the Royal Academicians refused to exhibit, because they were considered to reflect injuriously on their President and the lady R.A. The pictures were therefore, much to the chagrin of the victims, exhibited independently of the Academy.

The growing importance of artistic satire is attested by the increase of the number of painters and engravers who devoted the whole or portions of their studies to the production of such works as this catalogue describes. The list of their names has been brought down to De Loutherbourg himself. It is well known that this artist, accompanied by his pupil, Gillray, went into the Low Countries, in order that they might make likenesses of the heroes who were expected to distinguish themselves at the siege of Valenciennes, and in other then impending combats. On his return with a batch of studies, Gillray's productions were submitted to the king, who did not appreciate the works of the famous caricaturist in his youth, and it is said that these examples of that power which mocked the king in later days were comprehended by everybody but his majesty. Nettled by this supposed torpor of the royal wit, Gillray drew the renowned "A Connoisseur looking at a Cooper", which shows the king contemplating with the deepest disgust a miniature of Oliver the Protector. Bunbury, another genius of the period illustrated by the present volume, has been already alluded to; many of his works are here described, others remain to be noticed; but this genial artist did not invariably assail indi-

viduals or political parties and principles. Many of his satires remain for the fifth volume. Collett is already named among the contributors to the fourth volume of this Catalogue, and many of his prints are described in the fifth volume. Rowlandson had not entered the stage of wit so long ago as 1770; the next decade witnessed the beginning of his success. Captain Grose, an adept in archæology, whose name Burns immortalized, wrote "Rules for Drawing Caricatures", London, 1788, which was translated into French and German. The existence of an essay, by which the most irregular of all artistic modes was supposed to be regulated, is among the examples of the growing importance of artistic satire at a time when its most effective and characteristic manifestations were political, and often savagely personal, rather than social and moral. In this way engraved satires were reckoned among the most formidable controversial weapons.

In addition to the satirical draughtsmen named above, the student will remember Mr. Thomas Orde (afterwards Lord Bolton), S. H. Grimm, E. Topham, St. George Mansergh, P. Dawe, J. R. Smith, J. Dixon, R. Dighton, H. Morland, T. Bonnor, Henry Kinsbury, Captain Tatham, Captain Mercer, — Rushworth, — Mansell, H. Wigstead, the author of "The Marriage of Figaro", a satire on George IV., William Austin, who has been already noticed in this Introduction, John Kay of Edinburgh, a copious humourist of much renown, Charles Phillips, J. Douglas, and G. Woodward. These are the names of draughtsmen of note; their fellows who produced less potent impressions failed in that success which makes men's names familiar. Works of a considerable proportion of the above-named satirists are described in the present volume, which includes many anonymous designers' achievements. As "The Bathos", No. 4106, is the last entry on Hogarth, of whose satires "An emblematical print on the South Sea Scheme", No. 1722, is the first in date, so "The Pillars of the State", No. 3371, is the earliest known example of the wit of the Marquis Townshend. Earlier productions of his have probably not been identified. No. 4220, "A Scene of a Pantamime Entertainment", is the last entry referring to him as an artist in this volume. Later specimens of his powers are described in the fifth volume. Bunbury's almost childish skit, said to be his first engraved design, is preserved in the Banks Collection of engravings now in the Print Room. The subject of this boyish experiment being neither political nor personal, it is not described here. Bunbury's last political or personal satire will be found under a much later date. John Collett's first design named in this volume is "Grown Gentlemen taught to Dance", No. 4250; a number of his productions have been, owing to the nature of their subjects, grouped at the end of the third volume; see

"The Church Militant", No. 3752, which is comprehensively dated *c.* 1760. The first, in the order of its position, of Thomas Patch's satires is "Tommaso Patch Autore", No. 4260, a satirical likeness of himself.[1] In the like order, the first catalogued instance of the unequal skill of Bretherton is Mr. Orde's "Portrait of M^r^ William Lynch", No. 4345. The success of these artists was so considerable, and the demand for their works so constant and large, that most of their names survive in our memories.

Apart from the extension of the practice of publishing satirical prints during the time here in question, and apart from the number of the artists engaged in their production, we have a more significant circumstance that four engravings represent the exteriors of satirical print shops in London: these plates are "Spectators at a Print Shop", No. 3758, a view of Carington Bowles's renowned "establishment" of this sort; "A Real Scene in St. Paul's Church Yard", *c.* 1780; and two views of M. Darly's warehouse, being "The Macaroni Print Shop", No. 4701, and "Ecce Homo!", *c.* 1775.

The most striking proof of the increased efficacy of these "slings and arrows" of political warfare is afforded by the number of the reproductions of such works during the period in question. More prints of satiric intentions were issued at other times, but never a greater number of copies and reproductions. Apart from Hogarth's designs, to the copying, piratical and otherwise, and the bare-faced plagiarizing of which attention has already been called, there are numerous examples by inferior known, and still more by unknown, artists which are repeatedly copied. "The Scotch Ovation", No. 3817, was copied twice; likewise "The Scotch Hurdy Gurdy", No. 3847; "Gisbal and Bathsheba", No. 3850; "The Caledonian Voyage", No. 3856; "The Caledonians Arrival", No. 3857; "We are all Come", No. 3858; "The Highland Seer", No. 3867; "The Fishermen", No. 3876; "The Congress", No. 3887; "John Bull^s^ House sett in Flames", No. 3890; "The Zebra loaded", No. 3899, and "The Caledonian Pacification", No. 3902, as to which see No. 3903. Many more prints were thus successful in threefold

[1] Zoffany's picture called "The Tribune at Florence", the property of Her Majesty, comprises a portrait of T. Patch, which attests the fidelity of his likeness here mentioned, of himself. The able engraver appears in this picture as one of a party of Englishmen assembled in Florence, and resembling those delineated in Patch's etchings referred to in No. 4260. These gentlemen were the *entourage* of Sir Horace Mann, Horace Walpole's correspondent, see "Sir Horatio Mann", No. 3088, the British Envoy at the Tuscan capital. The verisimilitude of Patch's portrait of Mann as an ox is abundantly proved by Zoffany's picture. Another person depicted by Zoffany in this assembly is Sir John Taylor, a man frequently alluded to in this Catalogue, see Patch's satire, "Mi so Chiamare il Cav^re^ di Taylor", No. 4487.

circulation. "The Repeal", No. 4140 (see p. lxii, *post*), was copied four times and circulated fivefold. It was worth while to copy some of John Collett's designs. The whole body of "A Political and Satirical History", see "The 2 H. H's", No. 3342, was copied and, probably, pirated. "The British Antidote to Caledonian Poison", and "The Scots Scourge", are cases in point. The greater number of these versions were fraudulently, if not illegally, produced, and their appearance testified to the weakness of "Hogarth's Act", which promised, but did not secure, copyright to artists in their own works. "*Published as the Act directs*", the well-known inscription on innumerable prints, afforded fallacious guarantees for the rights of the designers.[1]

On p. xxxvi, *ante*, it is stated that no instance occurs among the prints described in this volume of an engraved satire evoking an ambassador's remonstrance on behalf of his master who had been assailed by a British caricaturist, and, on p. xli, it is suggested that the English Court party were not aggrieved when John Williams, a publisher of popular satires, appeared in the pillory at Westminster, ostensibly because he had reprinted the "Letters" of "Junius". Something to the same effect is alluded to on p. xxiii of the "Introduction" to the third volume of this catalogue as to the remonstrances Count Gondomar addressed to the British Government on account of the issuing, with insults to his royal master, of

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[1] See the "Introduction", p. xxiv, of Vol. III., Part I. of this Catalogue, and the details which are given in "A Rake's Progress, Plate I.", No. 2158, and other entries referred to in the latter. Hogarth soon found it necessary to forestall the pirates who, by issuing fraudulent versions of the prints, anticipated the publication of one of his great series of designs. The means the artist adopted for his own protection showed the value of his property, and proved the weakness of the Act of Parliament which was intended to defeat those who stole that property. Hogarth published, from smaller plates than those used for his first issues, the cheap versions of "A Rake's Progress", which are severally described as "(No. 2)" in that category of designs, *e.g.* No. 2159. Hogarth employed Thomas Bakewell to issue these cheap versions, and, to engrave the plates, used a hand inferior to his own. The result showed how amply justified was Hogarth's distrust of that Act of Parliament which could only have been effective in beguiling him to rely upon its promises. The manner in which the Act would be administered was, so far as Hogarth was concerned, a secret of the future. He could not possibly know that the mode in which the law would be interpreted by the judges would almost entirely neutralize the alleged intentions of the legislature. Even "Mrs. Hogarth's Act", which became law many years after this date, did little more than declare the wishes of Parliament. These facts had a very close bearing on the history of satirical design in this country, and affected Hogarth at every turn as a moralist and satirist.

That Hogarth found the publication of cheap versions of "A Rake's Progress" ineffectual as a means of defence, is affirmed by the facts that, although cheap versions of his succeeding works were very promptly published by others, he did not again attempt to defend himself by this or any other method.

S. Ward's print "The Destruction of the Spanish Armada", No. 41. English satires were not ignored abroad while there were no complaints of them. It is well known that works by Hogarth were often exported, and even copied and re-published on the Continent, and it is recorded that more than one foreign statesman received from his agents political satires produced in this country during the period covered by the current volume. Hogarth was elected a member of an important continental Academy. At a later date Napoleon I. was insulted by, and complained of satirical attacks, exactly as, two centuries before, the astute envoy of Spain had protested on his imperial master's behalf. A curious instance is cited from the "History", ii, xxxix, of Ordericus Vitalis showing how savagely our Henry I. retaliated on a *trouvere* who had mocked his majesty by means of satiric songs, "chanting them aloud", as the infuriated monarch averred, "to bring me into contempt, thus often making me the laughing-stock of my malicious enemies." On the same page of the Introduction last referred to, it is remarked how gradually the mode in vogue for retaliating on satirists had been changed; each change indicated something like a forward step in the amelioration of manners, from the blinding and torturing of the *trouvere*, the beating of poets, essayists, publishers, and even printers, through the practices of fining and imprisoning satirists, and likewise through those truculent measures which were desired by Swift against one who had called him "a Tory tantivy".[1] Defoe was pilloried for an alleged libel which was really a satire. In Wilkes's time duels were not unfrequent between satirists and their victims, for examples see the accounts of the combats of Wilkes with Earl Talbot and Mr. Martin, which are given in "The Bagshot Frolick", No. 3914, and "The Political Mouse-trap", No. 4067. Duels were often and long in vogue for the redress of satirically inflicted wrongs for which remedies are now sought in actions at law. The gradual amelioration of manners caused these changes, and satire, although in fibre it has not gained, has lost much of its grossness, if it has not parted with its virulence or its bitterness. At present, actions for libel bear no proportion in numbers to the amount of satire emitted, and men hesitate to return by legal methods strokes which shock their *amour propre* without touching their honours or their pockets. These changes collectively illustrate the progress of satiric force in England, and have bearing on the advance of satirical art in that country. See the next part of this Introduction. When, about 1784, John Kay of Edinburgh was cudgelled by some of the victims of his etching needle, the latter persons were held to have displayed an "ignorant impatience" of

[1] See Swift's "Letter to Stella", Oct. 9, 1711.

wit exercised on themselves which attested a backward state of social discipline and reflected no credit on their intelligence.

The close connection between the satiric art of England and that of the Continent, which was observed among the materials of the preceding volumes of this catalogue, and especially in the second of the series, is not noticeable to anything like a corresponding degree in the subjects of the present volume, where comparatively few examples derive matter from events common to both sides of the Channel. In the decade to which this volume is appropriated, foreign affairs were by no means deeply studied in England, nor did they command public attention in preference to internal concerns. The union of Great Britain and Hanover under one head was an accepted fact, the king prided himself on being an Englishman born, and no one suspected him of unduly favouring natives of the so-called "Turnip-field" of Hanover. George III., who hated the sea, and rarely intrusted his person to the waves, knew little of his continental domains. Foreign sympathies and foreign antagonisms were weakened by the influence of a long peace, and—it may be because a tremendous conflict loomed in the West—the continental relations of our country were of a somewhat languid if not apathetic order. Of the thousand and more prints dealt with in this volume, an unprecedentedly small number have anything to do with foreign affairs. Even Scotland and Wales make small show in these pages, and, as to Ireland,[1] that province was generally considered to be in a semi-barbarous condition, available for place-hunting and pensionaries, because the king dealt as he liked with certain branches of the revenue of the island. This alleged condition effectually debarred intellectual sympathy with the fortunes of Ireland and the doings of the natives. The comparative isolation of England and Scotland, and their separation from continental affairs at this period, had an artistic as well as a political significance, which acted and reacted on popular interest in engraved satires. In the works of John Kay of Edinburgh, the next generation of Scotchmen were to possess a treasury of wit, to be included in the following volumes of this catalogue.

The English of the period in question no longer owed to Dutch artists that pleasure or malicious zest which engraved satires had, as former volumes of this catalogue have shown, afforded their ancestors. No new Romeyn de Hooghe, with biting spirit, a brilliant and picturesque touch, and clever draughtsmanship, recorded flying events as the able Low Country etcher of 1680-'90 delineated James II.'s flight, and the alleged acts of the Jesuits. No Scottish Loggan

[1] The sole exception of a direct allusion to the affairs of the sister island is "The Irish Stubble, alia(s) Bubble Goose", No. 4068.

essayed to perform the same tasks which R. De Hooghe had achieved in 1689, *vide* "Arlequin Deodat", No. 1157; "L'Epiphane des Nouveau Antichrist", No. 1167, and "Panurge secondé par Arlequin Deodat", &c., No. 1194. The great events which convulsed two worlds found no brilliant etcher like R. De Hooghe to give them picturesque expression and dramatic delineation. No Dirk Stoop drew a long procession of the king's truculent or enthusiastic advocates, as in "Magna Britannia Divisa", No. 143, which, as one of the most elaborate engraved English satires, is, in that respect, only to be compared with "Political Electricity", No. 4422. The last of the Dutch satires already catalogued is "Paye qui Tombe", No. 2791, which had been originally, and long before 1746, issued with the same title as No. 1337. A number of Dutch satires connected with American affairs will appear in a later volume, but these are not included in our present survey. No Hollar of the eighteenth century etched a plate like "The World is Rvled & Governed by Opinion", No. 272, and no such artist as the unfortunate Bohemian gave the historians of portraiture such likenesses of political martyrs as "Peter Smart", No. 102; "Dr Leighton", No. 103; "William Prynne", No. 137; "Henry Burton", No. 138, and "Dr Bastwick", No. 139. J. Vandermijn (see No. 2279), and G. Vandergucht (see No. 2281) who followed him, conclude the list of Dutch engravers proper occupied in this manner and accepted in this country.

The most eminent of the Frenchmen who designed and engraved satires for the English market was H. Gravelot (Hubert François Bourguignon, called Gravelot), who produced "The Devil upon two Sticks", No. 2439; "The Itinerant Handy-Craftsman", No. 2448; "The Motion", No. 2478; and "A Satire", No. 2778. This artist disappeared as a satirist after having supplied a brilliant example his contemporaries were not slow to imitate. Hogarth employed French engravers on copper; among these was Scotin, but, as a rule, no French designers, except Gravelot, were often in vogue as satirists at this period. A. Benoist, who "invented & Engrav'd" "A Geometrical View", No. 2546, S. Ravenet, C. Grignion, and L. P. Boitard, see "The Present Age", No. 4175, were probably the last of the Frenchmen who engraved important English satires. With these exceptions, the satirical artists of this date were English; the ablest of them were Londoners. Their names are given above, pp. xlvii, li, and lii. The greater successors of these men were Gillray and Rowlandson (see pp. lii and liii), who were destined to succeed Bunbury in the line which was just opened at the date, 1770, with which this volume comes to an end.

The English artists may be said to have, from this time forward, supplied their countrymen's demands for satiric wit and draughts-

manship. Original and national art—which had been dormant since the foreign spirit of the Renaissance came into power—had clearly expressed the fact of its existence, notwithstanding that passion for ancient pictures which exasperated Hogarth and misled the connoisseurs. This manifestation of design had, beyond expectation, firmly established itself in this country before 1770.

During the following decades of the reign of George III. our educated men and fashionable youths travelled more than ever on the continent, and continued to do so until the wars of the Revolution shut France, Germany, and Italy to our tourists and British dilettanti (see "A Tour to Foreign Parts", No. 4732; "The Splenitive Englishman travelling in Germany", No. 4733). When this contest was raging, the most able satirical artists of the day were still Englishmen, and they so cultivated their skill that, in due time, their works were largely exported, exactly as, from Strange's and Woollett's days, till about 1830, English engravings were in vogue in France and Germany.

In the Introduction to the preceding volume of this catalogue, p. xxiv, it is noticed that great men of the day to which it referred accepted the dedications of prints by Hogarth, and many examples of the like practice on the part of the patrons of less eminent artists show how freely the magnates of the hour recognized the art of the satirical draughtsman. The present volume affords hardly any instances of this sort of patronage, indeed few dedications occur in its pages. The inference is that, satiric art,—being firmly established in popular favour, and, in general, opposed to the nobles and wealthy classes,—had gained independence and no longer needed the care of patrons. It had become the champion, if not likewise the voice of the people, pitched, it is true, in a shrill, yet genuine utterance. It relied on numbers rather than on dignities. That men of rank (see p. xxxvii, *ante*) coquetted with satiric art, and that writers of refined tastes relished its keen touches on other men's characters and doings are patent facts to all who remember the allusions of Horace Walpole, one of the most squeamish of dilettanti. Among these allusions of the "Lord of Strawberry Hill" none is more amusing than that which describes the Duke of Cumberland, according to Lord Townshend's representation, as a "lump of fat crowned with laurel upon an altar", see "The Recruiting Sergeant", No. 3581, p. 1128. Ironical dedications are, of course, rife in these pages, see "A New Humorous Song", No. 3868; "The Real Ass", No. 3872, and "Without", No. 3877.

The facts that only one satire hereinafter described can be called an apology for Lord Bute, see "Britannia guided by Justice", No. 3865, while more than three hundred prints directly or indirectly assail the minister, and a still greater number attack his party, are

cogent proofs that the satirists were opposed to the Court and its friends. Noble patrons were therefore at a discount, and the satirical artists appealed to the world at large. We have already seen that Lord Bute employed "Etchers and Scriblers", see No. 3844, and p. xxxviii, *ante*. On the other hand, Hogarth, the most powerful of satirists, either because he desired to retain his Sergeant-Painter-ship (see pp. xiv, xxix, and xxxix, *ante*), or because his sympathies were influenced by the conservative tendencies of advancing years, failed to remain on the popular side, where he had taken service when painting the "Four Prints of an Election", see No. 2385, *et seq.* The master thus incurred no end of obloquy from the "advanced" party by publishing "*The Times Plate I*", No. 3970. Literary satire as applied to political purposes reached its climax with the masterpieces of "Junius" and "The North Briton", and the scandalous "Gisbal", all of which are copiously illustrated in the following pages. See the analyses which succeed this chapter of the Introduction for special sections on these renowned publications.

As the second volume of this catalogue includes a portion of the early works of Hogarth, so the third volume comprises the body of his art of a satirical intention. The fourth volume records, among some unimpeachable victories of his genius, the productions of his age, if not of his decline. As just now mentioned, Hogarth was assailed by powerful satirists. Paul Sandby and half-a-dozen inferior men did their worst against him, who, although he overlooked Paul Sandby, defended himself in the famous "John Wilkes, Esq", No. 4050, and belaboured C. Churchill in "The Bruiser", No. 4084. His final work, called "The Bathos", see No. 4106, and p. xxxiii, *ante*, is a sorrowful, sardonic, and magnanimous protest against Time and mortality, with distinct reference to "The Times, Plate I", a print which had enraged his antagonists, and was declared an infamous betrayal of his own people. Thus the quarrels of these champions attracted attention to, and proved the efficacy of, political satire. Their bitterness led to the publication of a group of engravings far more numerous than any of their forerunners, and which, like them, fall naturally into a distinct category. All these circumstances added zest to the interest of the public in engraved satires, and, so to say, gave force to the practice of the art.

It is noticed above that the English of the decade illustrated in this volume no longer owed satirical art to Dutchmen. The Introduction to the third volume, p. xxvi, records the fact that the Dutch language, which must have been widely used in this island during the reign of William III. and previously, had passed out of vogue with Englishmen, and that, notwithstanding the Hanoverian succession, German did not take its place. On the contrary, the latter tongue became the subject of popular aversion. The educated

classes could not be expected to favour a language which possessed no literature, and, in regard to learning, could not be compared with the French or Dutch. Spanish, which had been well known in England during the sixteenth century and the earlier decades of the next age, went out of use there after the decline of the greater Peninsular power. The third volume of the catalogue, apart from martial affairs, comprises a few references to French movements, and recognizes the strange fact that the "Scotch" were almost as much "foreigners" in London as the subjects of King Louis. The fourth volume is distinguished by evidence of the popular detestation of the alleged French leanings of Lord Bute, whose greatest crime in the eyes of the people of England was the conclusion of the Peace of Paris in 1763; see "The Pe**e-Soup-Makers", No. 3882, and a score of entries to the same effect in the following pages. There are, however, no satires in French in this volume, as in former ones; see the before-named works of Romeyn de Hooghe, *e.g.* "Panurge Secondé", &c., No. 1194, and "Arlequin sur l'Hippogryphe", No. 1205, and, in vol. ii., "De Vervelde Bander-Heer Von Beyeren", No. 1471, which has parallel Dutch and French texts, and "Monument Consacré", &c., No. 1627, the inscriptions of which are in French, the plate itself being the work of B. Picart, a Frenchman. In the category to which these satires belong, their common subject being the Bubble schemes of 1720, the French language shares the texts with Dutch and English, and copies of foreign prints, such as "A Monument dedicated to Posterity", No. 1629, were rife. Some of the satires described in the latter part of the fourth volume of the catalogue, including the early works of Bunbury, have French subjects, and refer to Englishmen living in Paris and travelling in France; but it is invariably the case that the artist, whether Bunbury or another, takes an English stand-point. See "The Frenchman at Market", No. 4476; "The Frenchman in London", No. 4477; "The Englishman in Paris", No. 4478; "Mon^{r} Le Medicin", No. 4670; "Courier Francois", No. 4737; A (French) Postillion", No. 4741; "Paysanne de la France", No. 4751; "View on the Pont Neuf", No. 4763; and "The Kitchen", No. 4764.

That aversion to the "Scotch" which has previously been noticed as distinguishing the English populace, as reflected in the satires before us, found its strongest utterance in passionate antagonism to Lord Bute—his principles, measures, clients, manners, and appearance. The collection of satirical prints in the British Museum contains, until the advent of Lord Bute and his alleged *clientèle*, but few allusions to the Scottish people, except such as relate to the raid of 1745, which are extremely numerous. The earliest of a peculiar class of allusions to "Scotch" influence occurs in connection

with the building of the first bridge at Blackfriars, London, and the appointment of a Scotchman to be engineer for that work in preference to Gwynne, an architect, and Smeaton, the engineer, the latter of whom, oddly enough, built many bridges in Scotland; see "Just Arriv'd from Italy", No. 3733. From this occasion until long after the period covered by the present volume, throngs of satirists attacked the natives of the northern kingdom. The greater number of these satires will be found in the following pages. They are redeemed by the energy of their censure, the animation of their resentment, and they are remarkable for the unsparing quality of their abuse. These publications are far too numerous to be mentioned here. The entries of the years 1762 and 1763 are almost exclusively directed against Lord Bute and his *clientèle*. See the analysis in the following chapter. Censure of the minister was rife when he passed out of public life, and continued to affect the public mind, although the detested peer remained in obscurity till his death. It is said that he reported himself to have been much depressed by the literary and artistic satires which his conduct evoked, if it did not justify his assailants.

It will be remembered that some of the prints before the reader are illustrations of the literary satires of "The North Briton" and "Junius". See p. xxviii, *ante* The engravings cannot but gain importance on this account, because they are thus associated with two of the most potent literary and political elements of the history of England during the eighteenth century. It is difficult to find other books the political weight of which equals these. Almost at the moment the first portion of "A Political and Satirical History" came to an end in 1761, the same line of attack was continued in these so-called illustrations of "The North Briton", in producing which the artists of the "History" had more or less effective shares. "The Jack-Boot, Exalted", No. 3860, and "The Magical Installation", No. 3896, are as truly illustrations of "The North Briton", Nos. II., VII., and XVI., as if they had been published with those famous essays; see a note on p. 75, *post.* That indomitable censor of the Bute Administration, "The North Briton", is many times represented in these prints. One of the earliest examples of this occurs in "The Highland Seer", No. 3867, where the terrors alleged to have been evoked by the appearance of this censor and its ally, "The Monitor", are apparent in the visage of the bewildered Scottish Earl. "The Glasgow and Aberdeen Professors", No. 3869, is a cut employed as an illustration of a professed number of "The North Briton", with verses already printed in No. XXII. of that periodical, of which the renowned "No. XLV." supplied countless subjects for sarcastic allusions to the draughtsmen of the day. "The Fishermen", No. 3876, includes specific refe-

rences to "The Auditor", "The North Briton", "The Monitor", "The Briton", and "The Patriot", all journals associated with political troubles, and all representing utterances that were recriminatory of each party in the State. Further references to the above circumstances are to be found on pp. xxix and xxx, *ante*, which embrace a notice of "Junius". The description of "Junius", No. 4314, associates the "*nominis umbra*" with one, at least, of three authors of renown, and may be taken to infer that all those "eminent hands" were concerned in the "Letters". The scurrilous poem called "Gisbal", was, like the two greater champions of wit, amply illustrated. That the prints before us, and the satirical essays with which they are here associated, appeared side by side, and exerted influence in parallel directions, are facts the importance of which will now become patent to the historian and the general reader.

The political importance of artistic satire, 1760-1770, could not be more effectively displayed than by means of facts here named, and which may well, at the conclusion of this essay, be recapitulated as follows. 1. It is easy to discover the decay of respect for the royal dignity and power, and to show that long before it was necessary to control his actions and supersede him in his functions, vast masses of the people believed the king to be weak-minded, stupid, and obstinate. 2. Sympathy with the promoters of the revolt of the American colonies is seen to be operating on the public mind. Of course, such knowledge is not new to modern readers, but it bears a fresh aspect in the light of the engraved satires, such as "The Repeal", No. 4140, and the copies from that work, the making of which testifies to its popularity.[1] "The Statue", No. 4141, and one copy from it; "Goody Bull", No. 4142, and "The Balance", No. 4143, bear witness to the like effect. 3. Prodigious numbers of satirical prints found ready acceptance. The period covered by the preceding volume of this catalogue extended from 1734 to 1760, or twenty-six years. That volume comprised about eighteen hundred entries. The numeration of entries composing the present volume is much less than the number of the prints it represents, because in it, for the first time in the preparation of the work, copies from satires are not numbered separately, but included in the notices of the original designs. Some of the instances thus grouped under one number comprise four, five, or six prints. Had this not been the case the total of numbers given in this volume to the prints would have been extended by two or three hundreds. 4. The contents of this volume show that

[1] E. Edwards, "Anecdotes", 1808, p. 149, states that "The Repeal" was etched by B. Wilson, the portrait-painter, who made £300 by the sale of impressions at sixpence each.

satirical art was applied to political services to a greater extent than before Lord Bute's foes discovered the efficacy of satirical missiles.[1] 5. The sympathies of the people are shown to be with the satirists, not only by means of the number of independent prints published at this period, but by the crowd of satirical magazines which relied on engravings for their chief attractions. 6. Excellent artists were employed to produce these prints. 7. The engravers themselves formed two actively antagonistic bodies; such was the case with regard to Hogarth and his assailants, Paul Sandby and others. 8. Men of rank, employed in the highest grade of the public service, and distinguished by their abilities and authority, such as Lord Townshend, and a member of an ancient family, an accomplished man to boot, such as W. H. Bunbury, were energetic satirical draughtsmen. 9. Shops for the sale of satirical prints, and special publishers of such works, were well known, and, doubtless, thriving in London. Hitherto printsellers in general included satires in their stocks, and engravers, such as Faithorne and Hogarth, sold their own works. At this time, however, a satirical print-shop was not uncommon. Four views of print-shop windows, all filled with satires, are mentioned above, and the publication lines of whole bodies of engravings show that the production of such things was already a distinct business, occupying designers, engravers, printers, colourers, and publishers. Darly, who united all these branches in his own person and shop, offered not only to buy and publish satirical designs, but to teach other persons the art of making them. "Bowles and Carver" inherited the print-publishing business of John Bowles, which, under other names, has survived nearly two centuries. Although not publishers of satires only, this famous firm issued a prodigious number of works which are described in this and the preceding and succeeding volumes. "Carington Bowles", of course, is here included in "Bowles and Carver". In the same class of tradesmen are to be included R. Sayer, J. Smith, J. Bretherton, and W. Humphrey, and half-a-score less known printsellers, who were a class distinct from the ordinary "Printsellers of London and Westminster" to whom the publication lines of satirical engravings had long before referred. It would be hard to find a stronger and clearer proof of the immense growth of the popularity, and therefore of the power of the satirical artists of the eighteenth century, than that which is afforded by the above enumeration of special publishers of these prints. The times were indeed altered since, about 1555, "*Tho: Ieñer city Excha*" was the timid and abbreviated publication line of "Faiths Victorie", No. 11 (see No. 95 also), and nearly all the satirical

[1] As to the alleged effect of the publication of "Junius" on George III., see a note at the foot of p. 618, *post.*

prints were issued in or near the Exchange. In later times, such works were to be bought in Westminster Hall (see the earliest in No. 81, and a later one in No. 930), from the booth-keepers there, who had the audacity to sell engraved abuse of dignitaries and statesmen under the very noses of M.P.'s. London Bridge, St. Paul's Churchyard, the "*Blew Bible in Green Arber* (Lane)", "*the White house without Newgate neere y^e^ fountaine tavern*" (see Nos. 82, 797, and 801), were places where satires might be had. All the sellers of that time issued these prints with ballads, books, or broadsides. Unless we are to conclude that "*I. Savage at y^e^ Golden head in y^e^ Old Baily*," the publication line of "The Usurpers Habit", No. 1267, indicates a printseller proper, see p. l, satirical plates almost always appeared from the shops of booksellers. Even if this is the fact, and Savage sold nothing but prints, he would not become a special dealer in satires like Darly. The first publisher whose business seems to have approached nearest to that of a seller of satires proper was that John Bowles who lived at the Black Horse on Cornhill, see "The Speech", &c., No. 1406, dated *c.* 1700. He was the forerunner of Carington Bowles, and "Bowles and Carver". 9. The number of piracies and reproductions of popular prints proves how great had become the demand for them, and, of course, attests the weight of their influence. The value of the interests infringed by pirates is shown by the efforts of designers, like Hogarth, to protect their property. 10. It was thought worth while to punish, at law and otherwise, satirical draughtsmen who had offended the powers that were. The story may, or may not, be true, but it is a fact that Hogarth was supposed to have threatened a churlish "patron" with the terrors of a caricature. This shows the probable efficacy of such a threat. 11. The public was absorbed by the quarrels of Hogarth with Churchill and Wilkes, who were among the most noteworthy persons of their day in London, possessing and freely exercising influences on their contemporaries at home and in the provinces. 12. English engravers were mostly employed, and had developed skill enough for the purpose.

These are the chief tests of the importance of artistic satire as it existed between 1760 and 1770. From them, and from the satires themselves, students of history and manners may fairly estimate the value of the materials here in view.

Progress of Satirical Art in England.

On this branch of the subject before us, not much can be added to the "Introductions" to the second and third volumes of the catalogue, pp. xii-xvi, and pp. xxviii-xxx, respectively. Generally speaking, the rule of simplicity which had been in vogue before 1734 was still established in English satirical art, and the designs here described are, to a considerable extent, independent of literary aid, or need, on their surfaces proper at least, few elucidations. The old mode of putting inscriptions to the lips of persons represented was still, however, current, and, with regard to examples inferior to those of Hogarth's making, more than ever in vogue. This was a return to that puerility the skill of Hogarth had tended to abolish, and to which he very rarely condescended. On the other hand, satiric art had, to a large extent, changed places with the literary mode of elucidation. Accordingly, so far from a design remaining the illustrator of a text, that practice became general which made the text the illustrator of a design. This is the case with scores of prints hereinafter described as borrowed from monthly serial publications, such as "The Town and Country Magazine", see *ante*, pp. xli-xlvi, where all such publications are analyzed. The prints were the mainstays of these periodicals.

We find that satirical prints wholly independent of literary matter were, as was noticed in the "Introduction" to Volume the Third of the Catalogue, fully in vogue during the decade of years now under consideration, and they appeared in immensely increased numbers. It has more interest for us in the present essay that such works possess much higher artistic or technical merit than their forerunners. This was almost entirely due to Hogarth, who was not only the founder of the English school of painting, and one of the earliest of the etchers and engravers who shed lustre on the art of the needle and burin in this country, but the originator of good draughtsmanship in satiric designs. Technically speaking, Hogarth was the first who made a profession of this branch of art. The names of many good engravers are attached to prints produced long before the English master's powers came to perfection, but these names belonged to men who were satirists in the course of their business as engravers in general, not satirical draughtsmen proper. Apart from the amateurs, such as Lord Townshend, whose technique was rarely worth much—Bunbury was by far the most skilful of their body—Hogarth originated and continued that characteristic mode of satiric art, which Gillray, Rowlandson, Cruikshank, Leech, "H. B", R. Doyle, Hablot Browne, and others took up and transmitted

to our own days. To allude to the Englishness of this mode is to describe it sufficiently.

The present volume shows on p. xlvii, and in regard to technical points, the names of some of the more eminent engravers who temporarily applied their skill to satiric purposes before the date with which these pages have to do. On the same page are the names of skilful artists who helped Hogarth by engraving his prints, including those of Luke Sulivan, G. Scotin, B. Baron, S. Ravenet, C. Grignion, and Le Cave. John Smith, John Ryall, and George Bickham, were well known and clever draughtsmen of satires. Paul Sandby added new elements in the elaborate light and shade, and wealth of tones in the large etching called "The Butifyer", No. 3971, which is a triumph of manipulation. "The Combat", No. 3999, is another careful and delicate work, probably by P. Sandby, who hated Hogarth with exemplary energy. It is noteworthy that Hogarth did not retaliate on Sandby, who did not spare him in "The Fire of Faction", No. 3955. In this self-control Hogarth imitated Pope, who was quite reticent when the master artist ridiculed him. Nothing could exceed the laboriousness and care expended on "A Satire on a Performance of 'Hamlet'", No. 4138, by Mr. R. St. George Mansergh, who, oddly enough, added "Pinxt" to the signature of an etching. "The Reviewers Cave", No. 4247, which was etched by P. J. De Loutherbourg, is another elaborate plate. Not Sandby alone, but almost all the artists employed to produce these satires, devoted greater skill than had been employed before in the same line.[1]

Apart from the influence of the sterling draughtsmanship and learning which gave solid qualities to Hogarth's plates, not a few new graces had been imparted to English art of this kind by the taste and spirited touches of L. P. Boitard, see "Taste A-la-Mode", No. 2151, and "The Present Age", No. 4175. The most efficient improver was H. Gravelot, see "The Devil upon two Sticks", No. 2439; "The Itinerant Handy-Craftsman", No. 2448[2]; "The Motion", No. 2478, and "Fore-warn'd", No. 2509. C. Grignion engraved the "Frontispiece to "The New Bath Guide", No. 4168; "The great Duke of Grafton", No. 4331; "Lord Russell", No. 4332, and many more. Above all others the example of Gravelot carried new spirit and grace to the art of some of the popular engravers of this country. After his time an improvement is to be

[1] For Sandby's elaborate art as displayed in this catalogue, see "Burlesque sur le Burlesque", No. 3240; "Puggs Graces Etched from his Original Daubing", No. 3242; "A Satire", No. 3245, and "A Satire on Lord Bute", No. 3910. All Sandby's etchings manifest similar qualities, see Nos. 3243 and 3244.

[2] The original drawing for this etching was in the Exhibition of the École des Beaux Arts, Paris, 1879, No. 504; the property of M. de Goncourt.

marked in every department of this branch of design. This example was very effective in animating the art of Samuel Wale, whose labours, engraved by C. Grignion and others, are rife in the collections of amateurs, and frequently included in the following pages. Gravelot's own deft hand has been suspected to have had to do with many brilliant anonymous plates published in the before-named magazines of this period, some of which are described in this and the succeeding volumes of the catalogue. Grignion engraved designs by Gravelot; he was one of the pupils of Le Bas, and reproduced for Hogarth Lord Faversham's "Garrick as Richard III." On the whole, the body of prints represented by this volume of the catalogue shows a very great advance in technical qualities.

So much on the technical development of the art employed for these satires.

It was noticed in the Introduction to Volume the Third of this Catalogue, and briefly above, that in certain important cases satiric art, so far from remaining an adjunct to satiric literature, was often a principal in an alliance between them, and that the latter was, in not a few points, in turn the subordinate of the former; thus the original relations between the two were reversed. It was likewise noticed that Hogarth, notwithstanding this reversing, found the advantage of literary expositions of his designs so considerable, that he employed one of Bishop Hoadly's sons to versify illustrations to "A Rake's Progress". Nothing of the kind occurs in the present volume in connection with the works of Hogarth or any other artist; the former had, so to say, created his public. This is, of course, apart from prints which are illustrations of books. Of the latter, examples need not be cited here.

The progress of development continued in the line indicated before with regard to the multiplication of designs that were issued in sequences; single designs not always sufficing to explain the purposes of their authors. Such series include "The Present State of Europe, Act the 1st", No. 3820; the same, "Act II.", No. 3821; the same, "Act III", No. 3929; and "Act IIII.", No. 3930. These engravings constitute a drama of an ornate sort not common in the collection, and comparable with "The Races of the Europeans", No. 2335, and its allies, Nos. 2333, 2334, 2415, and 2455. The first of these "Races" comprises four distinct designs. A complete body of satires having a subject in common will be found in the enumeration of entries given with "The Lyon in Love", No. 2347; a similar body is enumerated in "Lord Chief Justice Jeffries", No. 4440; a third is comprised in "Gisbal, Lord of Hebron", No. 3848. Hogarth's "The Four Times of the Day", see No. 2357, is a sequence of designs of which that artist did not attempt to produce another example between 1760 and his death a

few years later. "The Times Plate I", No. 3970, and "The Times Plate II", No. 3972, although nearly sequential in the numbers they here bear, are not so in regard to their subjects, and the latter was suppressed by its author. One of the largest sequences included in this volume is that named "The Posts", No. 3944, and repeated in Nos. 3945 to 3954. To these "The Places", No. 4079, with nine distinct designs, is not only a sequel in publication, but allied in character and subject. "Six Medallions", No. 4125, is another sequence. The most elaborate, if not the most recondite of all the sequential satires in the entire National Collection, is that named "Political Electricity", No. 4422, which embraces thirty-one distinct designs, all connected by their subjects, and nearly all encircled by what is called an "electrical chain." This work approaches "Magna Britannia divisa", No. 143, in its elaborateness. Allied with the last in representing a lengthy procession, and thus delineating a sequence of characters and incidents, is "The Pedlars, or Scotch Merchants of London", No. 4061, a print of great interest, because it shows abundant details of manners and costumes of the so-called "merchants", a term by which Scotch pedlars, or pack-men, still describe themselves. "The Real R—sey Cavalcade", No. 4191, shows a different procession of characters, but it is a spectacle, not a sequence of several designs. "The Pageant", No. 4316, a travesty of Garrick's jubilee at Stratford-on-Avon, is a very curious view of a procession, including twenty-three groups or single figures going in order, and representing a series of satirical allusions.

It may be said that the members of a far more numerous category of satires, such as appear in "A Political and Satyrical History", of which the later examples are described in this volume, are sequential; the relationship of these prints, the one to the others, is so close, that they were gathered in volumes and published in more than one instalment. The copy of "Scotch Collops", No. 3811, see p. 11, *post*, is one of the category in question. See likewise Nos. 3813, 3817, 3823, 3824, 3825, 3843, 3847, 3848, 3850, 3856, 3857, 3858, 3859, 3861, 3862, 3867, 3876, 3878, 3881, 3883, 3884, 3885, 3887, 3889, 3890, 3897, 3898, 3899, 3903, 3905, 3909, 3912, 3914, 3916, 3922, 3925, 3927, 3928, 3936, 3937, 3939, 3940, 3942, 3943, 3945-3954, 3962-3965, 3967, 3984, 3986, 3989, 3992, and 4001. The illustrations comprised in "The Scots Scourge", and "The British Antidote to Caledonian Poison", are not often sequential. They are, however, frequently parallels to the etchings of the "History", their contemporaries. A considerable number of these cuts are described in this volume.

As before, a category of designs had a terse "Explanation" attached to each work. Hogarth's "The five orders of Perriwigs",

No. 3812, which carries with it an explanatory and satirical "Advertisement" and other notes, is the first example of this nature in the present volume. An important letter by W. Pitt is engraved in "Merit Rewarded", No. 3814. "The Present State of Europe. Act the 1st", No. 3820, and its fellow prints, which are enumerated above, comprise a body of verses at foot. It is probable that a greater number of such additions will be found in this volume than in its forerunners. In the following pages such matter has been but sparingly reprinted.

The demand for satirical illustrations of passing events had, during the second quarter of the eighteenth century, continued to increase. It grew rapidly during the period here in question, and became so considerable that a "taking" circumstance not unfrequently evoked more than one satire. Especially was this the case when the characters of persons distinguished by their social positions, if not, as with regard to William Pitt (see the Analysis below), by their influence and honourable character, were concerned. For examples, the very numerous prints on the alliance between the Princess of Wales and the Earl of Bute obtained unbounded popularity, see the by no means exhaustive enumeration of such works in "The Loyal Beasts", No. 3740, and "Gisbal, Lord of Hebron", No. 3848, and the Analysis below. Of the alleged greediness for office on the part of Lord Bute's followers, the subject of many sequential prints, see "We are all Come", No. 3858, and the Analysis. "The Queen's Ass" is illustrated by a similar group of references in No. 3870. The Peace of Paris, 1763, evoked a body of satires which are indicated by "The Congress", No. 3887, and "An Hieroglyphical Epistle", No. 3894, and in the following Analysis. The career and character of Lord Mansfield may be seen satirically reflected in "Lord Chief Justice Jeffries", No. 4440. The Excise Bill of 1763 is shown according to popular impressions in the entries dated March, 1763, and the Analysis. "The Repeal", No. 4140, is the centre of a group of prints which were called into existence to denounce the American Stamp Act, and the conduct of Mr. G. Grenville, the so-called "gentle Shepherd" or "Stamper"; for this group see "The Great Financier", No. 4128; "Thro the Wood Laddie", No. 4132, and the above-mentioned Analysis.

To conclude this notice of the progress of satirical Art in England, let it be observed that the volume now before the reader contains the later works of Hogarth, a considerable number of the sketches of Lord Townshend, etchings by P. Sandby, M. Darly, Thomas Patch, John Collett, and W. H. Bunbury. It is thus proved that the period covered by its entries was transitional. With the death of Hogarth, the first stage of that large manifestation of the national character terminated. All the other satirists continued in their

vocation. Gillray, one of the most potent, was soon to appear on the stage. The fifth volume abounds in his works. For the time, however, Bunbury was already in the front rank during the year 1770, with which our present studies end.

The only apparently backward movement of satiric draughtsmanship and spirit discernible in the present volume is the increased number of satires which rely on rebuses as manifestations of wit. Uneducated minds tolerated the "Hieroglyphic Letters". The numbers of the less dull examples of this class are 3827, 3828, 3832, 3842, 3894, 3901, 3995, 3996, 4044, and 4203. Interest attaches to them because they attest that antagonism to the Court extended to the inferiorly intelligent classes of the community, who thus appear as one with those whose delight was in the vigorous objurgations of "The North Briton", the terrible sarcasms of "Junius", and the witty, if indecent, jests of "Gisbal", that mock "Ossian" of an anonymous satirist.

Analysis.

A general Analysis of the contents of the fourth volume of the Catalogue will be useful; it is prepared on the plan adopted in the first and second volumes. An Analysis of the contents of the third volume is in its Introduction. The more important subjects of satire are here grouped each by each. Comprehensive indications of some of the larger classes now in question have been given in former essays, parts of this Introduction.

It was considered desirable to close the third and immediately preceding volume with the year 1760. Sufficient reasons for beginning a new volume with 1760 were found in the fact that this date nearly coincided with the beginning of the reign of George III. A comparatively liberal rule was anticipated when this monarch, under the fairest auspices, entered into the possession of power. At that epoch a contest—which was not the less earnest because its manifestations had been suppressed—was in full action between Lord Bute and his party, and Pitt and his supporters, although it was supposed to have reached a point favourable to the latter, and something like an alliance seemed possible between these radically opposed forces; see "Mon^{r} Bussy^{s} secret embassy discoverd", No. 3810. Negotiations for an exceedingly unpopular peace with France were already in vogue, and the combat to which it referred was expected to terminate in a drawn battle. The events which marked the

change of periods were, (1) the entry of Lord Bute to the Secretaryship of State, following the dismissal of Mr. Legge from the Exchequer; (2) the resignation and pensioning of Pitt; (3) the retirement of Speaker Onslow after a service of thirty years; (4) the election of Sir John Cust as Speaker, an event which was declared to be adverse to the popular party; (5) the opening of a new Parliament; (6) the conclusion of the "Family Compact" of the Bourbons; (7) the taking of Montreal, and capture of Canada; (8) the reduction of Arcot and Pondicherry, being significant of the forming of our Eastern Empire, were great occurrences such as indicate new times; (9) the deaths of the Empress Elizabeth of Russia, and of other monarchs whose departures changed dynasties, of Bishops Sherlock and Hoadly, of Samuel Richardson the novelist, and the French commanders Montcalm and De Belleisle, and the English General Wolfe, Handel, and Lord Anson. These circumstances may be said to have marked the termination of a period as emphatically as (10) the births of new men of great renown about this time (1758-1763) declared the coming of a new epoch. These new men included Nelson, Porson, Burns, Schiller, William Pitt the younger, John Rennie, T. Clarkson, the Marquis Wellesley, Sir John Moore, George IV., and W. Cobbett.

It was considered desirable to conclude the volume now before the reader with 1770, because at that date a decade of years and the tale of about a thousand entries were completed. There were also good historical grounds for closing a group of political satires at the end of a year during which Lord Camden had delivered up the Seals, Sir John Cust resigned the Speakership, Lord Chatham intimated his desire for Parliamentary reforms, the Duke of Grafton quitted the Premiership, and Lord North, destined long to influence the nation, succeeded his patron, and quickly, but too late, repealed all but one of the taxes imposed on the American colonies; C. J. Fox and C. Jenkinson in this year entered the higher grades of the public service; Wilkes was discharged from custody and elected an Alderman of London; Burke's motion condemning the course of the ministry in regard to the colonies was rejected by the Commons, and the country pledged to coerce our recalcitrant cousins; Beckford had, in May of the year in question, carried a Remonstrance to the King, had been snubbed, and very soon after joined the greater number, leaving his name as a watchword of his party. The Liberties of the Press had, in 1770, been tried in the cases of Almon and Woodfall, Miller and Baldwin. Whitefield the preacher, the Marquis of Granby, and the Duke of Argyll followed Beckford to the grave in the same year. An important decision was given with regard to the rights of authors, when copyright in Thomson's "Seasons" was affirmed. That George Canning, William Huskis-

son, William Wordsworth, and Sir F. Burdett were all born in this year, brings the date within measurable distance of living memories, and indicates the coming to light of modern influences and occurrences. During 1770 Cook anchored in Botany Bay, and Bruce announced that he had discovered the sources of the Nile. In the next year, so closely was our own age approaching, Gray and Smollett died, Walter Scott, James Montgomery, and John Lingard were born, and the *Encyclopedia Britannica* was begun to be published. Although Rowlandson was still a Student of the Royal Academy in 1771, and the art of satirical draughtsmanship was not for another decade to be illustrated by his admirable skill, Gillray's coming before the world was delayed till 1779, when the first of this satirist's publications to which a date can be given with certainty was issued. In the meantime Lord Townshend, R. Sayer, and W. H. Bunbury were the leading satirical artists.

From this summary of political, social, and personal data, it is easy to see that the decade here illustrated by satires, being entirely transitional, and troubled by presages of stupendous events rather than by the greatness of what was done while it lasted, rendered it desirable to confine all these satires in one volume.

The first satire here following refers to the great "*Beer Question*", which occupied the minds of the lower orders of the metropolis. "The Brewers Charity", No. 3805, illustrates the old dispute as to the respective merits of gin and beer, on the morality of which Hogarth had contributed "Beer Street", No. 3126, and "Gin Lane", No. 3136. On Beer see "Sic transit gloria mundi", No. 3913. Gin is the subject of a group of prints enumerated in the Introduction to Volume the Third of this Catalogue, see p. lv. A noteworthy woman, afterwards associated with "Shakespeare and the Musical Glasses", was *Miss Ford*, later Mrs. P. Thicknesse of Landguard Fort, well known to Gainsborough and others, appears in No. 3806.

Lord Bute appears with W. Pitt in "The true British Ballance", No. 3807, which illustrates the above-named abortive attempt to reconcile the leaders. To enumerate in one body all the prints in which Lord Bute is represented at this period would occupy several pages, and afford no guide. This minister is shown in differing circumstances, which naturally fall into distinct categories—1, in his purely political relationship with others, as a servant of the Crown and leader of the "King's friends"; 2, as a statesman concerned

with national affairs; 3, as the so-called "lover" of the Princess of Wales; 4, as an encourager of literature, science, and art.

The first group may be said to be opened by "The Quere?", No. 3735, in which the peer is brought face to face with Pitt, and he is said to be represented by "Scotch Coal", which "emits its heat only on one side". Lord Bute's first appearance in the National Collection of Satirical Prints is in "The Treaty", No. 3608, where, by a two-edged phrase, he was condemned as "a Strutting Scotch Peer", and represented in a fashion which Walpole told Mann was "ridiculously like". The so-called "strutting" of the minister is distinct in this print, which caricatures the air Ramsay delineated in the portrait Ryland engraved. Walpole was sarcastic on the carriage of the peer, see No. 3608 on p. 1150; and this characteristic air distinguishes nearly every representation of his lordship, especially in those belonging to the third category now in question. "The Loyal Beasts", No. 3740, gives Lord Bute in the first and third categories. He is often shown in the first group, the most important entries of which are as follows:—"Mon^{r} Bussy^{s} secret embassy", No. 3810; "The Scotch Ovation", No. 3817; "We are all a comeing", No. 3823; "Sawney discoverd", No. 3825; "Smoak the (Boot)", No. 3827; "An Answer", No. 3828; "Frontispiece", No. 3830; "The State Ballance", No. 3843; "The Triumphal Car", No. 3846; "The Mountebank", No. 3853; "The — Quack", No. 3854; "The Scotch Mountebank", No. 3855; "The Caledonian Voyage", No. 3856; "We are all Come", No. 3858; "The Flying Machine", No. 3859; "The Jack-boot, Exalted", No. 3860; "The Exaltation of the Boot", No. 3861; "The Laird of the Posts", No. 3862; "Scotch Arrogance", No. 3863; "The Northern Con-star-nation", No. 3864; "Britannia guided by Justice", No. 3865; "The Highland Seer", No. 3867; "The Glasgow and Aberdeen Professors", No. 3869; "Without Within", No. 3877; "Within", No. 3878; "The Pe**e-Soup-Makers", No. 3882; "A Wonderful Sight", No. 3885; "Tempora Mutantur", No. 3886; "The Congress", No. 3887; "The Triple Compact", No. 3889; "John Bull^{s} House sett in Flames", No. 3890; "The Political Brokers", No. 3892; "The Christening", No. 3893; "The Instalation Feast", No. 3895; "The Magical Installation", No. 3896; "The Windsor Apparition", No. 3897; "The Laird of the Boot", No. 3898; "The Zebra loaded", No. 3899; "The Caledonian Pacification", No. 3902; "The Caledonian Peace Makers", No. 3903; "A Poor Man loaded", No. 3904; "The Caledonian Slaughter-House", No. 3907; "The Triumvirate", No. 3908; "The St—te Quack", No. 3909; "A Satire", No. 3910; "The loaded Boot", No. 3911; "A Sett of Blocks", No. 3916; "The Evacuations", No. 3917; "A Satire", No. 3918; "Dedicated to Peace", No. 3919;

"A View", No. 3920; "The Lyon entranced", No. 3922; "The Cramers", No. 3923; "The Political Crammers", No. 3925; "The Three Roads", No. 3926; "The Fan & Mull", No. 3927, where his lordship carries a banner significantly inscribed with the Pretender's motto, "Tandem Triumphans"; "The Lion well Booted", No. 3928; "The Game of Hum", No. 3935; "The scotch Cradle", No. 3936; "The Scotch-Idol", No. 3937; "Scotch Impudence", No. 3938; "The Scotch Colossus", No. 3939; "The Smithfield Bargain", No. 3942; "The Posts" (fifth design), No. 3944; "The Scotch Butt", No. 3956; "Shave close", No. 3959; "The Tame Lion", No. 3960; "Englands Scotch Friend", No. 3961; "The Blasted Cocoa Tree", No. 3963; "Andrews-Cross", No. 3964; "The Jack-Boot Kick'd Down", No. 3965; "A Prophecy", No. 3966; "The Trophys Exchang'd", No. 3968; "Past", No. 3969; "The Times Plate I", No. 3970; "The Times Plate II", No. 3972; "Tit, for Tat", No. 3978; "John a Boot's Asses", No. 3979; "The Vision", No. 3983; "Scoth Œconomy", No. 3992; "As you Like it", No. 4003; "Scotch Paradice", No. 4006; and "The Proclamation", No. 4007. From the last-named entry, until a large proportion of the satires dated 1769 have been described, the reader will find in this volume many prints representing Lord Bute in his political relationship, and as a servant of the Crown, because at least three-fourths of the entries from 1761 to the last-named date denounce the minister in his first-named capacity. In most of the prints thus comprehensively indicated he appears in person, either by means of a likeness, or in emblematic figures which have contumelious or minatory intentions.

The second body of satires shows *Lord Bute* as a statesman concerned with national affairs. These are so numerous that only the important examples can be cited; the list terminates with the year 1763. The numbers are 3810, 3811, 3817, 3818, 3827, 3830, 3843, 3844, 3845, 3848, 3849, 3856, 3858, 3865, 3866, 3876, 3877, 3881, 3882, 3883, 3887, 3888, 3889, 3890, 3891, 3892, 3894, 3902, 3903, 3904, 3907, 3908, 3909, 3910, 3911, 3912, 3916, 3917, 3918, 3922, 3923, 3925, 3927, 3928, 3935, and 3936. From the last onwards,—till the minister's resignation was accepted, and he, at least ostensibly, retired from public life, see "The Journey to Harogate", No. 4024; "The Roasted Exciseman", No. 4045, and "Sawney below Stairs", No. 4048,—the entries referring to him as a statesman are hardly less numerous than those which represent him in political relationship with others, and as a servant of the Crown. In 1762 the much-desired hanging of Lord Bute was delineated in "Will, of the People", No. 3986. He appears as "The Scotch Colossus" in "The Stature of a Great Man", No. 4000, a plate which was originally published as a satirical portrait of Sir R. Wal-

pole as "The English Colossus", see No. 2458. His emblem is burnt in No. 4161. "A Scotch Prophec(eye)", No. 4074, makes it appear that, in the person of Lord Bute, a Scotchman should fulfil the prediction that a monarch of his nation should rule Britain. Finally, and characteristically of the popular conception of his ways, Lord Bute is represented, under the date 1770, as exercising occult authority long after 1763; see, among other examples, some of which are beyond the period to which this volume is restricted, "Secret Influence", No. 4457. In this renowned satire, Lord Bute appears exercising that power alleged to remain with him after he had quitted office. On this point, see "An exact representation", No. 4164, which comprises many references to similar allusions. "Secret Influence" is, of several hundreds, the last satire in this volume in which the "favourite" of the king's mother and the "bear-leader" of the king is represented in any capacity.

The political antagonists of the minister made the most of the scandal which associated him with the Princess of Wales. So far back as 1767, *i.e.* very soon after the death of her husband, Prince Frederick, satire on this subject was published. The first reference to it in this catalogue occurs in "The Treaty", No. 3608. The first direct reference to the supposed source of the minister's influence is in "The Quere?", No. 3735. The first insinuation to the effect in question is in "The Loyal Beasts", No. 3740, where George III. appears in his kingly office for the first time, and is overlooked, if not guided, by Lord Bute as a bull, in whose rear the princess crouches contentedly as a lioness, and the premier to be is described as—

> "Yon hugeous Beast that's near the Lion
> Is a most dreadfull Scottish Bison,
> Who devlish angry looks & grim,
> At those who pay no court to him."

In the text of No. 3740, a body of titles are quoted, without numbers, all indicating the supposed secret relationship of Lord Bute and his royal mistress. The chief prints of this peculiar class in the fourth volume of the catalogue may be enumerated as follows:— "The Curtain", No. 3824, one of the satires alluded to by Horace Walpole in "Memoirs of the Reign of King George the Third", see p. 31, *post;* on this point see below. "Sawney discoverd", No. 3825, is hardly less unscrupulous in delineating a secret meeting. It is a double-barrelled satire, in ridiculing the princess's German-English; see likewise "The Favourite Boot", No. 3982. "The Powerfull Recommendation", No. 3829, comprises an allusion to this matter. No. 3843, "The State Ballance", con-

tains another reference to the jargon of the lady, ridicule of that "fat Mon", *i.e.* William, Duke of Cumberland, and commendations of luckless Edward Augustus, Duke of York. "The Triumphal Car", No. 3846, comprises a figure of the king in ignominious tutelage to his mother and the earl. Most audacious and outspoken is "The Scotch Hurdy Gurdy", No. 3847, an entry in which are grouped a number of references to the subject of this class of satires.

The central satire of this category contains a considerable number of references to the matter in question, and names a group of satires intended to expose that intrigue. This central satire is the outspoken "Gisbal, Lord of Hebron", No. 3848. A fellow print, which is more humorous in its spirit than the last, is "Gisbal's Preferment", No. 3849, and it is an illustration of what professes to be a translation of a fragment of "Ossian".[1] "Gisbal and Bathsheba", No. 3850, show the so-called "lovers" enthroned. It is possible that "The Wanton Widow", No. 3851, was alluded to by Walpole in the terms quoted on p. 31, see above. Another humorous and outspoken print is "The Scotch Broomstick", No. 3852. "The Caledonians Arrival", No. 3857, shows Lord Bute assuming a regal attitude, which must have been a subject of many now lost satires. "The Highland Seer", No. 3867, is but a version of more than one satirical idea, and represents a spiritual visitation. "The K—'s A—;", No. 3873, brings the alleged lovers to a meeting. "Without Within", No. 3877, besides a speech by the princess, is remarkable for containing a portrait of T. Smollett as a client of Lord Bute's. "The Fishermen", No. 3876, includes denunciations of "Calumny", and contains, with several other interesting portraits, capital sketches of C. Churchill, Smollett, W. Beckford, A. Murphy, A. Beardmore, and others. The noteworthy satires of this body, many of which comprise interesting allusions to public manners and men of note, include "The Scotch Music Master", No. 3881, where the king appears as an imbecile youth extremely submissive to his mother and her alleged paramour; "Brother Brother", No. 3884, has many elements associated with that extravagant one to which Walpole, as above, alluded. Its personal allusions are not exhausted by the text. "A Wonderful Sight", No. 3885, is, in one sense, the parallel to "The Scotch Music Master". With these should be grouped "Tempora Mutantur", No. 3886. The princess's petticoat is shown as a sort of standard in "Gisbal and Bathsheba", No.

[1] In "Patriotism Triumphant", No. 4024, Lord Bute, as a fugitive flying through the air with a witch on a broomstick, clasps the waist of Fox and cries:—"I wish the Devil had the Author of Gisbal".

3850; "The Congress", No. 3887, and other designs. The friends are embracing in "The Merry go Round", No. 3891. "The Laird of the Boot", No. 3898, a companion print to "A Wonderful Sight" and its fellows, comprises another figure of William, the "fat" Duke of Cumberland, "flung" by the Hanover Horse, who gallops from his overthrown rider. The princess's garment appears again in this print, and thus illustrate the meaning of "A View of the Origin of Scotch Ministers", No. 4023; it is conspicuous in "The Carlton House Botchers", No. 4425, and that much later satire, "The Rape of the Petti—coat", No. 4190, in respect to which Lord Mayor Harley makes a ridiculous figure. "The Zebra loaded", No. 3899, of the same class, shows the "favourite" exhibiting his handsome legs in the manner before alluded to, and illustrates the antagonism between W. Pitt (Lord Chatham) and his successor in power.

The insolence of "The St—te Quack", No. 3909, an etching the style of which suggests the hand of Paul Sandby, consists in representing the princess swinging from a rope like a French *saltimbanque*, with a large Jack Boot and the often-mentioned "Staff of Gisbal". After such publications as the above had dishonoured the "higher powers," it can hardly be wondered at that stringent remedies were tried and every legal means employed to stop the emission of such insinuations. Smollett, the "paid scribbler" of Lord Bute, appears, with characteristic surroundings, in the very spirited etching by P. Sandby, called "A Satire on Lord Bute", No. 3910. Hogarth, Edward Augustus, Duke of York, W. Beckford, and C. Churchill are delineated on this plate, which is one of the most animated of its order, and crammed with allusions as elaborate and finished as the draughtsmanship employed to display them. One of the neatest strokes of humour in this volume is thus conveyed by the introduction of an angel in a Scotch "bonnet" appearing "to the Shepherds", *i.e.* Lord Bute announcing his promotion to office to a ravenous party of his clients, who go on their knees for joy. "The loaded Boot", No. 3911, needs to be explained by references to other satires in this collection, and published contemporaneously with the sketch of the "Scotch state Machine" (or coach), dragged by a white horse, or unicorn, and a zebra, which are emblems of the king and his consort, both of whom were said to have fallen completely under the control of the princess and her friend. In this design is a figure supposed to represent the Pretender, a prince in whose favour, as it was customary at this time to declare, Lord Bute was employing Machiavelian influences, as if he wished to restore the regal power of his namesake family. "The Scotch Tent", No. 3912, is another of those "transparencies" which endeavoured to scandalize the weaker brethren by means similar

to those of "The Curtain", No. 3824, and "The Favourite Boot", No. 3982. "A Sett of Blocks for Hogarth's Wigs", No. 3916, is a rough attack on Hogarth's famous "The five orders of Perriwigs", No. 3812. Crude allusions occur in No. 3916, as in several other examples, and attest the animus of the draughtsman. The print contains an allusion to "The North Briton, XIX", which is worth remembering. The design is charged with remarks on men of note, and comprises numerous hints which connect the satire with certain events.

In this manner these prints cast innumerable gleams of light upon each other, and expound the humour and by-play of illustrations with which such works as "A Sett of Blocks" are stored. Such gleams, whether directly or obliquely cast, add prodigious wealth of allusions to the histories of this and other plates. The insertion of a collar of Scotch thistles and French *fleurs-de-lis* under the emblematic "Boot" is a touch of mischievous humour worthy of Paul Sandby, if not of Hogarth. Bute is thus designated as a "Knight of St. Andrew and St. Louis". In "The Evacuations", No. 3917, Britannia's shield is surcharged with a Scotch thistle and the cross of St. Andrew. A backward-looking allusion of somewhat recondite nature may be added to such cross gleams of light. This allusion appears in "A Satire", No. 3918, which, with a direct suggestion in favour of beheading the Earl of Bute, comprises a pedestal decorated with the "warming-pan" in which Mary of Modena's unlucky son was said to have been brought into the world; see "The Warming Pan", No. 1156. In "A View of the Old England just arrived from a Cruise", No. 3920, is an allusion to the proclivities of "Mrs. Welch" of the kind only too rife in popular talk at this time. Besides a very early and interesting allusion to "the Nine of Diamonds" as the "Curse of Scotland", see p. 149, *post*, "The Three Roads to John Bull's Farm", No. 3926, shows the Pretender's banner with the legendary three crowns over a coffin, the big-legged minister, the princess, and the king in tutelage. "The Lion well Booted", No. 3928, displays the British Lion with one eye knocked out, bitted, and wearing a "Jack Boot" on each leg. The "petticoat" and "staff" appear again in this print. "The Four Nonparells", No. 3934, is a mock-pastoral, in which the king, queen, princess, and peer dance round a maypole to the music of a bagpiper who sits on the ground. The "Nine of Diamonds" appears again as the "Curse of Scotland" in "The Game of Hum", No. 3935, with the king, queen, princess, Pitt, and Lords Bute and Temple. The next entry describes "The scotch Cradle", No. 3936. Here the king is laid in a cradle, and controlled by Lord Bute and his alleged admirer the princess; Lord Bute rocks the cradle and negotiates with the French envoy, the Duc de Nivernois; at his

feet lies a bribe of "50,000*l.*" The coming of the "roaring Pitt" is threatened, Lord Bute grinds the king's nose on a stone, and grasps the petticoat of the princess, in "Scotch Impudence", No. 3938. The "Scotch Colossus", No. 3939, justifies itself by references to this *liaison;* see likewise "The couchant Lion", No. 3940, which resembles "The Scotch Broomstick", No. 3852; "The Scotch Tent", No. 3912, or "The Scotch Hurdy Gurdy", No. 3847. Other satires on this alleged *liaison* are "The Posts", No. 3944; "The sign Post", No. 3953; "The Scotch Butt", No. 3956; "The Tempest", No. 3958; "The Tame Lion", No. 3960, and "The Northern Dancing Master", No. 3981; all designs to the same effect. "The Lion made Ridiculous", No. 3962, besides a gross allusion, is explained by the figure of the king, as the British Lion, dressed in his mother's petticoat, standing on his hind legs and trembling because she threatens him with a huge Scotch Thistle; see for this, with similar hints, "The Jack-Boot Kick'd Down", No. 3965; "A Prophecy", No. 3966, and "The Coach overturned", No. 3967, which comprises allusions to the "Fall of Mortimer", another princess's "favourite", whose career was by no means happy. In "The Raree Show", No. 3975, T. Smollett acts as trumpeter to Lord Bute and the princess, while, on the other hand, C. Churchill throws the "Wandsworth epistle" into the fire, and Hogarth daubs a sign-board, an allusion to his reputed bad painting, or his concern in the Sign Board Exhibition which is the subject of "A Brush for the Sign-Painters", No. 3841.

The group of which these works are examples assails the practice, then a novelty, of publicly exhibiting pictures for money. In "Tit, for Tat", No. 3978, the references are not unexceptionable, and Hogarth, being the alleged pensioner of Lord Bute, appears clad in a kilt, and gilding a "Scotch Sign board"; see "The Times Plate I", No. 3970, and "The Butifyer", No. 3971. "Provision for the Scotch Convent", No. 3980, illustrates the theme of "Gisbal", No. 3848, with peculiar audacity; see likewise "The Northern Dancing Master", No. 3981, and "The Favourite Boot", No. 3982, which exhibits the "Lyon in Boots, Gemmen, with the Scotch Reel, by Gisbal the Caledonian", while the princess joins in a wild Scotch dance. Another such illustration is distinct in "Scoth Oeconomy", No. 3992. "Scotch Paradice", No. 4006, is not obscure. The woman's stays in "The Proclamation of Proclamations", No. 4007, answer to the petticoat of the princess, and indicate the supposed occult source of the minister's influence; see "A View of the Origin of Scotch Ministers", No. 4023. "An Hieroglyphic Letter", "found in the Neighbourhood of South Audley Street", No. 4025, comprises the condolences of the princess to her friend. "The Seizure", No. 4026, shows how the Devil

carried off the unfortunate minister, the hanging of Mr. Fox, and the lamentations of the princess, accompanied by the jeers of a demoniacal goat, her frequent attendant. In "The Glorious Minority", No. 4034, is an insinuation of the nature in view here. In "Macbeth and the Doctor", No. 4040, there is an extraordinary sting in the representation of Lord Bute on a sick bed, and attended by "Sir" John Hill, his lordship's own client, and, as his enemies declared, peculiar quack, who administers the nostrum which he copiously advertised under the name of Essence of Water Dock, or Bardana. Lord Bute had patronized Hill with princely liberality and a great expense in enabling him to publish "The Vegetable Kingdom", a stupendous work in twenty-six volumes, with 1,542 plates; see "The Centaur not Fabulous", No. 4176.

The body of similar allusions is completed by the following entries:—"The Pedlars", No. 4061; "Multum in parvo", No. 4078, where the princess appears as a she-goat; "A snug Place", in "The Places", No. 4079, which repeats the allusion of "Brother Brother", No. 3884; "1765", No. 4114; "The Pillory Triumphant", No. 4115; "a true and accurate Plan", No. 4131; "Edward the Third seizing Mortimer", No. 4150; "The Precipice", No. 4153, which is witty enough; "The Monkey's Downfall", No. 4161; "A View of Lord Bute's Erections at Kew", No. 4177; "The Colossus", No. 4178; "The Scots Triumph", No. 4195; "The Flight from Dover", No. 4211; "A New Flying Machine", No. 4212; "The Scots Triumph", No. 4228; "The many Headed Monster", No. 4231; "The Political Senses", No. 4234; "Scotch Amusements", No. 4237; "The Times, or 1768", No. 4242, which repeats the above-mentioned allusion of Mortimer, Earl of March; "The Times, Pl. 2", No. 4243; "You have got him Ma'am", No. 4245; "The Screech-Owl", No. 4306; "The Times", No. 4315; "The British Bull Baited", No. 4328; "The Effects of Petitions and Remonstrances", No. 4386; "Carlton House Junto", No. 4427; "The R——l Dupe", No. 4442; "Isabella", No. 4443, and, finally, the above-named "Secret Influence", No. 4457.

The involuntary testimony of his enemies is available to introduce Lord Bute as the accomplished patron of those whom he believed to be scholars, good artists, and men of science. The great value of the collection of paintings still known by his name, attests his predilection for fine art; that he encouraged Robert Mylne to build the first Blackfriars Bridge need not be due to the low motives ascribed to him by "The (Boot) Interest", No. 3741. "The Hungry Mob", No. 3844, shows the minister dealing with artists and journalists; his taste for botany has been already mentioned; on this see likewise "A View", No. 4177. It is certain that he encouraged

Allan Ramsay as an artist, and the way in which he dealt with (Sir) Robert Strange, a Scotchman and proved Jacobite, attests the fact that to be a Stuart partisan was not a sure passport to the Earl's favour. He encouraged Mallett to write plays and poems, as to which see "The S— Puppitt Shew", No. 4049, and "a true and accurate Plan", No. 4131. Home and Macpherson were his lordship's bards, see "The Glasgow and Aberdeen Professors of Poetry", No. 3869. Bute was himself Rector of Aberdeen University at a time when that learned institution was served by no professor of modern literature or *belles lettres*, and when even Edinburgh University had not long before appointed Hugh Blair to that chair of Rhetoric which was the sole post of its kind in Scotland.

References to the *Princess of Wales*, the "Dowager Princess" as it was the fashion to call her, were very numerous and bitter during the first five years of the decade in question. When the king secured his own authority, and attempted to transact his own business with scant regard to the princess and the earl, his mother began to disappear beyond the ken of the satirists. During the remainder of her life, which extended to 1772, she was, however, not scot-free of satiric arrows. A hurricane of them attended her to the grave, and, during many decades after, her name and the scandals here illustrated were butts at which innumerable missiles were discharged. Nearly all the entries in which the Earl of Bute was concerned, see above, refer to the Princess of Wales. It is, therefore, needless to name them again. She was almost invariably treated with reproaches and contumely. Walpole's notice of her character, p. 363, vol. iv. of "Memoirs of the Reign of King George III.", 1845, is not the most bitter.

Most of the references to the *King* are of the character named above, and will be found in the following entries. Nos. 3807, where he and Pitt are reconciled, to the disgust of the "Bute faction"; 3814, where he pensions Pitt, and Fox is assailed as Bute's ally; 3817, where he witnesses the disgrace of Bute and the turbulence of the citizens; 3843, 3846, 3860, 3880, 3898, 3902, 3920, 3928, 3960, 3961, 3962, 3965, 3966, 3982, 3992, 4036, 4303, where the British Lion represents the monarch, who, in Nos. 3881, 3934, 3941, 4021, and 4376, is a fool, and in Nos. 3885, 3886, 3889, 3911, 3912, and 3938 (where, as in No. 4245, he is led by the nose), he is a captive. In 3893, he, as a father, witnesses the baptism of George IV., to whom, as a little boy, in "The Fate of City Rem—ces", No. 4387, he gives the City Petition of May, 1770, to make a kite. In Nos. 3926, 3927, 3935, 3936, 3940, 3969, 3981, and 4386, he is more than usually subservient to Lord Bute. He is a lout in "Secret Influence", No. 4457. In 3930 he gambles with the Empress-Queen. In 3968 he lies in a bed of "Thistle-down". In Hogarth's "The

Times Plate 1", No. 3970, he appears allegorically, and, by means of a portrait-statue in the companion design, No. 3972. He receives a deputation opposed to the Excise Bill in No. 4009. Like a child he blows bubbles in No. 4023. The king is triumphant and dismisses Lord Bute in Nos. 4024, 4161, and 4318; he is adverse to Wilkes in No. 4030, and reflected on as corrupt in Nos. 4034 and 4039, which reproaches the abuses of the Irish Establishment (see No. 4068 on this point), and the award of dignities and emoluments to unworthy persons. There is sardonic reference to his leadership in "The Times. Pl. 2", No. 4243; the "Liberal Party" of that day refer to him in "The Addressers", No. 4273, and in Nos. 4274, 4275, 4276, 4277, 4280, 4281, 4284, 4288, 4289, 4290, 4291, 4295, 4296, 4297, 4298, 4303, 4368, 4380, 4381, 4383, 4386, 4387, 4388, and 4389. George III. has political trouble in "What may be doing Abroad", No. 4287. He is utterly bewildered in "Committee of Grievances and Apprehensions", No. 4324, a satire attributed to Gillray. He is neglectful of his duty in "The Sleepy Shepherd", No. 4320, and in Nos. 4329, 4424, and 4442. He walks between tyrannical ministers in Fleet Street, in "—Tempora Mutantur—", No. 4390. He pursues the printers tyrannically in "The Royal Chace", No. 4367, and in No. 4392. He is cheered by the people in "The Reception", No. 4373, and, in "The Reception", No. 4374, he is reviled by them. On the latter condemnation see "Nero Fiddling", No. 4381, and No. 4439. He manufactures buttons in Nos. 4380 and 4417; see "Political Electricity", No. 4422, p. 650, where he holds a button. In No. 4424 he is lost in thought over Dr. Johnson's "The False Alarm"; see further, Nos. 4434, 4439, and 4442. With this the king, so far as this volume is concerned, disappears. In later times George III. often made a nobler, sometimes a meaner, and very frequently a sadder figure than that of the decade here in question.

The next important personage of the satiric stage is *William Pitt*, the "Heaven-born Pitt", who, in the period embraced by this volume, exchanged his honour for a title, as the people said, while they thought he had betrayed them, on becoming the Earl of Chatham. The preceding volume comprises numerous references to this statesman, which are grouped under "The French King in a Sweat", No. 3691. Pitt is welcomed by the king in "The true British Ballance", No. 3807. He stands with George Grenville(?), Lord Bute, and the Duke of Newcastle, in No. 3810, and receives honour in Nos. 3814, 3815, 3816, and 3886. He is bitterly disgusted in "The Curtain", No. 3824, where he watches the antics of Lord Bute; he drives the state coach to Hayes in No. 3830. He is named in Nos. 3843, 3845, 3849, 3858, 3876, 3877 (where he retires from the Treasury in disgust), 3882 (where he condemns the Peace of Paris, 1763), 3888, 3890, 3899, 3908 (where he is opposed to

Lord Bute, and in alliance with the Dukes of Cumberland and Newcastle), 3910, where he threatens Fox, 3913, where he mounts the air on a bubble blown by himself from a soap-dish; in 3916, 3920, where he is named "Will. Honest", pilot of the State ship, and in 3922, where he is spoken of as Keeper of the British Lion. Pitt pleads for Britannia in "The Cramers", No. 3923, and its complement, No. 3925. He is represented in No. 3935, declaring his own honesty, and his pension is referred to by the title of No. 3944, in which Lord Bute turns him out of the Treasury. He is alluded to in Nos. 3955, 3956, 3957, 3958, 3963, 3966 (where he is "Honest Will."), 3970 (Hogarth's "The Times Plate I", where his crutches are caricatured as stilts, and Pitt's pension is a millstone round his neck), and 3971, where Hogarth is seen bespattering the statesman, as that artist had delineated Pope bespattering the Earl of Burlington, but with the reverse intention. Pitt appears in Nos. 3973, 3975, 3978, 3979, and 3983. He limps, supported by John Wilkes and Arthur Beardmore in No. 3985, and is described as "Will. of the People" by one of his admirers in 3986; he is a champion in Nos. 4024, 4028, 4059, 4067, 4130, and 4142, and appealed to in "The Devil to Pay", No. 4013. His face occurs in No. 4034. He is named in Nos. 4043, 4057, 4059, 4097, where, as in 4160, he is addressing the House of Commons. In "The Courier", No. 4121, we have the great minister in grotesque state, his gouty feet wrapped in flannel, while the "Hero of Culloden", blowing a horn, gallops as a messenger entreating Pitt to return to office. He appears in "The Great Financier", No. 4128, in gouty shoes, and with a reference to a renowned speech of his regarding George Grenville. On the same point see No. 4132, which deals with that speech. In Nos. 4140, 4141, 4142, his famous statue occurs. This effigy gave a title to the second of these prints. He is gouty but victorious in "The Ballance", Nos. 4143 and 4144. His downfall in popular favour is predicted by "An Hieroglyphic Epistle", No. 4145, which indicates a strange revulsion of feeling, if not much ingratitude. The entries dated July 29, 1766, which is the date of Pitt's accession to the peerage, attest this revulsion; see Nos. 4146, 4147, 4148, 4151, 4152, and 4153, to the same effect. No. 4144 contains the first announcement of the peerage given to Pitt. The minister was degraded by the predominance of Lord Bute in "The Patriot unmaskd", No. 4146, likewise in Nos. 4147, 4148, 4149, 4151, 4152, 4153, 4154, 4155, 4156, 4178, 4180, 4229, 4230, and 4244, all of which attest the popular anger when William Pitt became Earl of Chatham. Similar wrath attended Pulteney when he became Earl of Bath; see the entries to this effect in the third volume of this catalogue. Chatham's lustre received the "extinguisher" in "The Precipice", No. 4153; he takes money and wears a fool's cap in No. 4156; is in alliance with Bute in

Nos. 4157 and 4164. He is supposed to have delivered himself in "The Monkey's Downfall", No. 4161, although he wears a wig and leans on crutches; as the Colossus of the "Common-Wealth", No. 4162, he has for ricketty stilts "Sedition" and "Popularity", for a crutch "Pension", and he is not safely placed; he flies a lunar kite and is condemned by many means in No. 4163, which illustrates many phases of his life. See likewise Nos. 4180, 4181, 4198 (where he joins the clients of Lord Bute in bleeding Britannia), 4215 (where he takes plunder from his country), 4370, where he attacks the Hydra which comprises Lords Bute, Mansfield, and Holland, and the Duke of Grafton. Chatham laments Beckford in 4394; he consults Earl Temple in "Political Electricity", No. 4422, p. 656, and is reckoned among "England's Friends", in No. 4438.

That renowned statesman Mr. *Henry Fox*, the first Lord Holland, the "Volpone" of many satires, for whom, in the third volume of this catalogue, see "The French King in a Sweat", No. 3691, is the subject of a considerable proportion of the prints of the following volume, in the period covered by which he, like his rival William Pitt, was made a peer. He was popularly believed to be a bribe-taker and peculator of public money; he appears thus in "Mon^{r} Bussy^{s} secret Embassy discoverd", No. 3810; his craft beguiles the Duke of Newcastle in No. 3822, and he is ready to "patch up" the Peace of Paris (1763) in Nos. 3877 and 3882; the king is represented as his creature in 3881; he treats his "Scotch" allies and tools with contempt in "An Antidote", No. 3845, where, as a client of Lord Bute, he scratches his legs, and wears a kilt, and in No. 3890. He cheats the blind John Bull, and carries the Duke of Newcastle, as a goose, over his shoulder in No. 3904. Fox is one of the attendants at the lying in state of the British Lion in No. 3922, and is styled "Harry Crafty", the "Man" of Lord Bute, a position which was often popularly ascribed to this astute statesman, who, in No. 3933, appears as the type of venality, and in connection with the ghost of Mr. Ayliffe, an old servant of his family, who, it was the custom to assert, had had hard measure, even to hanging, at his employer's hands; see "Ayliffe's Ghost", No. 4038, and "1765", No. 4114. Fox himself is hanged, with the Duke of Bedford, in one of the sections of "The Posts", No. 3944, and in "As you Like it", No. 4003; he is thrown down by the discharge of mines in "The Tempest", No. 3958, where Lord Bute and the king's mother are blown into the air; one mine consists of "Gisbal", "The North Briton", and "The Monitor"; the City of London, always opposed to Fox, is the agent of the explosion. Fox demands his wages of Lord Bute in "The Trophys Exchang'd", No. 3968, and declares his recklessness of the fate of his employers. The wages were the fraudulent contract for military forage.

It is probable that Hogarth intended the figure of a gardener in the suppressed No. 3972 for Fox; he appears in the booth of the political "Raree Show", No. 3975, as one of the concealed performers. He rides the king as a donkey, or one of "John a Boot's Asses", in No. 3979, and coolly avers that he had taken care to blind the monarch before mounting him. His alleged official peculations are stated in "The Vision", No. 3983, and supported by many other declarations to the same effect, see below. His share in the Peace of Paris, ever offensive to the opposite party, is denounced in No. 4001, where he holds the Scotch emblem in his mouth. He takes a filthy bribe from the Devil in "Scotch Paradice", No. 4006; he has a part in the much-hated Excise Bill of Lord Bute's Chancellor of the Exchequer, see "The Devil to Pay", No. 4013. He gallops away with his plunder of "Louis d'Ors" in "Jack Afterthought", No. 4020, where he is made to declare himself bound for Montpelier, of which place the air was good for his "digestion", *i.e.* the absorption of the spoil. This indicates the statesman's retirement to the continent on account of ill-health, and predicts his death. In No. 4024, he is mounted on a broomstick behind a witch, and flies away, crying, "The Devil take the Hindmost". The breaking of Lord Bute's power is thus signalized. Fox's political reward of a title, *i.e.* his peerage of Foxley, and his social elevation, are made more expressive by means of the hanging of his effigy in "The Seizure", No. 4026, where the Devil breaks Fox's neck. Nevertheless he lives still in "In and Out", No. 4032, and declares an intention to retire to the country, that is, to his grand villa near Kingsgate in the Isle of Thanet, and he is declared able to help the "strong man", Lord Bute, in "The Opposition", No. 4036. The spirit of Mr. Ayliffe terrifies his sleeping master in No. 4038, see above, who in "Scotch Politics", No. 4039, keeps fast hold on a bag of ill-gotten money; he is a fox hiding under the steps of Lansdowne House, London, an erection of Lord Bute's before Lord Shelburne, the "Malagrida" of many satires, bought it and changed its name to that the building still bears, see "It's all of a Peace", No. 4043. Fox has a part in the performance of the "Puppitt Shew", No. 4049, which is associated with the production of Mallett's operose tragedy "Elvira", a play intended to "educate" public opinion in favour of the royal autocracy, which it failed in doing, although it may have promoted that recrudescence of *quasi* Stuart loyalty which occurred in the latter part of the eighteenth century, and attended the excesses of the revolutionary spirit.

The first distinct enunciation in this volume of the famous charge against Fox, that he was a "public defaulter of unaccounted millions", will be found in "The Execution", No. 4066; the details

are given under "Renard Stating his Accounts", No. 4299. He appears with "Jemmy Twitcher", *i.e.* the Earl of Sandwich, and countenances the plunder of the Irish Stubble Goose's feathers, see No. 4068, which contains references to Walpole's remarks on Fox as a financier of this kind. He is distributing pensions from the Pay Office in "The Places", No. 4079, an entry which fully illustrates the course of Parliamentary corruption then in vogue in order to secure votes to approve the Peace of Paris, 1763. The same act is hinted at in "The Execution", No. 4066. In No. 4079 he is on his way to Tophet, of which it is said that "Finis coronat Opus." Whether it had been for good or evil, it became evident to Lord Holland's contemporaries of 1765 that his work was nearly done. Occasional references thereafter attest the influence and personal importance of the minister, even during his sickness and absence from home and office, but they appear with wide intervals and are spread in several entries of this Catalogue. He is still making use of Lord Bute in the design called "The State Nursery", No. 4133, and holds a whip to urge the less able minister on the way he should go, the subject of the design being the nurture of the young Marquis of Rockingham, whose distinction was then imminent.

We must pass more than one hundred and sixty entries in the catalogue before Lord Holland again occupies a prominent position in satirical history. He then appears in the old character as a peculator, and in "Renard Stating his Accounts", No. 4299, is in difficulties as a defaulting paymaster, though he had, by the occult influence of Lord Bute, and the audacious declaration of Sir Fletcher Norton that it would be needful only to convert £400,000,000 of alleged indebtedness into nothing by erasing the "4" with a sponge. This satire is interesting because it contains the first reference to Charles James Fox as his father's "cub", of whom it was necessary Lord Holland should take care. The first appearance of C. J. Fox on the satirical stage occurred in "The Sturdy Beggar", No. 3579, a print of 1757, which, like No. 4299, satirizes the paternal tenderness of the elder Fox as having been exercised at the public expense. In "The ever-memorable Peace-Makers settling their Accounts", No. 4300, Lord Holland is engaged in another question of "settlement", and indications of other nefarious charges against him are given. Lord Bute, the Duke of Bedford, and he, are called to account for the Peace of Paris.

Lord Holland is the subject of "The Fox Chace", No. 4301, which is a piece of satirical music. He appears again as a fox in "The Assembly of Beasts", No. 4303, and plays on a pipe with all the innocence imaginable; he is one of the "Beasts" who have

blindfolded the king. He attends Lord Bute in "The Screech-Owl", No. 4306, and curses the Owl, or Dr. Musgrave, a person who exercised the world by means of charges against the Princess of Wales and the Bute party, for whom, in this design, implements of decapitation are already prepared. He is mentioned in No. 4307, and, in "The Times", No. 4315; again denounced as a fraudulent Paymaster of the Forces, whose cynical triumph could not save him from challenges. He acts as the bearer of Lord Bute's "Standard of Despotism" in "The Pageant", No. 4316. The "Petitions" of 1769 are, however, considered ominous of evil to Lord Holland in "The Political Cerberus", No. 4317, but the occult influence of the Earl of Bute is still assumed in his defence. His body is crushed by the wheels of "Magna Charta" in No. 4318, with those of the Duke of Grafton, and Lords Bute and Mansfield. In this case he receives the attacks of Wilkes and his party. In No. 4356 an amorous scandal connects Lord Holland with a Mrs. Sandars (?), his mistress, and the mistress of the Dukes of Kingston and (Edward Augustus) York, the latter of whom was outbidden by Fox for her favours. Lord Holland is represented as the father of Mr. John Calcraft, M.P., who for many years had been his political agent, and who intrigued with the notorious Miss George Anne Bellamy, an actress of note, who wrote a volume of curious gossip defaming Calcraft; see "Miss B—e", No. 4360. Holland's head is, in "The Hydra", No. 4370, delineated as part of a monster whom Chatham, Temple, and Rockingham assail with swords. The horrors of Fox's conscience, awakened by "The black Catalogue of thy Misdeeds", which lies on a table before him in No. 4377, afforded the satirical draughtsman an effective opportunity for yet another reference to the "unaccounted millions", as well as for a hint at "Accompts to be Settled in the other World". He is made to curse Beckford in "The Courtiers Assembled", No. 4393, because that "Remonstrating Rascal" "wanted to bring us all to an Account". He is still in trouble as one of the "Carlton House Junto", see No. 4427, in which the "North Star", or Lord Bute, is supposed to be setting below the horizon. There is another reference to him in No. 4431; he appears with a captured prize in "Britannia's treatment", No. 4436, and he is described as one of the unpopular "King's Friends" in No. 4439, which comprises his emblematic portrait as a fox. He picks the king's pocket in "The R—l Dupe", No. 4442. We see no more of him till No. 4648, an entry which ridicules his elder son, Stephen Fox, second Lord Holland, as "The Sleepy Macaroni". Lord Holland survived till July, 1774.

The younger *Fox*, the renowned *Charles James*, son of the above, than whom few men received a greater abundance of satirical shafts,

is represented in this volume in the above-named No. 4299, and as assisting in the murder of Britannia; see No. 4436. He is delineated as "The Young Cub" in No. 4810, and as "Charles James Cub Esq^{r}", in No. 4811. Although he was already M.P. for Midhurst, and, respecting the Brentford Election of 1768, had made his first speech in the House of Commons, C. J. Fox's time was yet to come, but these entries show that satire had already marked his character and was prepared to deal with him. Either of the last two prints is an excellent and animated portrait of the statesman in the prime of young manhood (when the eloquent orator was one of the leaders of the Macaronies, in whose costume he appears in both cases), and far more characteristic and expressive than any one of the likenesses engraved after Reynolds and others.

Hogarth occupies a large space in the following pages by means of his own later works, and those which were directed against him by his enemies, Paul Sandby and others. The second and third volumes of this catalogue contain accounts of all the satirical designs of this master produced in the periods to which they refer (see p. lxxx of the Introduction to the third volume of the catalogue), but few attacks on him are to be found in those pages. Sandby alone assailed him before 1760. After that date, however, the publication of "The Times Plate 1", No. 3970, brought a host of hornets about Hogarth's ears in the manner before adverted to in this Introduction. In the fourth volume of the catalogue are described the final examples of his powers as enumerated below. The promoters of the Exhibition of Pictures in Spring Gardens, one of the earliest of its kind in this country, called on Hogarth to illustrate the catalogue of that gathering with designs which became so popular that Grignion engraved them twice, see "The Frontispiece", No. 3808, and "The Tailpiece", No. 3809. Probably the most elaborate of Hogarth's designs is that which comes next, the well-known print entitled "The five orders of Perriwigs", No. 3812, the entry describing which exhausts all its allusions and cites the anecdotes connected with it. The sardonic allusions of "Time smoking a Picture" are reported in No. 3836, which is the subscribers' ticket for the plate to be engraved from "Sigismunda", a picture now in the National Gallery. Basire etched the plate, which was never carried further.

Hogarth's figure was so well known that every body recognized it in "A Stir in the City", No. 3266, where he appears in a crowd before the London Guildhall. This was the case in 1754. In 1762 he was shown as one of the "Hungry Mob of Scriblers and Etchers" who waited on Lord Bute, see No. 3844, and he was attacked by the opponents of the Sign-Painters' Exhibition, a gathering of great importance in the history of English art, which was held in 1762.

Sandby delineated Hogarth ridden by a Scotchman in No. 3910, an allusion to the painter's alleged subservience to Lord Bute. "A Sett of Blocks for Hogarth's Wigs", No. 3916, was an unexpected rejoinder, employing the allusions of "The five orders" against their author, and embodying Lord Bute, as a blockhead, and other compatriots of Hogarth in a common satire.

Hogarth is again subjected to Bute in "From London in a Straight Line", No. 3957. He was supposed to have declared his own sympathies for that minister in "The Times Plate 1", No. 3970, publication of which has often been alluded to as the cause of unlimited trouble to the artist, who was thenceforth ruthlessly assailed by Wilkes, Churchill, Lloyd, Sandby, and others (see p. 191, *post*). "The Butifyer", No. 3971, was Sandby's first answer to "The Times Plate 1" of Hogarth, and in showing the latter artist daubing a boot with whitewash, reflects the satire Hogarth himself had employed against Pope many years before when he etched "Taste", No. 1873. "The Times Plate II", No. 3972, is Hogarth's suppressed plate, before alluded to; "the Times Pl. 2", No. 3973, is a sequel and rejoinder to "Plate 1.", as before, anticipating the suppressed plate by taking its name, and directed in the opposite sense; it is in some respects a travesty of "Plate 1." A similar work is "The Times pl: 1st", No. 3974, where an ass has Hogarth's head. The frequent repetition of these titles attest the effect produced by Hogarth's design, to which they all owed existence. "The Raree Show", No. 3975, comprises many figures and allusions to political affairs of the day, and is called "a Political Contrast to the Print of the Times by Wm Hogarth"; it shows this artist as an ape daubing a sign, a skit on the Sign-Painters' Exhibition with which he had to do. "The Boot & the Block-head", No. 3977, couples Hogarth with his supposed patron, Lord Bute, and threatens the painter with the vengeance of "The North Briton", No. XVII. Hogarth wears a kilt in "Tit, for Tat", No. 3978, and is an imp in "The Vision", No. 3983; he is Don Quixote in "The Combat", No. 3999, an elaborate etching comprising many portraits of artists which have not been identified. Hogarth, Wilkes, and Bute are ironically called "The grand Triumvirate or, Champions of Liberty" in No. 4035. No. 4050 is the trenchant portrait of "John Wilkes Esqr", "the Heaven born Wilkes", which was indeed "Etch'd in Aquafortis by Willm Hogarth", and has done more than any other thing to keep alive the name of the victim, who, in a much larger sense than he then intended, declared that it seemed more like himself day by day. "An Answer", No. 4051; "The North Briton", No. 4053; "Tit, for Tit", No. 4054, and "Pug", No. 4083, were feeble rejoinders and mere abuse compared with the immortalizing satire which was due to the last great effort of Hogarth's genius.

In "The Places", No. 4079, Hogarth is among the pensioners, and paints the portrait of Tobias Smollett, another alleged client of Lord Bute. The painter's foes again assailed "The Times Plate 1", in "Will[m] Hog-garth Esq[r]", No. 4082, where he wears a thistle in his hat, and takes from Lord Bute "£300 *p Ann*". "The Bruiser", No. 4084, is the counterblast, a poor and laboured one, to C. Churchill's savage "Epistle to William Hogarth". The histories of the circumstances and the plate itself are given on p. 320. "The Bruiser Triumphant", No. 4085, which showed Hogarth as an ass, was not better than the design of Churchill as a Russian bear. Somebody engraved in "A Satire", No. 4086, both the combatants, Churchill as a bear, Hogarth as a little dog, probably his own "Trump"; "4 Logger heads", No. 4087; "The Bruiser", No. 4088; "Frontis-Piss" (which is Hogarth's own), No. 4089; "The Weighing House", No. 4090, the most bizarre of the satirist's designs, are pale reflections of his powers. The last of all the Hogarth's is that saddest of farewells to the world and humanity which the wisest of satirists denominated "Finis" (No. 4106), and in an elaborate, clumsy, and pathetic fashion attacked the "Dealers in Dark Pictures" with the persistency of an English mastiff. Of this design,—the most touching of all the works he had produced since "A Harlot's Progress" claimed the world's mercy for erring fellow-creatures,—it may be said, "Finis coronat Opus."

The next in order of the personages of note considered in this catalogue is *John Wilkes*, whose career, so far as this volume allows, is delineated in the following entries, which not only reflect the important incidents of his public life, and, generally, display them in the favourable light of admiration, but illustrate his relationship with C. Churchill, C. Lloyd, his fellow writers of "The North Briton", Earl Temple, his friend and patron, and the circumstances attending the issue of General Warrants by the Secretaries of State, the Middlesex Election, in which he was opposed by Colonel Luttrell, the riots in St. George's Fields, Southwark, the Middlesex Petition to the king for the redress of grievances, and the subscriptions gathered for paying the debts of the popular favourite, whom Hogarth ironically designated "Heaven-born Wilkes". "The History of the two Ps", mentioned in "We are all a comeing", No. 3823, is a paraphrase of the life of Wilkes. Wilkes's first appearance in this catalogue occurs by means of Arthur Beardmore, his lawyer, in "The Fishermen", No. 3876, where the latter is associated with Arthur Murphy, T. Smollett, and C. Churchill. In "The Bagshot Frolick", No. 3914, Wilkes faces his antagonist in the duel on Bagshot Heath, see No. 3915; and his trenchant satire, "The Fall of Mortimer", inspired "A Prophecy", No. 3966, and other prints mentioned on p. 185, *post*, including "The

Coach Overturned", No. 3967, and "Edward the Third", No. 4150. He is one of the archers employed against Lord Bute in "The Scotch Butt", No. 3956. He had a large concern in Hogarth's "The Times Plate I", No. 3970, which materially affected the artist's and his own lives. Hogarth literally pilloried Wilkes in "The Times Plate II", No. 3972, where, see p. 196, *post*, he stands on high, with a penitential paper on his breast referring to "The North Briton", No. XVII., which attacked Hogarth with virulence. Wilkes is mentioned with "The North Briton", in "The Raree Show", No. 3975. Wilkes as "Liberty", and Beardmore as "Property", support the steps of the failing and gouty Pitt in No. 3985. The first-named man fires at the Devil and Lord Bute in No. 4024. He watches Bute shaving Britannia in "Sawney turn'd Barber", No. 4019. He appears again in "Wilkes, and Liberty", No. 4028, and its complement, No. 4029, where Liberty claims him as her son, and, in company with Lord Camden, he vouchsafes to protect Britannia. He is, in the character of Daniel, about to be taken to prison in No. 4030, and, as a patriotic victim, in No. 4195. His likeness is in "The Glorious Minority", No. 4034; "The Grand Triumvirate", No. 4035; "Kaw Jack", No. 4041; the famous "John Wilkes Esq^{r}", No. 4050, which immortalized him; likewise in Nos. 4063, 4082, 4083, 4139, 4164, 4189, 4192, 4194, 4195, 4204, 4207, 4228 (where he speaks at a window of the King's Bench Prison), 4231, 4239 (where his foes threaten him), 4241, 4242 (where he bears the Shield of Integrity), 4286, 4288, and 4315. He is a champion against the Dragon Excise in No. 4037. Hogarth draws Wilkes's likeness in "An Answer", No. 4051, and "Tit for Tat", No. 4054; the latter quits the Court of Common Pleas, May 6, 1763, in "Daniel's Delivery", No. 4055; he is denounced in "The Pedlars", No. 4061, and glorified in Nos. 4062, 4114, 4117, 4142, 4164, and 4192; imprisoned in No. 4063, exactly as John Lilburne had been imprisoned; he shakes Lord Camden's hand in No. 4065; he appears as a little mouse exposed to the attacks of tyrants in "The Political Mouse-trap", No. 4067; he is fired at for the second time by Mr. Martin in "Frontispiece", No. 4069; Lord Camden was honoured by Wilkes's means in "The True Portrait", No. 4070, and "The Apparition", No. 4151. "The Scotch Damien" is ready to murder him in No. 4071; he is hanged in No. 4076, and carried off by a witch in No. 4147; he is on the pedestal of honour and virtue in "Jemmy Twitcher in High Life", No. 4075, and thus appears superior to "Jemmy Twitcher", who had denounced him in respect to the "Essay on Woman", to which recondite publication many entries in this Catalogue refer. Wilkes is safe in the Tower in No. 4079, and in the King's Bench Prison in "The Scotch Victory", No. 4196, as well as in

"Political Electricity", No. 4422, p. 654, *post*; and distinguished by Hogarth in the design as well as the title of "The Bruiser", No. 4084, to which the counterblast is "The Bruiser Triumphant", No. 4085; see likewise Nos. 4086—4088. Wilkes is referred to as the rival of Lord Sandwich as a rake in "The Election", No. 4098; he is an exile in "The Wheel of Fortune", No. 4154. Martin and Dunn assail him in No. 4163. Wilkes has a part in "The Operation", No. 4198, and in Nos. 4199, 4201, 4202, 4203, 4210, 4223, 4232, 4235, 4246, 4267, 4272, 4288, 4289, 4298, 4313, 4315, 4316, 4325, 4423, and 4424; his "Arms" are in Nos. 4205, 4206, and 4207. He is shocked by the death of William Allen in St. George's Fields, see "The North Star", No. 4229. "Arbitrary Power," as a dragon, threatens him in No. 4231; bloodhounds hunt him in "Hieroglyphics", No. 4268; "Mungrels" assail him in "The British Bull baited", No. 4328; he is defended by "the Pale of English Liberty", in No. 4239; and again assailed by obscene creatures in "The Times", No. 4242. His contest with Colonel Luttrell is the subject of "M^r^ L——", No. 4284, and "Brentford Sweepstakes", No. 4285. Lord Mansfield denounces him in "What may be doing Abroad", No. 4287. Having been elected an alderman, he appears in the procession of the Livery of London, in No. 4298, carrying the Cap of Liberty, &c.; he is an injured and innocent sheep in "The Assembly of Beasts", No. 4303. In "Dr. Musgrave prescribing for 'Brittania'", No. 4307, he cries, ironically, "Blessed are the Peace-Makers, for theirs is the Riches of England"; see the references to the Peace of Paris in "The Pe**c-Soup-Makers", No. 3882, and the appropriate section of this Analysis. Wilkes's birthday is celebrated by "A New Song", No. 4313; he is the subject of "An Ode", No. 4385; a bribe is offered to him by the Duke of Grafton in "The Political Coal Heavers", No. 4321, and not merely proposed to him as in "Kaw Jack", No. 4041. He solicits alms with a leer in his oblique eye, see "Date Obolum Belisario", No. 4326; he may have been intended for the honest man in "A Citizen of the World", No. 4327, who goes about with a lantern. He sits as a magistrate in No. 4432, and, so far as this volume is concerned, disappears in "The City Chanters", No. 4433, where a ballad-singer raises his voice in his honour, and eleemosynary aid to pay his debts is ignominiously solicited. All the designs concerned with the presentation of Addresses to the King, see entries dated March 6, &c., 1769, are related to the history of the Wilkes agitation in its numerous phases and currents.

With Wilkes "*The North Briton*" is closely concerned. The following entries will be found to carry light with regard to that renowned political enigma, which was called forth by the publica-

tion of "The Briton" in the interest of Lord Bute's party. "The North Briton" is first named here in "The Highland Seer", No. 3867. This entry is followed by the strange satire, a false "North Briton", here called "The Glasgow and Aberdeen Professors of Poetry", No. 3869. "The Fishermen", No. 3876, reflects light on this journal and its contemporaries, "The Briton", "The Auditor", "The Monitor", and "The Patriot". In "Iohn Bull's House sett in Flames", No. 3890, Charles Churchill brings a bucket full of water to put out the fire, and generously announces that he will help by means of his journal, "without hope of a pension". This is a sneer at Hogarth. An article in "The North Briton" provoked the duel of Wilkes and Earl Talbot, who, with much humour, is called a "fire-screen" (he had to do with the royal kitchen, and incurred opprobrium because he would not tolerate waste there); see the entries dated October 3, 1762. See likewise "A Sett of Blocks for Hogarth's Wigs", No. 3916, for testimony on the influence of "The North Briton"; Churchill avers with regard to this journal—see "The Scotch Butt", No. 3956—that "My Country's good directs me where to aim" the shafts of satirical objurgations, and the often represented jack-boot of Lord Bute is the butt of the archers, *i.e.* the speaker, Wilkes, and Beardmore, who, under the patronage of (William) Duke of Cumberland and Pitt, attack the idol, while Murphy, Smollett, and the Princess of Wales are ranged on the opposite side. In "The Tempest", No. 3958, "The North Briton", "Gisbal", and Beardmore's paper "The Monitor", form a mine which exploding, hoists the whole "Scotch" party in the air, and is directed by Britannia, countenanced by the Dukes of Cumberland and (Edward) York. The British Lion then and there demolishes Smollett and Murphy. A similar group of ideas inspired part of the elaborate design of "A Prophecy", No. 3966, where "The North Briton" is a cannon discharged against the Scotch and Irish advocates of Bute. Hogarth did not omit to notice the famous journal in "The Times Plate I", No. 3970, where it may be seen embalmed by more than one reference, which were patent to observers in those days.

"The Times Plate II", No. 3972, suppressed by Hogarth, contains, as might be expected, reference to "The North Briton, No. XVII.", which was the cause of offence to the painter; see p. 196, *post.* With this issue Churchill himself threatens Hogarth in that flagitious print, "The Boot & the Block-head", No. 3977, with a whip, which the furious Wilkes, in "Pug the snarling Cur", No. 4083, actually uses. This is the most vindictive of English satirical prints. "The North Briton" protrudes from the pocket of Wilkes in "Virtue Supported by Liberty & Property", No. 3985. It was the attack of "The North Briton, No. XII." which led to

the combat of Wilkes with Earl Talbot, see "The Kitchen Metamorphoz'd", No. 3989. "Excise A-la-Mode", No. 4009, is dedicated to the "Authors of the North Briton", which had exercised itself in opposition to the taxing scheme of the government of Lord Bute. Wilkes and Churchill, being the "Authors" last in question, have concern in "Patriotism Triumphant", No. 4024, in a mode similar to that which is proper to "The Scotch Butt", No. 3956, see above. In "Wilkes, and Liberty", No. 4028, Earl Temple defends Britannia with "The North Briton" as a shield. The famous "No. XLV." of this serial, the appearance of which produced commotion unparalleled in journalism, and inconceivable by modern readers, formed the subject of "John Wilkes Esq^r & Liberty", No. 4029, which is dated with that appearance April 23, 1763. Nos. XVII. and XLV. of this serial are signalized in "Pug the snarling Cur", No. 4083, and "The Grand Triumvirate", No. 4035, in combination with portraits of Hogarth, Wilkes, and Lord Bute. These numbers occur in the reverse application in Hogarth's "John Wilkes Esq^r", No. 4050. Wilkes and his journal appear in "The Roasted Exciseman", No. 4045, and the entry on the latter has yielded complete explanations of the print in regard to some now almost forgotten matters of policy and commerce. "No. XLIII." of the journal served the same purpose in respect to "Jockey Elliot", No. 4047. A very quaint and spirited portrait of Hogarth occurs in "The North Briton Number XVII", No. 4053, that counterblast to his own portrait, "John Wilkes Esq^r", No. 4050. "No. XLV." produced the circumstances which evoked "The Devils triumphant", No. 4065, and its associated prints, see "The Political Mouse-trap", No. 4067, which illustrates the heat of the disputes in question and alludes to more than one number of the acrimonious publication.

It was "The North Briton" which urged the fires whose glowing is still perceptible in the entries in the Catalogue thus enumerated, as well as in a much larger number of prints, the energy of which was largely due to the essays in question, although they bear no direct testimonies to that effect. It must be borne in mind that these prints form a series of illustrations of this publication. Without them it would be almost impossible to conceive the interest which attended the appearance of the paper. In a like manner it would be hard to estimate the depth of the impression produced by the Letters of "Junius", without close and copious references to the satires here described. The public burning of "No. XLV." is the subject of "Frontispiece", No. 4069. As we see in "La Croix de S^t Pillory", No. 4117; "The Rape of the Petti-coat", No. 4190, and other entries named below, John Williams had got into trouble because he republished that trenchant essay. "The Bruiser", No. 4084, is Hogarth's un-

fortunate reply to No. XVII. of "The North Briton" and that "Epistle to William Hogarth" Churchill was not ashamed of. The very curious history of the plate which had once reproduced the portrait of the artist now in the National Gallery, is given on p. 320, *post*. The account of the states of this plate, see p. 322, should be read as part of this history. Hogarth and Churchill are alike satirized by the print No. 4086. Some very curious illustrations of the history of "No. XLV." will be found in "1765", No. 4114, and "The Scots triumph", No. 4195, which, like "The Pillory triumphant", No. 4115, "The Triumph of Liberty", No. 4116, and "La Croix de S^{t} Pillory", No. 4117, refer to the republication of the journal in question here. Bitter antagonism to the "Episcopizing of America" in reference to "The North Briton", appears in "An Attempt to land a Bishop", No. 4227. To the imprisonment of Wilkes the catastrophe displayed by the entries dated May 10, 1768, was due, and probably the departure of Lord Bute from office, England, and power; see Nos. 4211, 4228, 4229, 4239, 4241, and 4242. See references to this publication in "Mungo", No. 4267; "Hieroglyphics", No. 4268, and "The Funeral of Freedom", No. 4288. "The North Briton" is among the inscriptions included in "The Reviewers Cave", No. 4247. The republication of No. LI. of this journal is illustrated by "The Assembly of Beasts", No. 4303. "The North Briton" occurs on No. 4315. After this there are no more important references to the paper, which had, in effect, been superseded by the Letters of "Junius", for references to which see below.

The *Peace of Paris*, 1763, one of the most attractive subjects for the satirists of that period, is distinguished by many entries in this catalogue. The inception of that treaty may be noted in "Mon^{r} Bussy^{s} secret embassy discoverd", No. 3810; it is the subject of "Mon^{r} Bussy's politics", No. 3813, where the astute French envoy appears to be deceiving the not unwilling Duke of Newcastle, whose alleged indiscretion evokes the horror of William Pitt. Bribes referring to it are offered in "Merit rewarded", No. 3814. The treaty is indicated in "The Medallion", No. 3816, and it occurs in numerous entries as one of the cardinal articles of the policy of Lord Bute and his allies; see "The Jack-Boot, exalted", No. 3860. "The Pe**e-Soup-Makers", No. 3882, declares the "making of the Mess" of a Peace, from the satirist's point of view; see Nos. 3883 and 3885, and "The Congress", No. 3887, which, by a reference to the Land Tax, supplies the alleged motive of landowners, such as the Duke of Bedford, who desired to conclude this peace. "The Difference", No. 3888, is another illustration of the same history, followed by "The Triple Compact", No. 3889, "Iohn Bull^{s} House sett in Flames", No. 3890, and "The Merry

go Round", No. 3891, which urges the matter farther. The peace policy in question is analyzed in "The Political Brokers", No. 3892, much to the disadvantage of its advocates. "An Hieroglyphical Epistle", No. 3894, professes to be written by the Duke of Bedford, from Paris, to Lord Bute in London, and describes the progress of those negotiations which his political opponents averred were ignominious in the last degree. The resignation of Pitt, and consequent isolation of the several bodies of the Government, till then in nominal union, are signified by the declaration of Lord Bute in "The Zebra loaded", No. 3899; the "Peace" had been vigorously opposed by "that antigallican" Pitt. "The Grumblers", No. 3900, is another protest against the Peace, and illustrates the progress of journalism in the contents of the "Ledger", "Monitor", "Gazetteer", and "Briton". "The Peace Botchers" is the second title of No. 3901. "The Caledonian Pacification", No. 3902, throws the blame of the unpopular treaty on the "Scotch" and their ally, the Duke of Bedford; see likewise "A Poor Man Loaded", No. 3904; "The Triumvirate", No. 3908, where, in regard to the peace, Pitt is directly opposed to his recent colleagues; "A Satire", No. 3910, which includes Hogarth as a supporter of Lord Bute. "The Scotch Tent", No. 3912, has similar bearings on this important subject, which reappears in "A Sett of Blocks for Hogarth's Wigs", No. 3916; "The Evacuations", No. 3917, where Britannia is made to vomit the islands and colonies she, under Pitt's administration (see "Merit Triumphant", No. 3815, "The Congress", No. 3887, and "The Merry go Round", No. 3891), had previously acquired by martial means. T. Smollett, as a quack-doctor, with H. Fox as his apothecary, holding a clyster pipe, attend the victim-patient. To the same effect are Nos. 3919, 3920, 3921, 3922, 3923, 3924, 3225, which shows Britannia rejecting the "French physic", 3928, 3930 (where George III. is represented playing at dice with other monarchs, a satirical idea of considerable antiquity, repeatedly displayed in the first volume of this Catalogue, see "The Revells of Christendome", No. 81). See Nos. 3935, 3936, 3937, 3942, 3958, 3959, 3961, where Lord Bute is tempted with a French bribe, and France promises to "remember the Boot in our Te Deums" for purchased victories. Also No. 3962, which shows the British Lion with a Scotch "bonnet" and *fleurs-de-lis*, blinded in one eye, and nose-led by the Earl of Bute, 3964, 3965, 3966, 3968, and 3969, where the Dutch are observing a profitable neutrality. Hogarth's "The Times Plate 1", No. 3970, which refers to the negotiations in question, and No. 3973, where the temporary loss of Newfoundland is brought to notice, 3975, 3977, 3978, 3985, 3987, 4001, where the English envoy is ignominiously displayed, and "Wolfs monument defased", 4002 and 4006,

where the Princess of Wales is bribed, as Dr. Musgrave, see No. 4212, declared she had been.

The series of satires protesting against the Peace of Paris is continued in "The Proclamation of Proclamations", and Nos. 4007, 4008, 4018, 4020, and 4033, where Lord Bute holds forth the Peace and equally hated "Excise on Cyder", an impost which, as the English averred, had been proposed because Scotchmen, who drank no cider, would not be called to pay it. The same subject occurs in No. 4043, when Lord Bute is supposed to have begun to build Lansdowne House with bribes received from the French for ceding conquests named above, and represented in "The Triumphal Arch", No. 4046. See likewise No. 4049, "An Exact representation", No. 4056, where a body of citizens set out to support Lord Bute and his party, and, as other entries show, come to grief in the streets of London; "The Elder Women of the City", No. 4057, and "The Extraordinary Address", No. 4058; "The Knights of Baythe", No. 4059; "A Sequel", No. 4060, and "The Pedlars", No. 4061, which is one of the most curious illustrations of London life in the middle of the last century, in showing a procession of itinerants offering all sorts of things for sale, including spiggots and faussets, Scotch pills, dumplings, plaice, oysters, oranges, lemons, ribbons, eggs, matches, combings of women's hair, and certain nameless articles. The abandoned conquests of the English are again named in "A Wonderful Sight", No. 3885; "Six Medallions", No. 4125; "The Great Financier", No. 4128, and "The Places", No. 4079, as parts of the price of the detested Peace of Paris; one of the sections of the last satirizes the corruption of the House of Commons which ratified that treaty, see "A Pay Office", p. 315, *post*, and "A Congress", No. 3887. "The Bruiser", No. 4084, contains in its minor and little noticed section a satire on Pitt and the Dove of Peace, see p. 321, *post*. "Blessed are the Peace Makers" gives a sting to "The Cat's Paw", No. 4148, which assails the promoters of the treaty in question, the Duke of Bedford in particular, and Pitt is ignominiously employed by Lord Bute; see the last paragraph of No. 4150 for a double attack on Lord Bute, likewise "P** and Proteus", No. 4163. For Pitt and the Duke of Bedford, see "The Flight of Liberty", No. 4192, where the latter is named the "Peace Maker". "The good Peace" is named in "The Flight from Dover", No. 4211, among the things with which Lord Bute had blessed France; see the speech made to his lordship by the Governor of Calais. That Lord Bute and others had taken bribes to promote the Peace of Paris is the gist of the charges embodied by Dr. Musgrave in "A New Flying Machine", No. 4212; "The Screech-Owl", No. 4306; "Dr. Musgrave prescribing for Britannia", No. 4307, and

"The Chevalier D'—n producing his Evidence", No. 4308. "Rob-Thief", No. 4215, embodies similar charges against the Duke of Bedford, who had lost a diamond snuff-box adorned with a portrait of the French king.

The buyers of popular satires found new subjects for their attention soon after the publication of the last-named print. The affair of Colonel Luttrell and the abortive elections of Wilkes, the death of Clarke, the diversions of "Parson Horne" (Tooke), "Liberty of the Press", "The Bill of Rights", and other matters, drew attention from the international agreement for a time. Nevertheless, when "The Oxford Magazine" assailed Lord Holland, the world no longer overlooked the Peace of Paris and its consequences, see "Renard Stating his Accounts", No. 4299, and "The ever-memorable Peace-Makers settling their Accounts", No. 4300. "The Peace-Makers", No. 4416, is the last satire in this volume which essayed to keep alive the grievance of February 10, 1763. "The Peace-Makers" is a double Janus-head, and bears in four portraits many references to this part of our subject.

The next large subject which occupied the public mind in England and, above all, in London, was that alleged excessive *influx of the Scotch Clients of the Earl of Bute*, which evoked much passion and recrimination during the decade here illustrated. Many of the entries concerned with the abhorred minister, which have been already grouped in this series of analyses, afford effective examples of the heat of the popular temper on this subject at the time. The first example of its display occurs in that satiric assault called "Scotch Collops", No. 3811, which shows the disgust of the Duke of Cumberland when he encountered a file of his old enemies of Culloden marching to take possession of places in England. "The Scotch Ovation", No. 3817, published after the last-named print, shows how popular wrath was being roused on this subject in respect to the ill-treatment experienced by Lord Bute in the City, November 9, 1761. This illustration and "The Boot & the Bruisers", No. 3818, and "A View of Cheapside", No. 3819, are amusing illustrations of popular suspicion and wrath. "We are all a comeing", No. 3823, delineates a numerous exodus of Scotch place-hunters; to the same effect the reader may study "Sawney discoverd", No. 3825; "Smoak the (Boot)", No. 3827; "An Answer", No. 3828; "The Powerfull Recommendation", No. 3829; "A Chirurgical Address", No. 3832; and "An Antidote", No. 3845. "Gisbal, Lord of Hebron", No. 3848, is the central satire of this group. With "Gisbal's Preferment", No. 3849, it contains an abstract of the animated poem called "Gisbal", for which see p. cv, *post*. The march of the ravenous Hebronites, or clients of Lord Bute, from the North is described with abundance of spirit

and humour, and the so-called patron of the intruders magniloquently demands with regard to them, "*Can my Hebronites live by the Splendor of the Star that glittereth?*" This is his lordship's answer to his royal admirer's question, what could she do for him? The coarse fun of No. 3849 has unusual energy even among the thousands of spirited satires in the national collection. The motive which animates the last-named print appears again in "The Mountebank", No. 3853, and its copies, Nos. 3854 and 3855; "The Caledonian Voyage", No. 3856; "The Caledonians Arrival", No. 3857; "We are all Come", No. 3858; "The Flying Machine", No. 3859; "The Jack-Boot, Exalted", No. 3860, and the entries which follow, Nos. 3861, 3862, 3863, 3864, 3877, 3878, 3879, 3880, and 3899. The Peace of Paris occupied the public for a time, and Scottish immigrants were overlooked until "The Posts", No. 3944, revived the subject by means of "The Scrubbing Post", p. 165, "The Jumping Post", and "The Directing Post", p. 166, all of which indicated journeys of mean Scotchmen to London.

Already when "The Posts" was published there could be no doubt that the fall of Lord Bute from power was imminent—a few days might witness it; a few weeks might bring it to pass; in a few months it was inevitable. "A Prophecy" which attended the publication of Wilkes's satirical revival of "Mortimer's Fall" by Ben Jonson, attested the approach of the political catastrophe, and very probably had not a little to do with precipitating that event. It is noted on p. 185, *post*, that Wilkes borrowed the idea of this republication of Jonson's unfinished play from the tactics which were employed against Sir Robert Walpole, who, July 7, 1731, caused it to be declared a libel. With this impending catastrophe the alleged excessive influx of the "the beggarly crew of mean Scotch", "ravenous as wolves" and "numerous as Fowls of the Air", was sure to be checked. Apart from by-hints and flying comments we meet no more censures of this nature until No. 4000, "The Stature of a Great Man", was issued by way of renewed protest. In "The Tyburn Interview", No. 4017, we witness a Scotchman marching to London and encountering the ghost of one of his countrymen who had been hanged at Tyburn. The incomer was "growsing on his Oatmeal" when the minatory spirit appeared, and stated that in order to administer the new Excise Act of Lord Bute's introduction, thousands of Scotchmen were trudging southwards from the Tweed, see "We are all a comeing", No. 3823. A Scotch Exciseman appears in "The Politicians", No. 4018, and announces his intention of "searching the Lasses". "Scotch Caterpillars" are, in "A View", No. 4023, described as abounding in England, and in "Patriotism Triumphant", No. 4024, Churchill and Wilkes declare their triumph by means of "The North Briton", so that the fugitive allies of Bute

depart over the "*Flus Jordanus*" (or Tweed) and the "*Alpes Hebronites*", and an unbreeched Scotchman is deprived of his plunder. Lord Bute himself takes to flight in No. 4211. Minor allusions maintain the old complaints against the influx of Scotchmen, till about the year 1768, under which date will be found the very curious and elaborate satire called "The Political Senses", No. 4234, which illustrates a complete itinerary of the road from the North to London, a route furnished with "Brimstone Houses", "Scrubbing Posts", "Oatmeal Houses", and other supposed conveniences for southward coming clients of Lord Bute. "Scotch Amusements", No. 4237, illustrates with some spirit the antagonism of the English to their neighbours from the North. After this, although the "Scotch" were copiously satirized, the influx of their numbers seldom attracted the popular attention or called forth satirical prints.

That general aversion to the *Scotch*, which has been observed in the former sections of this Catalogue, see the Introduction to Volume the Third, continued to promote the publication of satires opposed to our northern countrymen, and its effect hardly diminished during the years which followed 1770. Such an aversion might have expressed itself in forms more dangerous than ridicule and supercilious abuse. No love was to be expected for the people whose armed representatives had made a raid on England, and reached Derby, not more than fifteen years before this volume begins. An alien dialect, to say nothing of provincial manners, strong personalities, and "outlandish" demeanour, joined to memories of the audacious raid of 1745, could not evoke amenities in English minds during a period which begun with the supposed offensive domination and greediness of the Earl of Bute's party, and, under that minister's control, the imposition of taxes such as the much hated "Excise", and the window and beer charges. Under such circumstances it was likely that satires on the "Scotch", as such, apart from the clannish adherence and alleged rapacity of Lord Bute's clients, would be published in great numbers in London during the decade here in question. A numerous group of them was embodied in "The British Antidote to Caledonian Poison", and "The Scots Scourge", scurrilous volumes of prints and verse, often mentioned in this volume; see "The 2 H. H.'s", No. 3342; "The Scotch Hurdy Gurdy", No. 3847; and Scotch Impudence", No. 3938. It is a fact that many such satires appeared. As to this category of prints, the following entries are more or less important and elucidatory. Some of them have been named before on account of their relationship to previous groups of subjects, *e.g.* Lord Bute himself, the alleged extraordinary influx of his clients to this country, and the Peace of Paris, which was not unfrequently called the "Scotch Peace". The special characteristic of the entries here following

will be best estimated by those who are closely familiar with the political and social history of the United Kingdom during the three decades which succeeded the raid of 1745, that final overt effort of that Scotch Jacobitism which made yet another movement under the influence of Lord Bute and his party, in union with English "tories" and other extremely conservative classes of society. The defeat of the so-called "Stuart" policy of Lord Bute put an end to Jacobitism in that form. The antipathy of the English to this political manifestation has been already emphasized in reference to such publications as "The Scots Scourge", "The British Antidote to Caledonian Poison", and "Gisbal". The immeasurably more important and influential "North Briton" itself was, in fact, a counterblast of the same nature as the above, and deserves to be mentioned whenever the bitter intolerance in question is considered and made manifest. "The Chirurgical Address", No. 3832, expresses the contumelious feeling in question by means of the second part of its title, "a New Lesson upon the S—h-Fiddle", and in the body of its text, which describes the alleged greed for offices of the "Intruders" who are disdainfully mentioned in "Sawney discoverd", No. 3825. The exclamation of one of the Scotchmen in "The State Ballance", No. 3843, assorts with the popular opinion of this period, and the verses quoted on p. 51 are to the same effect. When he took the Garter in company with a prince of the royal blood, see No. 3843, the populace of England hated Lord Bute because he was a Scotchman, rather than because Edward Augustus, Duke of York, was admired or beloved. Personal merit was not noticed in this case, and the duke had few sympathizers anywhere until he joined his uncle (William) of Cumberland, whose best claims to the reverence or gratitude of the English commonalty was founded on his bull-dog tenacity of hatred for those who were defeated at Culloden after turning back at Derby. William of Cumberland was adored because he was the "Scourge of Rebellion", see No. 3932. "Caledonian Impurities", see No. 3845, is part of the title of a satire where a Scotch baby voraciously sucks the flaccid bosom of exhausted Britannia, and Lord Bute is denounced by association with the vileness attributed to Sir Robert Carr. "Scota's Victory" is condemned in No. 3846. The "Hebronites" or ravenous clients of Lord Bute are the meanest Scotchmen in "Gisbal, Lord of Hebron", and the real distinction of that most abusive text, to which this entry, and its fellow, "Gisbal's Preferment", No. 3849 refer, exists in the hatred it reproduces in a coarser, but less vindictive fashion than that of "The North Briton". The passage quoted from "Gisbal" in No. 3850, p. 64, is heartily contumelious in ridiculing the thirty-one uncouth, outlandish, and brutalized chiefs of the Clan of Gisbal, whose

portraits in the etching itself are the most *gauche* and mean likenesses in the collection of satirical prints. The figures are as awkward and degraded as the uncouth names the satirist has given them. The "Broomstick", the "Mountebank", and "Highland Seer", were detested and contemned because they were asserted to be of the "Scotch" type rather than because they were meaner, greedier, or stupider than similar English types. "The horse-like Gomer" eats oats from an earthen dish in No. 3850, and "Gether" in "Gisbal", see p. 62, "thought nothing mean," *i.e.* he was equal to any mean action. "Dedan" marched under the petticoat standard of the detested princess, and "Fingal" had talons as long as a beast's. The "bards" of North Britain incur contempt in No. 3869, rather because they are Scotch than on account of their bad verses. "The Masquerade", No. 3880, abounds in anti-Scotch allusions, as to which see the disgust of Henry Fox for his Scotch allies in "John Bull's house sett in Flames", No. 3890.

The *Scotch* are associated with the French as Britain's enemies in "The Merry go Round", No. 3891; "The Zebra loaded", No. 3899; "The Caledonian Slaughter-House", No. 3907; "A Satire", No. 3910, and "The Game of Hum", No. 3935. "Sawney Mackensie", and his saving mode of feeding, are shown with contempt in prints of which "A Poor Man Loaded", No. 3904, is but one of many examples, where the oppressor wears tartan plaid, and even Hogarth, who had been for years one of the most respected Englishmen, became unpopular the moment he was understood to have exhibited Scotch proclivities and anything like sympathy with Lord Bute. Hogarth, like the victim in the last-named satire, was sometimes arrayed in the tartan plaid; see the Duke of Bedford in the same costume in "The loaded Boot", No. 3911, and one of his companions damns the English, and desires to run over some of that nation. The Devil wears plaid in "A Sett of Blocks", No. 3916, where "Scotch rogues" are banned. "The Scotch Idol" (Lord Bute) in No. 3935; "The scotch Cradle", in No. 3936; "Scotch Impudence", see No. 3938; "The Scotch Colossus", No. 3939; "Scotch Salesmen", see No. 3942; various entries grouped under "The Posts", No. 3944, and its sequences; "The Scotch Butt", No. 3956; the ironical "Scotch Friend", see No. 3961; "Andrews-Cross", No. 3964; the kicking down of the "Jack-Boot", No. 3965; the Scotch thistle of "The Blasted Cocoa Tree", No. 3963; the gaunt, ugly, and hungry Scotchman who attempts to sneak into St. James's Palace in P. Sandby's etched satire "The Butifyer", No. 3971; the proclivities of men and women alleged in "The Northern Dancing Master", No. 3981; Lord Bute as a monster in "The Vision", No. 3983; the reference to "1745" in "A Satire", No. 3984; the hanged minister in "Will, of the People", No. 3986;

the alleged semi-barbarism of the Scotchman in "Sawney in the Bog-house", No. 3988; the mockery of "Oeconomy", in No. 3992, "the Sc—h Hobby Horses", see No. 4001; the "Scotch Faction", of "As you Like it", No. 4003; the "Scotch Paradice", of No. 4006; "Sawney Oeconomy", in No. 4009, which contains invocations of Pitt and denunciations of Lord Bute, are one and all anti-Scotch manifestations of great energy, the heat of which is perceptible to all who study the subject.

Animated by the same intense anti-Scotch motive are the following satirical prints:—"The Tyburn Interview", No. 4017, where a young Scotchman marches to the Devil while in search of "a place in the new-rais'd Excise"; a Scotch politician uses Magna Charta for a nasty purpose in No. 4018, and (this is a point of considerable humour) "Mr M^cDonald", a Scotch pamphleteer, the hungriest of his tribe, declines to write, for a portly bookseller, a "Smart Remonstrance against Arbitrary Power", and says, "*By my Saul, Sir, I canna do it, for fear of offanding his Lairdship* (Bute), *for ye ken he's a Mon o' muckle Authority*". "A View of the Origin of Scotch Ministers & Managers", No. 4023, and "The Scotch Yoke", No. 4033, are, among a hundred more, testimonies of English dislike and contempt for the "*Scotch*". "The Opposition", No. 4030; "Macbeth and the Doctor", No. 4040; "The S—— Puppitt Shew", No. 4049; "The Pedlars, or Scotch Merchants", No. 4061, which abounds in character and glows with rich "local colour"; the kilted men warming their buttocks at the fire in "The Rejoicing Night", No. 4064; "A Scotch Prophec(eye)", No. 4074; "The Scotch Courtier", No. 4078; the minor allusions of "The Places", No. 4079; the print which bears the motto, "Nemo me impune lacessit", No. 4094; "A Satire", No. 4095; the grim sarcasm of "Sawney Wetherbeaten", No. 4100; the allusions to "the Scotch" in "1765", No. 4114; "The Pillory Triumphant", No. 4115; "La Croix de St. Pillory", No. 4117; "The Scotch Monster quell'd", No. 4149; "Edward the Third", No. 4150; the mixed company of Scotch and English in "Brittania's affection", No. 4157; the conversation of Lord Bute and the Devil in "The Scots triumph", No. 4195; the threats of "The Scotch Victory", No. 4196; "The Scots Triumph", No. 4228; "The North Star", No. 4229; "The Political Senses", No. 4234, which, being a most whimsical itinerary, is a very curious satire, and the sharp attacks of "Scotch Amusements", No. 4237, are to the same effect. Each of these entries is interesting in respect to the subject, and the last concludes the anti-Scotch satires in this volume.

The allusions on these prints to the *Letters of "Junius"* are numerous rather than direct. The most important and emphatic of them are the following. It will be remembered that the first of

these epistles is dated January 21, 1769. The satirical prints here in question and the famous "Letters" naturally had subjects of attack in common; the first instance of this occurs on the following p. 503, under "Cæsar's repudiating his Wife Modernized", No. 4270, which shows how the private conduct and matrimonial troubles of the offending minister did not escape censure from his political enemies; here "Philo-Junius" held up "Nancy" Parsons to scorn, but most derided her lover; see "The Female Pilot", No. 4348, for further attacks on the woman who was alleged to have made nefarious use of her position, and employed her influence over the prime minister to promote the selling of places. See "Junius" as referred to on p. 531 and p. 532, *post*. "Junius" is in question in "A Consultation of Surgeons", No. 4271. "Grown Citizens learning to Dance", No. 4276, comprises a note on Mr. Bradshaw, whose unlucky distinction with posterity is that "Junius" denominated him the "cream-coloured parasite" of the greater minister (see the note on p. 532, *post*, and "Junius to the Duke of Grafton", September 28, 1771). Mr. Dingley, the timber merchant of Limehouse, Wilkes's opponent in the Middlesex Election of March, 1769, is distinguished in "A Perspective and Political View", No. 4278, and other prints therein referred to. "Junius" did not overlook this gentleman, see p. 513, *post*. "M^{r} L——", No. 4284, illustrates the election contest at Brentford, in which "Junius's" most stringent spirit exercised itself to the utmost; see the references quoted on p. 529, *post*. See "Junius" on "S——l V——n Esq" (No. 4304), on p. 544, *post;* on Dr. Musgrave in "The Screech-Owl", No. 4306, and "D^{r} Musgrave prescribing for Brittania", No. 4307. The most important direct reference to the "*Nominis umbra*" occurs in "Junius", No. 4314 (where the draughtsman not only suggested that at least three hands were concerned in the preparation of the famous "Letters", but delineated Edmund Burke, Sir Philip Francis, and Lord George Sackville,—the "Minden Hero" of Satirical Prints, Nos. 3680 to 3687,—as the authors). Another reference to this series of letters occurs on "New G——n House", No. 4322, where it is declared that the Duke of Grafton employed "scribblers" such as "Equus" to write "Letters against Junius", and one "Poetikastos" (Sir John Macpherson) performed a similar service to his grace. "Junius" is written on the trunk of the British Oak in "The Royal Chace", No. 4367, where the king and Lord Mansfield "drive the Printers (with) hound and horn", of which act it is declared—

"The Child may rue that was unborn."

The relations of the king and "Junius" are illustrated by "The Guy Faux of 1770", No. 4384. "Round about the Cauldron go",

No. 4392, represents Attorney-General De Grey, afterwards Lord Walsingham, as throwing "Woodfall", the printer of "The Public Advertiser", into a cauldron, while holding "Junius" in his hand; "Say" and "Almon", both printers, are about to follow Woodfall. The comprehensive "Political Electricity", No. 4422, is stated to have been designed by "Wilkes & Bute", and drawn by "Veridicus & Junius", and the famous letter from the owner of the "flaying knife" of "Junius" to the Duke of Grafton, April 24, 1769, is alluded to in the seventh compartment of the design, see p. 652. This satire is fully charged with allusions to matters which exercised the pen of "Junius". These allusions are too numerous to be mentioned here, and too closely connected to be separated. The renowned "Letter to the King", published by "Junius" in "The Public Advertiser" of December 19, 1769, and esteemed to be that writer's masterpiece, is the subject of "Advice to a Great K—g", No. 4424. The date of this letter is wrongly given on No. 4424. "Cinna" and "Panurge", opponents of "Junius", are named in "Twitcher's Advocate", No. 4426, in reference to the last-named newspaper and the disputes about "Jemmy Twitcher", or the Earl of Sandwich, for whom see p. cxi, *post.* "Junius" put forth his utmost strength in respect to the case of Sir James Lowther and the Duke of Portland, which is comprehensively displayed by "The Political Senses", No. 4234, and "Jefferies", No. 4441, both of which have bearings on the so-called doctrine of *Nullum tempus occurrit regi*, which had been evoked in order to strengthen the ministerial candidate in an election contest. "Junius" was used to illustrate the meaning of "An Attempt to land a Bishop in America", No. 4227.

The particular references to "*Gisbal*, an Hyperborean Tale"—that satirical tract which has been often mentioned as exercising a potent influence, opposed to Lord Bute and the Princess of Wales—may be briefly mentioned as follows:—"Gisbal, Lord of Hebron", No. 3848; "Gisbal's Preferment", No. 3849, which contains a history of the publication and abstract of its contents; "Gisbal and Bathsheba", No. 3850; "The Wanton Widow", No. 3851; "The Scotch Mountebank", No. 3855, and "The Caledonian Pacification", No. 3902, in which the Duke of Bedford is made to say that at the "nod" of Gisbal, or the Earl of Bute, he was eager to depart and conclude the Peace of Paris. The earl is again named "Gisbal" in "Dedicated to Peace", No. 3919; likewise in "The scotch Cradle", No. 3936; "The Scotch Idol", No. 3937; "The Favourite Boot", No. 3982, and "As you Like it", No. 4003. The "Hyperborean Tale" is said to have formed, with "The Monitor" and "The North Briton", the mine which, on being exploded, "hoisted" Lord Bute and the Princess of Wales into the air; see "The Tem-

pest", No. 3958. "Gisbal triumphant", No. 4011, is signalized by its title, and represents Britannia dominated by the Scottish peer. "I wish the Devil had the Author of Gisbal" is the final reference to the tract in question; see "Patriotism Triumphant", No. 4024, which is the sequel and counterpart of No. 4011.

For entries bearing on the much detested *Excise Bill* of Lord Bute's Cabinet, one of the most momentous measures of finance brought to effect in the middle of the eighteenth century, the reader may turn to the prints described with the dates March and April, 1763, especially "The Proclamation of Proclamations", No. 4007; "Excise A-la-Mode", No. 4009; "The Devil to Pay", No. 4013, in which a Somersetshire farmer declares that, sooner than his apple trees shall be taxed, he will cut them down. See "The Politicians", No. 4018; "The Seizure", No. 4026; "The Scotch Yoke", No. 4033; "The Glorious Minority", No. 4034; "The Grand Triumvirate", No. 4035; and Nos. 4037, 4040, 4045, 4048 (in which the condemned spirit of Sir Robert Walpole is made to demand of the soul of Lord Bute in Hell, "*How is it possible you could bring about the general Excise Bill?*", a measure the greater minister "never could accomplish"), 4049, 4055, and 4114, which embodies the familiar cry of "*Liberty, Property, no Excise!*" "General Warrants, American Stamps, and Extensions of Excise" are cries repeated on "The Tomb-Stone", No. 4124; and the "Cyder Act" is condemned as among the productions of George Grenville. See "Six Medallions", No. 4125, and "The State Nursery", No. 4133, for further denunciation of the same measures. Of the above category "The Repeal", No. 4140, is remarkable because it embodies a mass of objections to unpopular taxes, especially the Stamp Act, which applied to the American colonies of Great Britain, and is illustrated by another body of satires.

The *Stamp Act*, for taxing the American colonies, as above referred to, comes into view in this volume by means of "The last Shift", No. 4118, where the king avers "Money we must have"; hence the impolitic measure his minister George Grenville, or "Stamper", introduced. In No. 4119, Minerva replies to the appeal of the Genius of America, "Take it not", *i.e.* reject the impost, which is prophetically referred to by "Pandora's Box" in the hands of Britannia; the King of France offers money for mischief-making, and a gallows is prepared for "Stamp Men", or collectors of the offensive stamps. A buxom damsel, representing America, is "Stamped" by Grenville in "Six Medallions", No. 4125; "America" appears to be "taxed without representation" in "The Great Financier", No. 4128; and "Stamp Men" are, in the same print, marking bales of goods with the Broad Arrow. "I'l Enforce" is the declaration of G. Grenville with regard to the

Excise Bill, see "The State of the Nation", No. 4130; and Pitt, holding the Staff and Cap of Liberty, declares, "You have no right". "The Repeal" (of the Stamp Act), No. 4140, is the culminating satire of this group; it is an elaborate work, full of incident, and significant to the highest degree. Of its extraordinary popularity, a note on a previous page bears evidence. "The Statue", No. 4141, attests the gratitude of transatlantic colonists to Pitt, on account of the repeal of the measure. The "old woman" or Britannia, is, in "Goody Bull", No. 4142, said to have been taught wisdom by means of the resistance of her buxom daughter; Pitt hobbles on his crutches to the rescue of that damsel; spectators declare that they would have "*no twitchers Nor Sejanuses here*", *i.e.* in America, and that "*No more Stamp Acts*" should exist on the western side of the ocean; see p. 375. "The Ballance", No. 4143, is another illustration of the defeat of the king's ministry and the victory of Pitt. The downfall of the popularity of the latter swiftly attended his triumph; the king made him a peer on the 29th of July, 1766, a date here attached to many satires that are curiously mixed up with the Stamp Act, see "Britannia's Glory", No. 4144; "An Hieroglyphic Epistle", No. 4145; and Nos. 4146, 4147, and 4148. This degradation of the "heaven-born minister" was, however, of short duration. In August, 1766, his return to power was signalized by "The Scotch Monster quell'd or Patriotism Triumphant", No. 4149, which is the frontispiece to "The British Antidote, or, Scots Scourge", vol. v., and describes Britannia trampling on Lord Bute in the form of a dragon, from whose head a Scotch "bonnet" has fallen; see the history of this event, which was practically associated with the repeal of the Stamp Act, in "Edward the Third seizing Mortimer", No. 4150. "The Triumph of America", No. 4152, shows the great colony emblematized as a woman, riding in a chariot driven by Lord Chatham, on the head of one of whose crutches is stamped an earl's coronet. The whole party is going down a hill to the edge of a precipice, over which Britannia has already fallen. The team of horses in this vehicle consists of (1) the Duke of Grafton, or "Janus"; (2) Mr. C. Townshend, the "Weather-cock" Chancellor of the Exchequer, who "never knew his own mind"; (3) Lord Shelburne, or "Crafty", otherwise "Malagrida", and afterwards Marquis of Lansdowne; (4) Walpole's friend and correspondent, Field-Marshal Conway, here called "Prudence"; (5) "Surly", or Robert Henley, Earl of Northington, commonly called "Tom Tilbury" (for whom see "The Jacobin", No. 4165); and (6) "Prerogative", or Lord Camden, who was "formerly known by the Name of Liberty". Lord Chatham, in "The Wheel of Fortune", No. 4154, and in "The North Star", No. 4229, wears an Indian cap, in allusion to

his part in procuring the repeal of the Stamp Act; he is named the "American Colossus" in "Common-Wealth", No. 4162. "P** and Proteus", No. 4163, contains references to "Thoughts on the Lunar Stamp Act in a Letter to G. G." (George Grenville), in connection with Lord Chatham. "The Colonies Reduced", No. 4183, shows the dismemberment of the empire in the effigies of Britannia as a *torso*, and America rushing into the arms of France. "An Attempt to land a Bishop in America", No. 4227, illustrates the passions of men at home even more than it marks the independence and self-reliance of the colonists, who were determined not to receive a hierarchy. "*No Lords Spiritual or Temporal in New England!*" was an ominous speech in the mouth of one of the persons assembled to witness the ignominious exclusion of a prelate from English America, whither he had been conveyed on board a vessel humorously named the "*Hilsborough*", after the astute Secretary of State, who became Marquis of Downshire. America appears as an Indian warrior who had broken the yoke which bound him; see "The Triumvirate", No. 4298. Here the Stamp Act is trampled on, and the king looks nonplussed. The Stamp Act is distinct in "The Times", No. 4315, which declares the numerous alleged political failures of the party led by Lord Bute, especially in regard to Wilkes's affairs, "Crown Law", the Middlesex Election of 1769, and the Petitions presented to the king in the same year.

A small number of satirical prints refer to the visit of the *Cherokee "Kings"* to London in 1762; they are "A New Humorous Song", No. 3868; "Without Within", No. 3877, and "The Asses of Great Britain", No. 3941.

The *Macaronies* are copiously illustrated by a very large body of satires grouped chiefly at the end of this volume. A considerable number of similar prints occur in the following volume, under the date 1772. One of the most interesting of this category is Dighton's satirical portrait of Richard Cosway, R.A., the admirable miniature painter, which is styled "The Macaroni Painter", No. 4520, and refers to a letter of Walpole's, dated 1764, recording, during that year, the first appearance of the so-called "sect of fashionables" in England. The "Macaronies" are alluded to among objectionable characters of "The Times" in No. 4315, with lotteries, the Stratford Jubilee, Ridottos, gambling, and many public and private vices. The Macaronies were much disliked by the popular party, and therefore they became obnoxious to the attacks of satirical draughtsmen, because they belonged to the wealthier orders of society, were somewhat demonstratively affected and refined in their costume and manners, and, above all, because they were, politically, on the side of the Court. Horace Walpole and the Earl of March, George Selwyn's friend, the afterwards notorious "Old Q." or Duke

of Queensberry, and Selwyn himself, were leading Macaronies. The central entry in this Catalogue with regard to these gentlemen is the above-named No. 4520. The body of prints here in question includes Nos. 4517, 4518, 4522, 4527, 4531, and "The Paintress of Maccaroni's", No. 4582, which last is supposed to be a portrait of Angelica Kauffman. The series continues with Nos. 4601, 4602, 4612, 4618, 4619, 4634 (a portrait of the Duke of Grafton), 4637, 4638, 4642, 4643 ("Count" O'Kelly), 4645, 4648 (Stephen Fox, second Lord Holland), 4649 (the same), 4652 (the Earl of Suffolk?), 4654, 4655, 4656 (George III.?), 4657, 4658, 4659, 4660 (one of the Bunbury Family), 4661, 4662, 4663, 4664 (Leoni, the pyrotechnist), 4665, 4666, 4671, 4686, 4687 (Earl of Ancrum), 4690, 4691 (Mr. Thrale, M.P., husband of Dr. Johnson's friend), 4692, 4693, 4694, 4695 (Sir Joseph Banks), 4696 (Dr. Solander), and others, to No. 4701 (a view of Darly's "Macaroni Print Shop"), 4702, 4704 (General R. Fitzpatrick), 4705, 4706 (Miss Catley and Lord Lothian), 4707, 4708, 4709, 4710, 4711 (Ensign, or Captain Horneck), 4712, 4713, 4714, 4715, 4783, 4806, 4810 (Charles James Fox), 4811 (the same), 4812 (Viscount Petersham), 4813 (Ensign Horneck again, the brother of Goldsmith's "Little Comedy" and "Jessamy Bride"), 4814, 4815, 4816, 4819, 4821, 4822, 4823, 4824, 4825 (Viscount Villiers), 4826, 4827 (Horne Tooke), 4828 (Earl of Barrymore), 4829, &c. Many of these prints are extremely animated and correct portraits of the once well-known persons to whom I have been able to ascribe them.

The *Coteries*, which were associated in every respect with the Macaronies, are illustrated in this volume by the entries, No. 4472, "The Female Coterie", and "The Holy Order of St. Almac", No. 4642. The *Stage*, which was very fully illustrated in the third volume of this Catalogue, attracted comparatively little of the attention of satirical draughtsmen during the decade now in question; the most important entries here following on this subject are "Fitz-Giggo", No. 4004, and its parallel, with the same title, which has to do with the uproar attending the performance of Dr. Arne's "Artaxerxes", February 24, 1763. "The S—— Puppitt Shew", No. 4049, is political and theatrical. "A Satire on the Performance of "Hamlet" (No. 4138) gives a humorous picture of great spirit, representing a country theatre, its performers and audience, *c.* 1765. "An Illustration", No. 4156, delineates a mock-opera. "The Triumphant Entry of the Red Kings", No. 4209, illustrates exhaustively a bitter dispute at Covent Garden Theatre, and the quarrels of managers and others. The Stratford-on-Avon Jubilee is associated with the stage in more ways than one; see "James Boswell Esq^{r}", No. 4310; "The Procession", No. 4311; "Continuation", No. 4312, and "The Pageant", No. 4316. Mrs. Clive appears in

relation to Horace Walpole in "Mrs. Heidelberg", No. 4362; "The Sinister (or Left-Handed) Duel", No. 4382, refers to George Garrick and Mrs. Baddeley's husband, as well as to that lady herself. Miss Catley appears in No. 4468, and in No. 4706.

David Garrick is represented in "Fizgig", No. 3834, the frontispiece to his "Fribbleriad"; "Fitzgiggo", No. 4004, and its parallel of the same name. The "Frontispiece to "The Sick Monkey", No. 4137, is a satire on David Garrick; see likewise the satires associated with the Stratford Jubilee, Nos. 4309, 4310, 4311, and 4312. The *Masquerades* are dealt with in several valuable illustrative satirical prints, as follows:—"A Figure", No. 4213; "The Contrast", No. 4214, and "Rob Thief", No. 2215, all of which are concerned with the entertainment given on October 10, 1768, in honour of the King of Denmark's visit to England in that year. "The Times", No. 4315, comprises a figure in masquerade. "The Soho Masquerade", No. 4375, and "Remarkable Characters", No. 4376, have to do with one of Mrs. Cornelys's extraordinary entertainments. "The Masquerade Dance", No. 4635, represents with spirit a masquerade of many figures. *Exhibitions of Pictures*, which began to come into vogue during the decade in question, are seen in Hogarth's designs, "The Frontispiece", No. 3808, and "The Tailpiece", No. 3809, have to do with the Spring Gardens Gallery of 1761. "A Brush for the Sign-Painters", No. 3841, and "A Sign", No. 3842, are concerned with the famous Sign-Board Exhibition of 1762, in which Hogarth had a part. The "New Academy", one of those bodies of artists whose aggregation and dissolution led to the foundation of the present Royal Academy of Arts, is referred to in "A Sett of Blocks for Hogarth's Wigs", No. 3916, and Joshua Kirby and Hogarth are represented in the print. "The Combat", No. 3999, includes Hogarth and a numerous body of artists, some of whom became R.A.'s at a later date. The most interesting group of prints referring to artists and their societies are "The Usurping Professer in the Chair", No. 4216; "The secret Councel of the Heads", No. 4218; "A Scene of a Pantamime Entertainment", No. 4220; and "A Scence in a Pantomime Entertainment", No. 4221. These very rare prints are of great value in respect to the subjects they illustrate. "Theodosius Homunculus Esq.", No. 4688, describes a son of Hogarth's friend, Mr. Theodosius Forrest, who was known as the "Attorney General to the Royal Academy", a poet, painter, critic, and "coxcomb".

The *College of Physicians* is concerned with "The Siege of Warwick Castle", No. 4173, and "The March of the Medical Militants", No. 4174. The *Cock Lane Ghost* occurs as the subject of several very curious satirical prints, see "English Credulity", No. 3838; "The true Portrait of the Ghost", No. 3839; and "The Times Plate II",

No. 3972, where Hogarth introduced "Miss Fanny", an impostor of the Cock Lane affair, as the fitting companion of John Wilkes in the pillory. *Medmenham Abbey,* the once infamous resort of the "Order of St. Francis", is recognizable in "The Secrets of the Convent", No. 4072 (see "Sir Francis Dashwood", No. 3743, in the third volume of this Catalogue), and p. 307, *post,* as well as various entries concerning "Jemmy Twitcher", or the Earl of Sandwich (*e.g.* No. 4075), in the next paragraph of this Introduction. "The Holy Order of St. Almac", No. 4642, is a pale reflection of the legends of Medmenham Abbey.

Jemmy Twitcher, or the Earl of Sandwich, in respect to whose character and actions the satirical draughtsmen never tired, is to be seen, according to the light of these foes of his, in "The Execution", No. 4066; "The Political Mouse-trap", No. 4067, which deals with the "Essay on Woman" and its surroundings. "Jemmy Twitcher in High Life", No. 4075, may be said to embody Wilkes's counterblow to Lord Sandwich's movement in regard to the "Essay" just named, to which the *sobriquet* of "Jemmy Twitcher" was due. His candidature for the High Stewardship of Cambridge University is amusingly satirized in "The Election", No. 4098, and "The Battle of the Black Gowns", No. 4099. The earl is named in "The Places", No. 4079, and his "Laws for the Gang" are hinted at in "The Tomb-Stone", No. 4124; his lordship appears as the patron of Dr. W. Scott, the once notorious *Anti-Sejanus* of the satirical and political press; see "Twitcher's Advocate", No. 4426, which is a portrait of this person; likewise "The Repeal", No. 4140, where the Earl of Sandwich is prominent with his champion and chaplain; "The Statue", No. 4141; "Goody Bull", No. 4142; "The Ballance", No. 4143; "The New Country Dance", No. 4147, where the "Essay on Woman" sticks out of Wilkes's pocket (as in "Thro the Wood Laddie", No. 4132, that essay is in Sandwich's hand); "The Colossus", No. 4178; and "The Real R—sey Cavalcade", No. 4191, where the earl himself appears in an election procession, and indicates that he commands four-fifths of the voters of the county of Huntingdon in favour of his son Viscount Hinchinbroke, afterwards M.P. for the shire, and fifth Earl of Sandwich. "The Wire Master", No. 4230, seems to comprise a portrait of Lord Sandwich, who is concerned with the appearance of Kidgell, the earl's chaplain, who, it was said, procured evidence connecting Wilkes with the authorship of the before-named "Essay". Lord Sandwich is delineated in "The Balance Master", No. 4232. In "The Times", No. 4242, he seems to represent "Treachery"; see likewise "Malice and Fortitude", No. 4239. He appears as a boar in "The Assembly of Beasts", No. 4303; he holds his cricket bat in the fifteenth section (p. 559) of "The Pageant", No. 4316. See

"A Councel", No. 4323, for a likeness of the earl. Kidgell, the earl's chaplain, and the "Essay" are concerned with "The Countess of L—a", No. 4358, and the unfortunate Miss Ray, the earl's mistress, who was shot by the Rev. James Hackman in front of Covent Garden Theatre, April 7, 1779. "Twitcher's Advocate", No. 4426, is noted above. Finally, so far as this volume is concerned, the earl is drawn with his cricket bat in "The Sawyers demolishing the Temple of Liberty", No. 4431.

Charles Churchill is delineated or concerned with "John Bull's House sett in Flames", No. 3890, where he offers to serve his country gratis by means of "The North Briton". He is in "The Times Plate 1", No. 3970; "The Butifyer", No. 3971; "The Raree Show", No. 3975; "The Boot & The Block-head", No. 3977, where he flourishes a large whip against Hogarth; "Scotch Paradice", No. 4006; "Patriotism Triumphant", No. 4024; "Wilkes and Liberty", No. 4028; "A View", No. 4037; "Pug the snarling Cur", No. 4083; "A Scotch Prophec(eye)", No. 4074; "The Bruiser", No. 4084, which is Hogarth's celebrated satirical portrait of "C. Churchill (once the Rev^{d})"; "The Bruiser triumphant", No. 4085; "A Satire", No. 4086; and "Edward the Third seizing Mortimer", No. 4150.

The personages most frequently referred to in the following pages are, besides the above, the Abbé de Bussy; the Dukes of Newcastle, Bedford, York (Edward), De Nivernois, Devonshire, Cumberland (William, and Henry Frederick), Northumberland, Queensberry; the Marquises of Granby and Rockingham and the Marquis Townshend; Earls Ligonier, Amherst, Talbot, and Temple; and the Earls of Mansfield, Northington, Egremont, Halifax, Hillsborough, Shelburne, and Rochford; Viscounts Weymouth and Barrington; the Lords Camden, North, George Sackville, Grosvenor, and Holland (Henry, and Stephen); Sir John Fielding, Sir John Cust, Sir F. Norton (Lord Grantley), Sir Joshua Reynolds, "Sir" John Hill, Sir Philip Francis, Sir William Blackstone, Sir Joseph Banks, and Sir George Savile; Messrs. Lawrence Sterne, Jean Jacques Rousseau, Joseph Hume, Voltaire, Edmund Burke, George Grenville, "Athenian" Stuart, Paul Whitehead, William Whitehead, Bonnel Thornton, Matthew Darly, Arthur Murphy, Mallett, Arthur Beardmore, James Macpherson, Henry Howard, Joshua Kirby, Paul Sandby, Allan Ramsay, Charles Townshend, Ralph Allen of the Cross Posts and Prior Park, W. Dowdeswell, Stuart Mackenzie, (the Rev.) John Horne (Tooke), Rigby, Thomas Patch, Jeremiah Dyson, Samuel Derrick, James Boswell, John Calcraft, John Almon, Henry William Bunbury, and Charles Horneck.

Besides these the reader will find various notices of the Bishops Warburton ("double Gloucester"), Mawson, and Squire; the

Lord Mayors Beckford, Ladbroke, Harley, Fludyer, and Turner; the Doctors Johnson, Shebbeare, George Whitefield, Musgrave of Plymouth, Franklin, Bragge, and Solander; the Generals Fitzpatrick and (Field Marshal) Conway, Colonel Luttrell, and Captain Grose; the Chevaliers D'Eon and Taylor, Serjeant Glynn, and Stephenson the Bruiser. The Emperor and Empress of Russia, the Empress-Queen, and the kings of France, Spain, Denmark, Sweden, Sardinia, Poland, and Prussia, the Grand Seignor, the Doge of Genoa, and Count Bruhl are among foreigners noteworthy here.

Among the ladies of various degrees are to be noticed "Nancy" Parsons (afterwards Viscountess Maynard), the Duchess of Grafton (afterwards Countess of Upper Ossory), Lady Grosvenor, the Countess Dunhoff, Mrs. Horton (afterwards Duchess of Cumberland), Lady Waldegrave (putative Duchess of Gloucester), Lady Sarah Bunbury, "Kitty" Clive, "Polly" Kennedy, Miss Catley, and Mrs. Corneys.

Having thus noticed the leading matters to which the satires elucidated in this volume are devoted, I may most faithfully serve the reader by referring him for details to the examples in their chronological order, which, as in all other cases, is historical, not bibliographical.

F. G. Stephens.

May, 1883.

SATIRICAL PRINTS AND DRAWINGS;[1]

PERSONAL AND POLITICAL.

VOL. IV.

3805.

The Brewers Charity, to the Publick.

Publish'd According to Act of Parliament Jan^ry ^y 28, 1761 *by Wi^m Hannell.* [*Jan.* 1761]

An etching representing, on our left, a brewery, with many barrels standing in vaults under, and on the ground before the building. On a rising ground on our right and in the mid-distance are three human-headed asses, wearing the harness of dray-horses and engaged in conversation; one says "*Why Brother, I hope we shall be Promoted.*"; the ass addressed replies, "*You can't Want anything, as you have a Title; but I want a Place too.*"; the third animal, who is galloping up the side of the hillock, says, "*I will try to Climb up, let ^y vulgar say what they will, for I love to be Great; as well as ^y Rest.*" The first speaker, who is described as having a title, is doubtless Sir William Calvert, Lord Mayor of London in 1749, and a brewer, as to whom see references in "All the World in a Hurry", No. 3270; see likewise "The Liveryman's Levee", No. 3267. A brewer's drayman, who rides a horse at the heels of which a barrel lies on a trolly, cries, "*I go*

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[1] This is a Catalogue of Works in several Departments of the British Museum; the greatest number being in the Print-Room, are not so described.

Examples pertaining to the Department of Printed Books are, below the entries in this Catalogue, distinguished by their press-marks. References occur in the texts of these entries to books in charge of this Department, and press-marks follow the titles and dates of the books; these are enclosed by brackets, thus (899. m. 6/28.) *As all such references are to volumes belonging to that Department, it was not necessary to state that the press-marks are those of the Library of Printed Books.*

'y, Strait Road, for I'll never grind 'y, publick."; his horse declares, "*I had Reather be a Dray Horse, then be as them Asses.*"

Numerous persons stand in the foreground and comment on the subject in question. 1, a brewer, cries, "*Come my Boys, be of good cheer, I shant Raise*[1] *for if they wont serve, There's more Brewers, &c. honest men too.*" A carman, holding his whip, states, "*I am glad so many of y^e^ Publicans of y^e^ City don't intend to Raise y Beer*". 2, a soldier, cries, "*You need mind Indeed, What must I do, that has but 5 pence a day,*". 3, a porter, with a knot on his shoulder, declares, "*if I can aford i'l see them all D—d before I'll Humour them so*". 4, a hackney coachman, in his wig, laced hat, caped coat with large cuffs, who stands in the middle of the design, avers, "*Give me good Porter, &c. I'll Drive Jéhue like*". Near the group two gentlemen are conversing on the matter in hand; one says, "*I think this tax, falls too heavy, on 'y poor.*" the other suggests, "*I dare say it will be Alter'd, it sho'd be on Malt.*" Two old women, one of whom has a porter's basket at her side, sit on the ground in front on our left of the design; one of them, who is smoking a short pipe, cries "*why Moll, I wish They would lower Gin, since they Raise 'y Beer.*"; her companion, who holds a pot of beer, remarks, "*well I'll take my Fill so her's Confus^n^ To 'y Asses.*" On the brewery is written, "*Beer at 'y Commo^n^ Rate*", *i.e.* at the rate which previously obtained. See "The Gentleman's Magazine", 1761, p. 43. In December, 1762, the "Malt Bill" was passed; it affected the grievance in question as above. See "Computations", &c., on the subject, in "The Gazetteer", &c., Dec. 29, 1760, by J. Massie, and Bubb Doddington's "Diary," Feb. 2, 1761. See "The Public Advertiser", Feb. 3, 1761, p. 1, col. 2; and Feb. 5, 1761, p. 4, col. 2.

$11\frac{3}{8} \times 7\frac{3}{8}$ *in.*

3806.

The Earl of Jersey and Miss Ford.

(The Frontispiece to "A Letter from Miss F——d".)

[*Feb.* 1761]

An etching in outline representing the interior of a room, with a door on our left, a circular table on our right, on this is a dish containing a boar's head, near the last is a scroll inscribed "*Reprieve for murder*"; a crutch leans against the table. In the middle of the room sits Miss Anne Ford, daughter of Thomas Ford, Clerk of the Arraigns, an Old Bailey lawyer of some note at this period, a singer, and player on the guitar; she holds a guitar in an affected manner and sings, "*si tutti de olberi*". William, third Earl of Jersey, who was gouty and very much older than the lady, near whom is a second crutch, kneels at her feet and, joining his hands, cries:—

"*Believe my sighs*
my Vows my dear &c".

The lawyer Ford, wearing a barrister's wig, enters the room on our left and regards the occupants with interest.

See Horace Walpole's letter to Mr. George Montagu, Feb. 7, 1761, and "A Letter from Miss F—d, addressed to a Person of Distinction," (1415, g. 64,) the second edition, London, 1761. It appears from a note to this passage in "Letters" of H. Walpole, 1857, iii., p. 378, that Miss Ford was a well-known person at this period, and that it was ironically proposed that she should be married to William Mason, author of "Elfrida", and other works, Walpole's intimate correspondent,

[1] That is, he determines not to increase the price of the beer he sells.

a person very different from that lady whom W. Whitehead, the Poet Laureate, described in a letter to the Earl of Harcourt from Bath, Dec. 16, 1758.

An abstract of the "scandalous letter" by Whitehead will be found in "The Gentleman's Magazine", 1761, p. 33. "A Letter from Miss F—d", doubtless that quoted in the Magazine, is among the publications of January, 1761. "The Gentleman's Magazine," 1761, p. 79, quotes Lord Jersey's reply to this letter, in which he denies her charges seriatim, and clears himself of sending a putrid boar's head. "A Letter to Miss F—d", (1202, h. 29,) and see "Dialogue concerning Miss F—d's letter" are noticed among the publications of February, 1761, in the above magazine, p. 95.

She afterwards, Sept., 1762, married Mr. Philip Thicknesse, Lieut.-Governor of Languard Fort, an early friend of Gainsborough's, mentioned in Fulcher's "Life of Gainsborough," one of the proprietors of "The Middlesex Journal," first published April 4, 1769. Captain P. Thicknesse was father, by his second wife, of the 18th Baron Audley, he wrote and published "Memoirs" &c., of Philip Thicknesse, and other works, including "A Sketch of the Life and Paintings of T. Gainsborough," 1788. For Thicknesse and his wife, see "Philip Thicknesse, Esq.", 1790, and numerous entries in this Catalogue with that date, especially "Philip Quarrel", which comprises a portrait of the lady (born Ford), with her viol-di-gamba; Nichols's "Literary Anecdotes," 1815, ix. 256. There is a memoir of the wife in "Publick Characters for 1806." See "Memoirs of P. Thicknesse", 1780 (Grenville, 14, 743.); "Curious Facts", &c., "not contained in the Memoirs of P. Thicknesse, Esq. By B. Goosequil" (Dr. Adair), London. 1790 (1419. a. 20), and "The European Magazine", 1782, p. 203. Miss Ford was probably the writer of "Instructions for playing on the Musical Glasses, by Miss Ford", the publication of which is recorded in "The Gentleman's Magazine", 1761, p. 606. See "The Public Advertiser", Jan. 13, 1761, p. 3, col. 1, the viol-di-gamba being her chosen instrument. For Miss Ford and her musical glasses see Gillray's satire "Lieu. Gover[r] Gall-Stone", 1790.

$11\frac{7}{8} \times 7\frac{1}{8}$ *in.*

3807.

The true British Ballance.

J. June, Del. sculp.
Publish'd according to Act of Parliament 1761 *by Will[m]. Hannell at y[e] White Horse, under y[e] Piazzer Royal Exchange London* [*March*, 1761]

An engraving showing a state chamber with the king seated on his throne and welcoming W. Pitt, who kneels before him. The king says, "*Come to my Arms, thou best of Men,*"; Pitt replies, "*My Leige, I hope I shall always merit y[e] Confidence, your Pleas'd to repose in me.*" Britannia standing behind Pitt, declares, "*My dear Son, you're an Honour to your Country*". Justice stands in the middle of the chamber, holding her balance, in one of the scales of which is "*West.*", *i. e.* Pitt, who came from the West of England and on account of his oratory was sometimes called "West Country Sweetlips", see "The Fox & Goose", No. 3469. In the other scale of the balance is "*North.*", *i. e.* Lord Bute. Justice, referring to the balance, says, "*Lett Merit bear the Sway.*" The former scale outweighs the latter.

On our right, and wearing a "Scotch" dress, comprising a "bonnet", kilt, and broadsword, is Lord Bute, standing in an oratorical attitude and declaring, "*I believe there is foul Play, for with Us; he was found Light.*" The Duke of Newcastle, who stands near Lord Bute, exclaims to him, "*Why Sawney alls's fair, for I always knew, one west Countryman would Whey down* 20 *North.*"

The Duke of Newcastle was First Lord of the Treasury from July, 1757, till

May, 1762; Mr. Pitt was one of the principal Secretaries of State, from June, 1757 till October, 1761; Lord Bute succeeded the Earl of Holdernesse in the secretariate in March, 1761; it is probable that this satire refers to some dispute between the associates at this period, between March and October, 1761. See "Correspondence of W. Pitt", 1838, ii. p. 83, note, and "The Gentleman's Magazine", for October, November, and December, 1761. See "The Diary of Bubb Doddington", 1784, for details of the proceedings of Lord Bute at this period.

This satire was probably published about March, 1761, before the adherence of the Duke of Newcastle to Lord Bute had become publicly manifest.

"The Grenville Papers," 1852, vol. i. p. 391, contains a letter from Mr. Jenkinson to Mr. Grenville, October 2, 1761, describing Pitt's resignation at the Privy Council Board on that day, and indicating the heat which accompanied the act, but was suppressed in public.

This place, because it contains the first mention of Lord Bute in this volume of the Catalogue, is proper for an indication of the famous denunciation called "A Portrait", see "Anecdotes of W. Pitt", by J. Almon, vol. i. p. 469, which ends by calling him "the disdain of history."

$11\frac{3}{8} \times 7\frac{1}{4}$ *in.*

3808.

The Frontispiece to the Catalogue of Pictures exhibited in Spring Gardens, 1761.

W. Hogarth inv^t et del. C. Grignion sculp.
Published according to Act of Parliament May 7, 1761. [*May* 7, 1761]

This engraving is a copy from a design by Hogarth made to illustrate the catalogue of pictures which were exhibited as above stated. It is a version of that which is next described. It may be distinguished from the latter by the absence of the Latin motto, and, within the engraved margin of the plate, by the lower edge of the watering-pot having a projecting rim with a light on it; a dark line, but no rim, occurs in this place in the next print.

There is a criticism on the works in this Exhibition in "Lloyd's Evening Post", May 27-9, 1761, pp. 2, 3.

$5\frac{1}{4} \times 6\frac{7}{8}$ *in.*

Et spes & ratio Studiorum in Cæsare tantum.
Juv.

W. Hogarth inv^t. et del. C. Grignion sculp.
Published according to Act of Parliament May 7, 1761.

This engraving is a copy from a design by Hogarth made to illustrate the catalogue of pictures which were exhibited as above stated. The catalogue was sold and served as a ticket for admission to the exhibition, which was formed for the benefit of distressed artists and their families. Hogarth contributed to it the picture styled "The Lady's last Stake; or Piquet, or Virtue in Danger".[1]

The design shows a female, Britannia, holding a flower-pot into which water flows from a fountain, or lion's head, which is set up in a cleft of a rock. The water issues from the rose of the pot and falls in a shower on the stems of three

[1] In her "Autobiography" Mrs. Piozzi (Thrale, born Salusbury) states that she sat to Hogarth for the lady in this picture.

small and not well-grown trees, the stems of which are respectively inscribed "*PAINTING*", "*SCULPTURE*", "*ARCHITECTURE*". Over the fountain, in an arched niche, is a bust of "*GEORGIUS III REX. MDCCLXI.*" The shield of Britannia is placed against a rock; the landscape background represents a sterile country. See John Ireland, in "A Supplement to Hogarth Illustrated", vol. iii. 1804, p. 93.

John Ireland, as above, p. 96, states that "So great was the demand for the catalogues, with the illustrative prints[1] of Hogarth, that the two first done were soon worn down, and Mr. Grignion was employed to engrave others from the same drawings. Beneath those that were first made, there is no mottoes."

$5\frac{3}{8} \times 6\frac{7}{8}$ *in.*

"Frontispiece to Artist's Catalogue."

W: Hogarth Inv^t. J: Mills Sc. Published March 1798. Page 97.

An impression occurs facing p. 97 in "A Supplement to Hogarth Illustrated", by John Ireland; London, 1798.

The plate, with "Page 97" altered to "Page 93", and placed before that page in the volume, occurs in the edition of this work which was published in 1804 (7854. 8.). The plate was used again, for "Anecdotes of William Hogarth", by J. B. Nichols; London, 1833, to face p. 253.

$3\frac{5}{8} \times 4\frac{5}{8}$ *in.* Brit. Mus. Library, 561. a. 20.

"Frontispiece to the Artists Catalogue 1761."

Hogarth pinx^t. T. Cook sculp^t. Published by Longman, Hurst, Rees, & Orme, March 1^st 1807.

Prepared, after the first-described version of the original design, to illustrate "The Genuine Works of William Hogarth", by J. Nichols and G. Steevens; London, 1810, vol. ii.

With the addition of "Proof—Bishop Printer", this plate was used again for "The Works of William Hogarth", by the Rev. John Trusler; 1821, vol. i. (1751 b.).

$4\frac{3}{4} \times 5\frac{7}{8}$ *in.*

Et spes & ratio Studiorum in Cæsare tantum.

Juv.

W. Hogarth inv^t. et del.

An impression occurs in "The Works of William Hogarth, from the Original Plates restored by James Heath", &c. London, no date.

This copy may be distinguished from the next following here by means of the stone in the foreground on our left, this element is nearly half white on the top in the copy here in question, in the other its upper surface is almost entirely covered.

$5\frac{1}{4} \times 6\frac{3}{4}$ *in.* Brit. Mus. Library, 1751. d.

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[1] That is, the "Frontispiece", as above described, and the "Tail-piece", see No. 3809.

"FRONTISPIECE TO THE ARTIST CATALOGUE."

AN impression follows p. 186 in "The Complete Works of William Hogarth", by the Rev. J. Trusler, and E. F. Roberts; London, no date.

See the preceding entry, which describes a copy of the same size as that here in question.

$5\frac{1}{4} \times 6\frac{3}{4}$ *in.* Brit. Mus. Library, 7855, i.

"Et spes et ratio studiorum in Cæsare tantum."

The hopes and the rewards of learning depend on Cæsar only.

THIS woodcut is a copy, with parts omitted, from No. 3808. It illustrates "Patronage of British Art", by John Pye, 1845, and occurs on p. 101 of that work, with a comment on the history of the arts in England, especially with regard to the Royal Academy of Arts.

$4 \times 4\frac{3}{4}$ *in.*

3809.

The Tailpiece to the Catalogue of Pictures exhibited in Spring Gardens, 1761.

W. Hogarth inv^t [C. Grignion, sculptor,] [*May* 7, 1761]

THIS engraving is a copy from a design by Hogarth, made to illustrate the catalogue of pictures which were exhibited as above stated. It is a version of that which is described next following. It may be distinguished from the latter by the spelling of the word "*obiit*", being thrice repeated as "OBIT"; see the following.

$5\frac{1}{8} \times 4\frac{1}{2}$ *in.*

Esse quid hoc dicam?—vivis quod Fama negatur!—Mart.

W. Hogarth inv^t. C. Grignion sculp. Publish'd according to Act of Parliament May 7. 1761.

THIS engraving is a copy from a design made by Hogarth to illustrate the catalogue of pictures exhibited as above stated.[1]

The design shows a connoisseur in the form of a monkey, and clad like a man of fashion in 1761, standing on his hind-hands, and holding in one fore-hand a powerful lens and in the other a watering-pot; he is using the latter in hopes of nourishing the stump of a dead shrub, which stands in a large flower-pot; two other shrubs, not quite so far from flourishing as the first is, are behind it; these are described as "EXOTICKS." The first-named flower-pot is inscribed "OBĨT 1502."; the second pot bears "OBĨT 1600", the third "OBĨT 1606".

John Ireland, in "A Supplement to Hogarth Illustrated", iii. 1804, pp. 95-6, states, "As a contrast to Britannia nurturing the trees, that are introduced in the last print, a travelling monkey, in full dress, is in this industriously watering three withered and sapless stems, of what might once have been flowering shrubs; and

[1] See "The Frontispiece to the Catalogue of Pictures", No. 3808, for the history of this satire.

are inscribed *Exoticks.* These wretched remnants of *things which were*, are carefully placed in labelled flower-pots; on the first is written *obiit* 1502; on the second, *obiit* 1600; and on the third *obiit* 1606." "Hogarth introduces these three *dwarfish importations of decayed nature*, to indicate the state of those old and damaged pictures which are venerated for their antiquity, and exalted above all modern productions, from the name of a great master, rather than any intrinsic merit. To heighten the ridicule, he has given his monkey a magnifying glass, that will draw forth hidden beauties, which *to common optics* are invisible. So great was the demand for the catalogues, with the illustrative prints of Hogarth, that the two *first* done[1] were soon worn down, and Mr. Grignion was employed to engrave others from the same drawings. Beneath those that were first made there are no mottoes; and the word *obiit*, is written *obit.* This was perhaps a mistake of either the painter or writing engraver; though I think it barely possible that the former, might mean to pun on the connoisseurs being bubbled by *dealers in old* pictures,—*O! Bit.*"

$6\frac{1}{4} \times 4\frac{1}{2}$ *in.*

Tail-Piece to Artist's Catalogue.

W: Hogarth. Inv^t. J: Mills. Sculp^t. Published March 1798. *Page* 99.

This engraving is a copy from No. 3809. An impression faces p. 99, in "A Supplement to Hogarth Illustrated", by John Ireland; London, 1798. The plate, with "Page 99" altered to "Page 95", and placed before that page in the volume, occurs in the edition of this work which was published in 1804 (7854. g.) The plate was used again, for "Anecdotes of William Hogarth", by J. B. Nichols; London, 1833, to face p. 254; the publication line is "*Published by Nichols & Son, Feb.* 1. 1832."

$3\frac{1}{2} \times 2\frac{1}{4}$ *in.* Brit. Mus. Library, 561. a. 20.

Tail Piece to the Artist's Catalogue, 1761.

Hogarth pinx^t T. Cook sculp. Published by Longman, Hurst, Rees & Orme, March 1st 1807.

It illustrates "The Genuine Works of William Hogarth", by J. Nichols, and G. Steevens; London, 1810, vol. ii. p. 242. With the addition of "Proof Bishop Printer", this plate was used again for "The Works of William Hogarth", by the Rev. John Trusler; London, 1821, vol. i. (1751. b.)

$5\frac{7}{8} \times 4\frac{3}{4}$ *in.*

Frontispiece and Tail Piece to the Artists' Catalogue 1761.

Hogarth pinx^t.

An impression occurs in "The Works of William Hogarth, from the Original Plates restored by James Heath," &c.; London, no date. The impression has been taken from the same plate on which is engraved "The Frontispiece", as described by the fifth section of No. 3808. The title given above is engraved below this copy.

$5\frac{1}{4} \times 4\frac{1}{4}$ *in.* Brit. Mus. Library, 1751. d.

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[1] See "The Frontispiece", &c., No. 3808, as above.

Tail-Piece to the Artists' Catalogue 1761.

Engraved by J. Moore, from the Original by W^m. Hogarth.

An impression follows p. 186, in "The Complete Works of William Hogarth", by the Rev. J. Trusler, and E. F. Roberts; London, no date. This copy is not vignetted. The background, a sky, is worked to a marginal line.

$4\frac{7}{8} \times 6\frac{1}{8}$ *in.* Brit. Mus. Library, 7855. i.

This woodcut is a copy, reduced, with omissions, from No. 3809. It illustrates "The Patronage of British Art." 1845, by John Pye, p. 102.

$3\frac{3}{8} \times 3\frac{1}{4}$ *in.*

3810.

Mon^r Bussy^s secret embassy discoverd

[By the Marquis Townshend.]

[*May* 31, 1761]

The history of this design is given in "Mon^r Bussy's politics or Goody Mahon outwitted", No. 3813. It is an etching coloured by hand, and represents the arrival, May 31, 1761, of the Abbé De Bussy,[1] a French envoy dispatched to negotiate preliminaries of a peace between England and France. The English ministers receive the Abbé with distinction; the envoy wears a green coat, embroidered with *fleurs de lis*, and edged with gold lace, a crimson bag is attached to his wig. He says, "*Here is mine Instructions dis is mine embassy, Oh! vat pleasure to see mine dear friends. but Oh! that pit dat enemy to my King & my country*". He is described below his feet as "*Mon^r Bussy hum master to the——Monarch Lewis le grand &c*". In his hand is a large scroll of "Instructions", inscribed "*Dear Bussy you must set out for London & make the best of your way to the town of Bedford from Bedford to Newcastle & and by the way of Manfield & York*[2] *as time & opportunity will permit & so on to Scot-land you may command* 800,000£ *to defray y^r expences y^s Lewis*".

The group of ministers comprises the Duke of Newcastle, in a purple coat embroidered with *fleurs de lis*, he receives the Abbé and wringing his own hands, cries, "*What my dear friend; Whip me to death like a sucking Pig if theres a Briton born, that I like so well or woud so soon serve as my dear Bussy: Oh! what pains do you take to serve your Country*". A gentleman in a red coat, wearing neckbands, exclaims, "*Now for more Ostriches*". H. Fox, afterwards Lord Holland, in a saffron-coloured coat, grasps a large bag of money and declares, "*I like a French Goose when they lay Golden eggs, he shall command me for Ever*". A gentleman, probably the Duke of Bedford, kneels in front of this group and implores, "*Oh let me serve you with my greatest power, Il' do any thing for Money my dear Bussy*".

Behind the ministers stands Britannia, who turns to a second group on her right comprising W. Pitt, Lord Bute, and another, probably Mr. George Grenville, Treasurer of the Navy, and the British Lion. Britannia declares, "*If I part from my Pit I shall break my heart he has won me by his steady Patriotism*". The Lion growls, "*If I lose my favourite Ward, I shall begin to shu my teeth at those french Minions*". Pitt, who appears in a saffron-coloured coat, holds one arm of

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[1] For M. de Bussy, see "An, Hieroglyphical Epistle from a Certain (wood)en (Pier)", No. 3894, and H. Walpole's "Memoirs of the Reign of King George the Third", 1845, i. pp. 58–9.

[2] "Yorke" was the family name of Lord Hardwicke.

his neighbour, G. Grenville (?), and avers, "*I am pleasd with the applause of my dear Country & no thing but death shall sepperate my affections*". Grenville (?), who extends one hand to Lord Bute, says, "*None but fools woud leave a Pitts Diamond & prefer french paste, but such wretches as those.*" Lord Bute in a purple coat and wearing his riband, holds the hand of the last speaker, and states, "*By my Saul mon this Pitt is a brave mon deserves well of our King & country.*"

Below the design is engraved the following appeal:—"N:B. if any Frenchman or Frenchified Englishman shou'd be offended or made sick by the above print let him repair to the Author (or quit the Kingdom) & he shall be cur'd Graitis with a few strokes of heart of Oak mixt with a sufficient quantity of Balsam of Liberty".

The Abbé De Bussy, an informal negotiator, came to England without regular credentials. See Walpole "Memoirs of the Reign of George the Third", 1845, i. p. 79. See Lord Bute's reply to Bubb Doddington's congratulations, referred to in "Mon^{r} Bussy's politics," &c. No. 3813.

The reference in the Duke of Newcastle's speech to the torture and death of a sucking-pig is in keeping with his affection for the pleasures of the table. See "The Duke of N——tle and his Cook", No. 2684, and, for the Duke himself, "The Bawd of the Nation", No. 3636. The speaker in the red coat who refers to the Ostriches may be Lord Mansfield, Lord Chief Justice. See, for the name, "The Ostrich", No. 3396.

The Lion speaks of Pitt as his "Ward", or keeper, because the latter had been the popular and leading member of the ministry.

"Pitts Diamond" refers to the gem which was in the possession of Governor Pitt, and still bears his name.

It is possible that the association of Bute with Pitt in this satire may indicate that its publication was not unknown to the former, who would naturally desire to appear on the "patriotic" side in the question here in vogue. Doddington, "Diary", Jan. 2, 1761, says that he and Lord Bute "agreed upon getting runners, and to settle what we should disperse", *i.e.* to employ rumour-mongers, and instruct them in what they should say.

On the authorship of this and many similar satires see "The 2 H, H,'s", No. 3342, and "The Scotch Hurdy Gurdy", No. 3847.

For the subject in general, and the Abbé de Bussy in particular, see "The D—kes Exchanged", No. 4001. See likewise H. Walpole's letters to the Countess of Ailesbury, June 13, 1761, and to H. Mann, May 14, 1761.

11 × 6 *in.*

108

A COPY reversed and reduced, from No. 3810. It is No. "108" in "A Political and Satirical History of the Years 1756–'62". "The Fourth Edition", (1763) (7857. a.). See "The 2 H, H,'s", No. 3342, for a general history of this publication. It is No. "103" in "The Fifth Edition", see below, where the "Explanation" is the same as in the former issue.

In the "Explanation" prefixed to the engravings is the following letterpress, referring to this design:—"PLATE CVIII. Shews the tainted Principles of some old factious and *Frenchified* Minions, who, under the Mask of Friendship to their King, are favouring the Negociations of an Enemy's Ambassador."

In "The Public Advertiser", for March 6, 1761, p. 4, col. 2, is an announcement referring to an edition of "A Political and Satirical History,—" "This Day is published, Price 8s."

The "Political and Satirical History", see above, "The Fourth Edition", contains 112 prints in one volume, whereas "The Fifth Edition", vol. i. of two volumes, a copy of which is in the Print Room, (likewise 554. a. 12.), contains but 104 prints, the designs numbered 103, 104, 105, 106, and 107 in the Fourth

Edition being omitted from that volume, and the numbers applied to different designs. In vol. ii. of "The Fifth Edition", however, the omitted designs were inserted with later numbers. No. 104, in vol. i. is the same as "The Fox and Goose. Mr. Fox and the Duke of Newcastle", No. 3822.

$4\frac{1}{8} \times 2\frac{7}{8}$ *in.*

3811.

Scotch Collops an Antidote for an English Stomach.

[By the Marquis Townshend.]

[*June*, 1761]

An etching of the Duke of Cumberland, and a number of Scotchmen, two of whom wear the so-called "Highland" dress, comprising a short coat over a long vest, a kilt, and a flat "bonnet". They are walking, as if towards England, and meet the duke. The leader, who wears a nobleman's riband, cries, "*My Tocher lays in my lords great Intrest*". "Tocher", in the Scotch dialect, means "fortune", or "luck". His neighbour, one of the wearers of the "Highland" dress, an old, irascible-looking man, points to the Duke of Cumberland,[1] who appears in the middle of the design, and cries, "*lets get a keek at yon fat mon, he once made me Lowp*". This refers to the crushing of the Highland raid in 1745 by the Duke of Cumberland: as to the "fat mon" whom the speaker desires to "keek" (kick) see "Gloria Mundi", No. 3441. He was Captain General of the Forces. The second "Highlander", who carries a drawn broadsword, declares, "*I can no lout to be frendy but I cant lighter to gain my ends*" (?). His neighbour replies, "*the deel tak ye mon I've recommended ye so do nae fear*". Two Scotchmen on our extreme right of the design are in conversation. One of these persons carries a large key, and says to his companion, "*Lets make a braw push & ablins we may git Ayont the braid Pitt that is so leel*". The other speaker cries, "*Deel dammé but we must make our party gued & strong or the southerns will be too much for us.*"

The Duke of Cumberland turns away from the last speaker in high disgust, and exclaims, "*The Devil take englishman that ever takes a favour from your hands. you know Sawney I know you & your Country of Old. you are all Hypocrites.*"

Below the design eight lines by Dryden are engraved.

The speaker who makes himself the patron of the greedy Scotchman is probably Lord Bute; the "braid Pitt", was Mr. Pitt, who opposed the influx of his lordship's clients to England; see "Merit Rewarded", No. 3814. It is likely that this print was published during the association of Lord Bute and Mr. Pitt as Secretaries of State, March 25 to October 5, 1761; see "Mon^{r} Bussy^{s} secret embassy discoverd", No. 3810.

Strong prejudices existed against the Scotch clients of the "favourite", who were represented as numerous beyond measure, and unscrupulous in seeking offices and lucrative employments under the government, see "The Powerfull Recommendation", No. 3829, and, for the first instance of satire directed against them, "Just Arriv'd from Italy", No. 3733, likewise many satires described in this Catalogue and dated previous to the downfall of Lord Bute's political and domestic influence, 1761 and 1762, for these see "Gisbal", No. 3848.

On the influx of the "Scotch" to England, see "The London Museum", ii. 1770, p. 22, a reprint of a letter in "Old England; or, the Broadbottom Journal", Dec. 27, 1746, with special reference to "Strix", *i.e.* Lord Mansfield, for whom as thus designated see "The M—r—ys", No. 2608. The letter was called "The

[1] See "The Scourge of Rebellion." No. 3932.

Rose", and attributed to Judge Willes. See likewise "Lord Chief Justice Jeffries", No. 4440.

On the authorship of this and many similar satires, see "The 2 H, H,'s", No. 3342, and "The Scotch Hurdy Gurdy", No. 3847.

$11\frac{3}{4} \times 5\frac{5}{8}$ *in.*

107

This etching is a copy, reversed and reduced, from No. 3811. The speeches are abbreviated.

It is No. "107" in a volume of satires, entitled "A Political and Satirical History of the Year 1756-'62," "The Fourth Edition", (7857. a.), &c. See "The 2 H, H,'s", No. 3342, for a general history of this publication; likewise "The Scotch Hurdy Gurdy", No. 3847.

In the "Explanation" prefixed to the engravings is the following:—"Plate CVII. Another Satire on the above Subject;[1] but whether the *English* Gentlemen here represented, can have more Objection to the *Scotch*, than they have to him, the last Battle in the last Rebellion will better illustrate."

This print was re-issued as No. "117" in "The Fifth Edition" of "A Political and Satirical History". For the variations in these editions respectively see "Mon^{r} Bussy^{s} secret embassy discoverd", No. 3810.

$4 \times 1\frac{7}{8}$ *in.*

3812.

The five orders *of* PERRIWIGS *as they were worn at the late* CORONATION *measured* Architectonically.

[By Hogarth.]

Publish'd as the Act directs Oct^{r}. 15, 1761 by W.: Hogarth. [*Sept.* 22, 1761]

This etching shows, placed in rows one above the other, a collection of perriwigs in different views, some of these objects are displayed on human heads.

Hogarth's intention was to satirize the mechanical studies of antiquaries who sought a canon of beauty by measuring the proportions of fine works of antiquity. Mr., commonly called "Athenian" Stuart,[2] had proposed to publish, in conjunction with Mr. Revett, the work on Athenian architecture, known as "The Antiquities of Athens", in which Hogarth supposed the antiquarian plan of measuring would to a very considerable extent receive support. He intended to ridicule the mode of the *dilettanti* by mocking their system, applying it to the proportions and diversities of those male and female head-dresses which he supposed were worn at the coronation of George the Third and Queen Charlotte, Sept. 22, 1761.[3]

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[1] See "We are all a comeing or Scotch Coal for ever", No. 3823.

[2] In "Nollekens and his Times", by J. T. Smith, 1828, i. p. 38, it is stated that 'Athenian Stuart" had an impression from "The five orders of Perriwigs", pasted on a screen in the parlour of his house on the south side of Leicester Fields, and that it was his custom to call the attention of visitors to this satire on himself.

[3] Horace Walpole, Sept. 24, 1761, a spectator of the coronation, told Mr. George Montagu that he had dressed part of Lady Suffolk's head; to Mr. Conway he wrote, Sept. 25, 1761:—"Some of the peeresses were dressed over night, slept in armchairs, and were waked if they tumbled their heads". See Walpole's letter to Sir H. Mann, Sept. 28, 1761. "The Gentleman's Magazine", 1761, p. 429, described the *coiffure* of more than one of the royal family.

The perriwigs are in "Orders" or rows, with measuring lines across many of them, letters of reference to a table at the side of the design, and vertical and horizontal measurements being marked on the wigs severally. The topmost row is the "*Episcopal, or Parsonic*", and comprises five wigs. The first is in profile and shows an insolent staring face in which division "*G*", the "wing" of the wig, has been extended far towards the front, whereas "*A*", the "corona", or forehead part, is very small; the measurements are given thus, the vertical one as "4 *nasos* 2 *minutes*", the horizontal as "4 *n* 5 *m*". These terms are explained by means of a diagram of a head in profile, which is placed below the reference table, with a "*Scale*" standing before it, and described as supplying the proportions and divisions of the system of measuring, thus:—"*One Nodule* 3 *Nasos and each Naso* 3 *minutes*". The "Nodule" is the head itself, divided into three "nasos" or noses, each comprising three parts, or "minutes". This is described as "*Athenian measure.*" It has been said that the "Nodule" in question was a portrait of Mr. "Athenian" Stuart, and that Hogarth had made the profile so strong and exact a likeness that he was obliged to take off the nose, as it appears here, like a damaged bust.[1] It is surmounted by a pair of compasses.

The reference table explains the terms employed. "*A Corona or Lermier or Foretop. B Architrave or Archivolt or Caul. C Colarino or Hypotrachilum or Friz. D Triglyph Membretta or Necklock. E Guttæ or Drops or Buckle. F Base or Full Bottom G Aile de Pigeon or Wing. H Fillet or Ribbon. I Helices or Volute or Spiral or Curl.*" "*I*" is illustrated below the reference table by a drawing of a helix, set out in the manner employed for drawing an architectural scroll.

According to Hogarth, the wig of Bishop Warburton displays the division "A" the "intellectual" part as very small; "B" as deep laterally, but shallow; "C" as very big and bulky; "G" as protuberant and massive.

The next elements of the first "Order" are two top views of wigs, one of which exhibits a *quasi* tonsure, in a top view. The assumed qualities of these wigs are indicated by references to the table. In "The Beauties of all the Magazines selected", vol. i. for 1762, p. 53, is an essay on Hogarth's satire, in which is a notice of the last head in this "Order", described as representing Dr. Samuel Squire, Bishop of St. David's:—"The last visage in the line, has a true pedantic contempt mark'd upon it; the foretop ("*A*") like the forked hill of Parnassus, with a roll down the forehead, like a MSS. scroll, and the eyelids are almost closed, which denote the wise man's wink, who can see the world with half an eye; the muscles of the countenance are curl'd up into disdain,—and he seems to say—I despise you—ye Illiterati, I would not part with one sinecure, for the salvation of all uncrudited Cosmopolites."

In this head "*A*" is very lofty, but has nothing behind; "*C*" and "*G*" are small, and "*B*" is big, projecting backwards. One of these wigs is said to represent that of Bishop Mawson of Chichester, for whom see "First oars", No. 2867.

The second row or "Order" is styled "*Old Peerian or Aldermanic*," and comprises four wigs, the first two being placed upon heads, the latter two being shown from behind, as if they had been spread out. The first example, which is in three quarters view to our right, undoubtedly represents Bubb Doddington, recently created Lord Melcombe-Regis, who died July 28, 1762. It comprises a fat face with a supercilious expression, levelled eyelids, full cheeks,

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[1] The first head, which is described above, is supposed to have been intended for Bishop William Warburton of Gloucester, whom Horace Walpole described as "all-arrogant and absurd", see "Short Notes of my Life", edit. 1857, p. lxxiii. Hogarth rendered the expression of one who might rightly be described in Walpole's words, and caricatured Pope's friend, and Dr. Lowth's opponent, both of whom were opposed to himself.

fat lips, a short upturned base to the nose, and generally a "proud" and unctuous aspect. See C. Churchill's "The Ghost", iv. line 633, and, in this Catalogue, "The Recruiting Serjeant", No. 3581, and "The Crab Tree", No. 3592. "The Beauties", as above, thus refers to this head:—"The first Wig has two ends, exactly like the dropsical legs of some overgorged glutton; and the three quarter face indicates Plenty, Porter, and Politics." In this head "*A*" is rather low, and slopes backwards, with a crescent-shaped opening in front. "*G*", the "Wing", is carried far over the cheek, "*F*", the "full bottom", is long and pendant. The second head of this "Order" is in profile, the wig resembles the last mentioned one, but the face within is very different. The part "*F*" is longer than in the other example. The third wig in this "Order" is seen from behind and above, and presents a very odd resemblance to the rump of a sheep with its short, pendant tail between the bulky buttocks of the animal. The fourth wig, said to represent that worn at the coronation by Sir Samuel Fludyer,[1] who was this year elected Lord Mayor of London, is a very strange one, its great pendulous masses or wings are ampler than in the other instances, and each wing "*F*" is divided in two parts which project at right angles to each other. A series of dotted lines near the extremities of these parts are thus referred to in "The Beauties" as above:—"the semicircular sweep at the ends of the last-mentioned full-bottomed, signifies a Gold Chain", that of the Lord Mayor.

The third row or "Order" is the "*LEXONIC.*", and consists of four wigs, said, in the "Beauties", to be "venerably inelegant". "Here is indeed Law at full length. Special pleadings in the foretops, declarations, replications, rejoinders, issues, and demurrers in every buckle. The knotty points of practice in the intricacies of the twisted tails, and the depth of the whole Wig, emblematically expresses the length of a Chancery-suit, while the black coif behind looks like a blistering plaister."

The fourth "Order" is in two parts, of two instances each, one pair being styled "*COMPOSITE, or HALF NATURAL*", being back and profile views of one head which is distinguished by its sloping forehead, prominent, big nose, and underhung chin. "*G*" has become a large volute-like cheek curl, "*A*" is very small, while "*E*" and "*F*", masses of hair turned behind the ears, seem to flow so that they would extend far down the wearer's back. The other pair illustrates the "*QUEERINTHIAN OR QUEUE DE RENARD*", by means of a back view and profile of the same head, that of a dandy or young man on whose profile appears a self-satisfied simper. The wig slopes back from the forehead in this case and, over the ears, it is arranged in two compact, regular, parallel curls, "*G*", while "*E*" descends in long masses of ringlets behind the wearer and is bound by the fillet or riband "*H*". The following, engraved immediately above the back view of the "Queerinthian" head, refers to this pair:—"☞ *Least the Beauty of these CAPITELS should chiefly depend as usual, on the delicacy of the Engraving, the Author hath Etched them with his own hand.*" Doubtless this refers to both the lower "Orders" of the satire.

The fifth "Order" contains six portraits of ladies, the first and, so far as the arrangement of the hair goes, the architype of the series is on our extreme left, and represents in profile to our right Queen Charlotte just after her marriage to George the Third; her hair is rolled back off the face and set in regular, but not quite formal curls over the ear. It is an extremely true and agreeable likeness of the young queen. The next profile is that of a lady, with an expression of pride without haughtiness, wearing a coronet of the blood royal, set back on the top of her head, the hair being disposed off the forehead like that of the queen, and a large mass of regularly formed ringlets hangs from the back of the head and is marked "*D*", by which we learn that these curls constitute what is called the "tryglyph membretta or necklock."

The third head in the row of ladies is shown in profile to our right, is decorated

[1] For Sir S. Fludyer, see "An Exact representation", No. 4056.

with a duchess's coronet, and is a handsome face, marked by an amorous grace. The fourth head is that of a fat, high-shouldered, stooping lady, one-third of the face is shown to comprise very full cheeks and staring eyes, a prominent beak-like nose, small cranium, and underhung double chin, she wears the coronet of a countess; for this head see below. The next head is that of a stately dame wearing the coronet of a viscountess, and seen in profile. The last head is turned in three quarters view from our left, and with smirking features and a self-conscious poise; on this head is the coronet of a baroness. J. Ireland in "Hogarth Illustrated", 1806, vol. ii. p. 336, refers to this "Order." "The bed-chamber ladies in 1761 were the *Duchess of Ancaster, Duchess of Hamilton, Countess of Effingham, Countess of Northumberland, Viscountess Weymouth, Viscountess Bolingbroke.*" There is reason for doubting this statement; it does not appear why the Ladies of Queen Charlotte's Bedchamber should be represented here,[1] although it is certain the Countess of Northumberland, who was one of the number, is depicted in the third head, and the fact that a royal coronet is on the second head is conclusive on this point, it shows no Lady of the Bedchamber; besides, among these ladies was none who would wear the coronet of a baroness which is on the last head of the "Order". A note to p. 244, vol. ii. 1810, of "The Genuine Works of William Hogarth", by J. Nichols and G. Steevens, states that Viscountess Saye and Sele is represented in this print. The chief lady of this grade was the Mistress of the Robes; this post was then occupied by the Duchess of Ancaster. Horace Walpole, in letters of this date, gave elaborate accounts of the coronation, and distinguished many ladies by their beauty and the peculiarities of their costumes; he mentioned the *coiffure* of Lady Saye and Sele "with her tresses coal-black, and her hair coal-white,"; "tresses" means false hair. See the same writer, addressing Mr. George Montagu, Nov. 7, 1761, when he sent his friend an impression of this etching, and made the following reference to it:—"The enclosed print will divert you, especially the baroness in the right-hand corner—so ugly, and so satisfied: the Athenian head (the barber's block) was intended for Stuart; but was so like, that Hogarth was forced to cut off the nose."

Below the design the following is engraved:—

"Advertisement.

"*In about* Seventeen Years *will be compleated,* in Six *Volumns, folio, price* Fifteen Guineas, *the exact measurements of the* PERRIWIGS *of the* ancients; *taken from the Statues, Bustos & Basso Relievos, of* Athens, Palmira, Balbec, *and* Rome; *by* MODESTO, Perriwig-meter, *from* Lagado.—N.B. *None will be sold but to Subscribers.*" This was a direct satire on the practice of Stuart in respect to Greek architecture. For part of this inscription, see below. Hogarth added emphasis to this notice by the following remarks:—"There is no great difficulty in measuring the length, breadth or height of any figures, where the parts are made up of plain lines. It requires no more skill to take the dimensions of a pillar or a cornice, than to measure a square box, and yet the man who does the latter is neglected, and he who accomplishes the former, is considered as a miracle of genius; but I suppose he receives his honours for the distance he has travelled to do his business."; see J. Ireland's "Supplement" to "Hogarth Illustrated", as above, p. 356. Hogarth represented the just and artistic view of the subject. Stuart and Revett appear to have been incapable of comprehending the nature and scope of art, to the quali-

[1] A list, published in Sept., 1761, to which Hogarth would doubtless refer if he intended to represent the Ladies of the Bedchamber, is given in "The Gentleman's Magazine", 1761, p. 431, and includes, in addition to the above titles, that of the Countess of Egremont, and omits the Duchess of Ancaster's name. The above list appears in "The Gentleman's Magazine", for Sept., 1761. This etching was published in October of this year.

ties and powers of which their measuring rods afforded no keys and were but implements useful for making mechanical copies of architecture, not producing architecture, or anything else with original life.

For numerous satirical allusions to the ceremony of the coronation of George the Third, see C. Churchill's poem, "The Ghost", iv. For Garrick's representation of this ceremony, see Walpole's "Letters", iii. 452.

The publication of this print is announced in "The Public Advertiser", Nov. 6, 1761, p. 4, col. 3, as "This Day is published Price 1ˢ", &c.

There are two states of this plate, 1. in which the second "e" in "Advertisement" was omitted, 2. in which the missing letter was supplied on the back of the Countess of Northumberland. See "A Sett of Blocks for Hogarth's Wigs", No. 3916.

$8\frac{1}{4} \times 10\frac{1}{2}$ *in.*

Dent Sculp

This engraving is a copy from No. 3812. It illustrates "Hogarth Moralized", (by the Rev. J. Trusler); London, 1768, on p. 126. The plate was used again for "Hogarth Illustrated", by John Ireland; London, 1791, vol. ii. (7854. ff.), facing p. 562.

$2\frac{1}{4} \times 3\frac{1}{4}$ *in.* Brit. Mus. Library (Grenville), 2585.

Designed by W. Hogarth. Engraved by T. Cook. London Published by G. G. & G. Robinson Paternoster Row April 1ˢᵗ.

This engraving is a copy from No. 3812. It is comprised in "Hogarth Restored. The Whole Works of the celebrated William Hogarth", &c. "Now Re-Engraved by Thomas Cook"; London, 1806. It is engraved on the same copper-plate and printed on the same piece of paper with "John Wilkes, Esqʳ.", by the same engraver and publishers, see that title, No. 4050.

$8\frac{1}{4} \times 10\frac{1}{4}$ *in.*

Hogarth pinxᵗ. T. Cook sculpᵗ. Published by Longman, Hurst, Rees, & Orme, Janʸ. 1ˢᵗ. 1809.

This engraving is a copy from No. 3812. It illustrates "The Genuine Works of William Hogarth", by J. Nichols, and G. Steevens; London, 1810, vol. ii., where an impression faces p. 244. With the addition of "Proof Bishop Printer", this plate was used again for "The Works of William Hogarth", by the Rev. John Trusler; London, 1821, vol. ii. (1751. b.)

$4\frac{5}{8} \times 5\frac{3}{4}$ *in.*

Jones & Cᵒ. Temple of the Muses, Finsbury Square, London.

This engraving is a copy from No. 3812. It illustrates "The Works of William Hogarth", by the Rev. John Trusler; London, 1833; an impression faces p. 177.

$4\frac{1}{2} \times 5\frac{7}{8}$ *in.* Brit. Mus. Library, 561. b. 28.

Published as the Act directs Octʳ. 15, 1761, by W. Hogarth.

A copy of No. 3812, published in "The Complete Works of William Hogarth", by the Rev. J. Trusler, and E. F. Roberts; London, no date; an impression faces p. 179.

$6\frac{1}{4} \times 5\frac{3}{8}$ *in.* Brit. Mus. Library, 7855. i.

A copy of No. 3812. An impression faces p. 257, in "Anecdotes of William Hogarth," by J. B. Nichols; London, 1833. It may be distinguished from the copy by Dent, which is described with the same title and date, and is of the same size, by the existence of an upright line bounding our right of the reference table, and intersecting the sloping lines of the background. No such line appears in Dent's copy.

$2\frac{1}{2} \times 3\frac{1}{4}$ *in.*

3813.

Mon^r Bussy's politics or Goody Mahon outwitted.

[By the Marquis Townshend.] [*Sept.* 1761.]

An etching representing the interior of a room in which the Duke of Newcastle, at this period prime minister, and the Abbé De Bussy, French envoy sent to negotiate a peace between England and France, sit at a table taking wine. The latter says, "*Come mon amie, prosperity to Old England, & de great God bless my master for if de Var is not stopt dis Year he no find de Money for a noter Campaigne, no indeed begar.*" The duke replies, "*thank you my dear Bussy & success to France if the War Goes on another Year we cannot find Men, Money, credit, or Friends, I assure you, no, not we for all what Pitt says, or the Bosts of the great City of London*". Pitt (?) appears in the opened doorway of the room listening to the conversation and, holding up his hands in indignant astonishment, cries, "*is that Wretch fitt to take the rudder in hand, a fool to let this french Ape sift his Numbscull.*"

On a table behind the duke are two bags of money, described as "*French Corks*". On the wall are three pictures, one of these is hidden, on the second a serpent appears in the act of swallowing a *fleur de lis*, see "The Sussex (Serpent)s (Letter)", No. 3700; the Sussex serpent was the Duke of Newcastle, for whom see "The Bawd of the Nation", No. 3636; he was often described as subservient to French interests. The third picture represents a fool's cap with pendant bells.

Below the design is the following inscription:—"While such great respect is shewn to Frenchmen of evry degree, we shall allways find our Englishmen to take their parts, my Lord must have his french Valet, to divulge what he knows to, of a Morning, a french Cook for Noon & three or four French cut throats to attend his Coach at night, my Lady keeps a french Sempstress & dressing maid to tell her french lies, & abuse the english servants, with a Jesuit & a Bawd to bring up the Young Lords & Ladys."

M. l'Abbé De Bussy arrived in England, May 31,[1] and returned to Paris, October 27, 1761, Mr. Hans Stanley went to Paris, on the part of England, May 24; see, in "Correspondence of William Pitt", 1838, ii. pp. 124 and after, the letters of Mr. Stanley and Pitt in regard to this matter, and the reports of spies set on Bussy in London. In the same volume, p. 141, is part of a letter from Mr. Stanley to Mr. Pitt, dated Paris, September 2, 1761, and referring to this subject.[2] The City of London backed Pitt, see Lord Bute's reply to Bubb Doddington's letter of congratulation on the resignation of Pitt. As to the negotiations with De Bussy, see "The Grenville Papers", vol. i. pp. 289–386.

"About the end of March," says H. Walpole, in "Memoirs of the Reign of King George the Third", 1845, i. p. 55, "France renewed the most pressing solicitations for peace."

The Duke of Newcastle was satirized as "Goody Mahon", see "Harry the

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[1] See "Mon^r. Bussy^s secret embassy discoverd", No. 3810.

[2] See the details of this discussion in Walpole's "Memoirs of the Reign of King George the Third.", &c., vol. i. chapters iv. and v.

Ninth to Goody Mahon", No. 3511. For the Duke, see "The Bawd of the Nation", No. 3636; "Mon^r. Bussy^s secret embassy discoverd", No. 3810; "Merit Rewarded", No. 3814; "The Medallion", No. 3816. On the authorship of this design, see "The Scotch Hurdy Gurdy", No. 3847.

$10\frac{1}{4} \times 5\frac{1}{2}$ *in.*

109

This etching is a copy, reversed, from No. 3813.

It is No. "109" in a volume of satires, entitled "A Political and Satirical History of the Years 1756, 1757, 1758, 1759, 1760, 1761, and 1762," &c. "The Fourth Edition", (7857. a.) See "The 2 H, H,'s", No. 3342; "The Scotch Hurdy Gurdy", No. 3847. In the "Explanation" prefixed to the engravings is the following:—

"Plate CIX Shews the private Intimacy at this Time subsisting between an *English* M——ster and a *French* Negociator."

This satire was reissued in "The Fifth Edition" of "A Political and Satirical History Displaying the unhappy Influence of Scotch Prevalency", &c., a copy of which is in the Print Room, another is (554. a. 12 and 13.), in the second volume of which it bears the number "119"; in the text of the latter the text is as follows:—"Plate CXIX. Monsieur *Bussy's* Politicks. Reflects upon the great men that entertain *French* Ministers, who take every advantage of their Weakness." For these editions, see "Mon^r Bussy^s secret embassy discoverd", No. 3810.

$4 \times 1\frac{7}{8}$ *in.*

3814.

Merit Rewarded *or Truth Triumphant against the* Reapers *being a most beautiful Contrast*

Engraved Printed and Published According to the Act by Jack Britton at the Sign of Poor Honesty, Right Facing Justice Hall Void of the Salmon[1] *Price* 6^d

[*Oct.* 7, 1761]

An etching showing Fame and a boy-genius in the air bearing aloft a medallion portrait of W. Pitt, as in "The Medallion", No. 3816. A label with the motto "*Pro Regea a Pro Patria*" accompanies the portrait; the genius flourishes a wreath before it; Fame sounds one of her trumpets. The king, seated on his throne and under a canopy on our right of the design, holds a scroll inscribed "3000 *P^r Annum*", and he thus addresses Britannia, who approaches him and is supported on clouds,—"*Brittainia Reward the Faithfull Services of your Son and as a token of my approbation Sollicet his Acceptance of this Trifling Reward for his Past Services*". Britannia, who is surrounded by emblems of naval power, the City of London, victory, and justice, holds a wreath and thus apostrophises the portrait of Pitt:—"*Take this my Son From the Best of Sovereigns as a Reward for your Integrety*". See "The Times. Plate I.", No. 3970.

The Devil flying away and sowing gold from a bag of coins, which is marked "*Seeds of Sedition*", shouts "*Ah. Ah. Ah, A Second Crop but I shall Glean after they have Reap'd*". This refers to the "Second Payment," an incident of the design, see below. On the other side of the design a sailor stands on the poop of the ship of the State and hails, "*Hollo Messmates Damn me we are a Ground*".

[1] "The Salmon" refers to the Duke of Newcastle, who was often satirically associated with that fish, see "Britons Strike Home", No. 3405.

This is addressed to a party of sailors who are ashore, seated round a table, drinking and smoking; one of this group says, "*Dam me Tom England Calls for help the Old England is a Ground*". Another sailor cries, "*Arrah by my shoul I Thought how it would Be*". A third remarks, '*If Will Steady had Been at the Helm we might have Boosd safe*". A fourth inquires, "*Why did he Leave us*"? A fifth answers, "*I Don't know the Cap^t Loves him*". A sixth says, "*Will Proped our* (sailing?) *for Spain*", *i. e.* William (Pitt) proposed our sailing for Spain? A seventh sailor declares, "*But those Fair Weather Jacks Opposed it.*" "*Damn them*", says another, "*I wish I had the flogging of them all*" (?) On this point see below.

A Frenchman, a tailor, who stands in the corner of the design on our left, addresses an Englishman thus, "*Monsuer you be de Very Good Friend Freind to me and my Country me be Vodre Serv^t.*" On the skirt of the speaker's coat is written :— "*My L^d Lovefrench S^r Simple Foreign S^r Troubl Vain L^d Trifle*"(?). The person addressed is Lord Love French; he holds a long bill inscribed, "*The R^t Hon L^d Lovefrench Bill Cloth* 100 : 0 : 0 *Stay To* 1 : 1 : 0 *Linning* 10 : 12 : 0 *Trims* 12 : 0 : 0 *Carriage Clear of the Custom house Officers* 20 : 0 : 0 *Sum Total* 100 : 0 : 0". In his lordship's right hand is a large reading-glass; he declares, "*With this I shall make an Impresion as will Pay you*". This speech doubtless refers to the coat mentioned in the "bill". A group of persons between the last speaker and the sailors remark severally, 1. "*He has Sown Plentifully it will Grow Fast Gold Before Equity*", 2. "*I have much Land therefore hope for A Good Crop*", 3. "*I Now can afford to Feed sumptiously every Day*", 4. "*Charity Should Begin at home I hate war I cant get anything by it*". The last speaker wears neck-bands, and was probably intended for Lord Mansfield, see below; the third speaker, who could now afford to feed sumptuously, was the Duke of Newcastle; his grace was a famous lover of good eating, see "The Duke of N——tle and his Cook", No. 2684; the speaker with much land was the Duke of Bedford, see "The Congress", No. 3887; the man who prizes "Gold before Equity" seems to have been Lord Hardwicke, formerly Lord Chancellor and a member of the Council at this time, see H. Walpole's "Memoirs of the Reign of King George the Third", 1845, i. pp. 68; his family name being Yorke it is probable that he is alluded to below. Dr. Drummond, the newly created Archbishop of York, was not of sufficient importance in regard to this affair to be alluded to in this manner; it has, however, been supposed that under his title this prelate was aimed at here.

"*Honesty a Poor Tradesman*", who is wiping his eyes with a pocket-handkerchief, drops a paper inscribed :—"*L^d. Lovefrench's Bill left unpaid* 110 : 19 : 11": he is very ragged and laments, "*Oh my Country as well as I will Rue the Change*" (of ministers, the resignation of Pitt).

A Spaniard puts a muzzle on the British Lion, who stands in the foreground; the former declares, "*I will muzzle you for you grow to Powerfull*". A Frenchman says to the Spaniard, "*Beaar* (begar) *me Thank you for dat Lyon had almost worried me But dat your Bravado give me new Breath*". A fox mounts the lion, saying, "*I ride Post now to Preferment since I am in no Danger of the Pit*"; this refers to Mr. H. Fox's alleged cupidity, see "The Sturdy Beggar", No. 3579. For a similar declaration that Pitt had successfully opposed political jobbing, see "Scotch Collops", No. 3811. From the pocket of the Spaniard a long scroll hangs; it is inscribed,[1] "*Treaty Offensive and Defensive or Ships and Money to Hum Bug the English*". The Gallic Cock refers to this, and declares, "*I shall now Crow Again*". A French Agent, the Abbé De Bussy, see "Mon^r Bussy^s secret embassy discoverd", No. 3810, hands a large bag of "*Leuiedores*", marked "*Second Payment*", to an Englishman; the former says, "*Sow Plentifully at Bedford Mansfeild York and Newcastle it is all Rich Ground and will yeild in abundance But*

[1] This is the so-called "Family Compact", signed Aug. 15, 1761.

be sure to Avoid the Temple and Pit For that is Barren Land to our Seed". The receiver of the bag describes its contents as "*Very Find Seed Indeed*". For "Temple and Pit", see "Temple and Pitt", No. 3652. Earl Temple and Mr. Pitt resigned their offices on the same account and within a few days of each other; the former on October 9th, the latter on the 5th of this month.

On a scroll, which is sustained in the air by a winged genius, is a full version of a letter addressed by Pitt to W. Beckford, his chief supporter in the City, in reference to statements made at the time, see below, containing, "*I resigned the Seals on monday the Fith of this Month, in order not to remain Responsible for Measures, which I was no longer allowed to guide*" &c.[1] The letter and the answer will be found in "The Annual Register" for 1761, pp. 300-1, and in "Correspondence of W. Pitt," 1838, ii. 158. The correspondence elicited innumerable comments, some of which occur in the "Letters" of Walpole. See "John Bull's House sett in Flames", No. 3890. "Spain,"[2] says Walpole, "Memoirs of the Reign of King George the Third", vol. i. p. 77, "for some time had interposed officiously in behalf of France". See Doddington's "Diary", 1784, as to the steps taken by Lord Bute to influence public opinion by secret means, p. 419, Dec. 20, 1760; p. 425, Jan. 2, 1761. See "The London Gazette", Oct. 9, 1761, p. 6. In "The Grenville Papers", 1852, are letters from Lord Bute and others on this occasion, i. pp. 390-4, and in "Correspondence of W. Pitt", 1838, ii. 147-59; on p. 152 is a copy "from a draft in Mr. Pitt's handwriting", of a letter supposed to have been sent to Lord Bute by Mr. Pitt, accepting the gifts of the Court. It appears by a letter of Lord Bute's, see as above, p. 151, that these gifts were devised by that nobleman. On this subject see "Frontispiece to The Coach Drivers", No. 3830.

See Countess Temple to Earl Temple, Nov. 19, 1761, in "The Grenville Papers", 1852, i. p. 418.

"Rodondo; or, The State Jugglers" (by Mr. Hugh Dalrymple), 1763 (1077. k. 40), is a satirical poem adverse to Pitt, and contains numerous references to matters catalogued here with the dates 1761 and 1762, *e.g.* the Cock Lane Ghost, the Peace with France and Spain, likewise to Wilkes, Churchill, and others; Earl Temple is spoken of as "Tiddidol", after the pieman represented in Hogarth's "Industry and Idleness. Plate XI.", see No. 2989, p. 713, a name by which he was recognized. "Rodondo" was William Pitt. "Tiddidol" is named in this satire, part i. p. 7; part ii. p. 31; part iii. p. 2; and in "The Grenville Papers", iii. xxxviii. "Tiddidol" was likewise a character in "The Fair", performed at Covent Garden Theatre, in 1761. The publication of this print is referred to in "The Public Advertiser", Nov. 25, 1761, p. 4, col. 2.

There is an impression from this plate in Egerton MSS. 2182, fol. 101. (Brit. Mus. Library.)

$12\frac{3}{4} \times 8$ *in.*

3815.

Merit Triumphant or Pitt & Liberty for ever 1762

112. [*Oct.* 22, 176]

This etching shows a pyramid standing on the "*Rock of Albion*", and surmounted by a bust of Pitt; the stones of which the pyramid is composed are in-

[1] The phrase "I was no longer allowed to guide", was at this time and long afterwards the subject of numerous comments and satires; frequent references will be found to it in this volume of the Catalogue, see in particular on this point H. Walpole's letter to H. S. Conway, Oct. 26, 1761.

[2] On the Spanish demands, see Walpole's Letter to H. S. Conway, Sept 25, 1761.

scribed with the names of places captured during the administration of Pitt:—"*Goree*", "*Pondecherey*", "*Senegal*", *Guardeloup*", "*Montreal Quebec*", "*Louisburg*", and "*Martinico*". Britannia seated at the base of the pyramid, says, "*These fools will dig a Pitt for themselves*"; this speech refers to the proceedings of a group of Pitt's political antagonists who are endeavouring to injure the structure; the Duke of Newcastle, one of the assailants, uses a lever and cries, "*If I cant Beat it down I' blow it up by G—*"; a bishop behind the duke addresses him thus "*I dont see dame Salmon you make any Impression*". A third person says, "*he has built his fame on a sure foundation*".

The Lord Mayor and other dignitaries of London approach the pyramid from the other side, the former holds the "*Citys Address*", his neighbour carries a scroll marked "*Freedom*". The Mayor declares, "*we the Citizens of London allways acknowledge merit & Vertue*"; his neighbour says, "*tis to Pitt we owe our Glory.*"

See H. Walpole's Letter to Mr. Conway, Oct. 26, 1761, and other letters by the same at the same period.

The Duke of Newcastle was often described as an old woman, and associated with salmon, see "The Old Woman & her Ass", No. 3497.

This print is No. "112" in a volume of satires entitled "A Political and Satirical History of the Years 1756-'62. In a Series of One Hundred and Twelve Humourous and Entertaining Prints," &c. "The Fourth Edition", (7857 a.). See "The 2 H, H,'s", No. 3342, and "The Scotch Hurdy Gurdy", No. 3847, for a general history of this publication.

In the "Explanation" prefixed to the engravings, is the following:—"Plate CXII. An Obelisk to commemorate those eminent Services done to our King and Country, by that distinguished Patriot of Patriots, the Right Hon. *William Pitt.* Esq."

From an example belonging to Mr. T. Haviland Burke, Mr. Edward Hawkins described a print which was doubtless the original of that now in question, and styled "Merit triumphant over Faction, a Monument to perpetuate the glorious Successes of the British Arms under the Administration of our late worthy Patriot Minister." and it comprised verses beginning:—

"Vat is dat head upon de pile
At vich Britannia so do smile?
O, tis de Patriot of deir ile."

The design represented a pyramid, surmounted by a bust of Pitt, over which Truth waves a sash, inscribed, "*Pro Rege et pro patria;*" while Fame, on the other side, proclaims the patriot's praises. The stones are severally inscribed "*Pondichery*," "*Belleisle*," "*Goree*," "*Sinegal*," "*Guadaloupe*," "*Quebec*," "*Montreal*," and "*Louisbourg.*" On the base is: "*Erected to the honour of the Hon. W. Pitt, for the many great & eminent services render'd this nation during the time he has so ably filled the high & important office of one of his Majs. principal Secretaries of State, and to perpetuate the grateful sense of his merit, who by the vigour of his mind had not only roused the ancient spirit of this nation, from the pusillanimous state to which it had been reduced, but by his integrity and steadiness, uniting us at home, had carried its reputation in arts & commerce to a height unknown before, by our trade accompanying our conquests in every quarter of the globe.*" The Dukes of Newcastle and Bedford, a bishop, and others endeavour to undermine the pyramid, and M. Bussy (?) encourages them with promises of rewards from the king of France if they succeed; a party of English sailors rush forward to interrupt them, and Britannia calls on them to forbear. The Lord Mayor and citizens approach with an address, lamenting that they had among them any scabby sheep, alluding to two who are walking away, one with a keg of gin under his arm; the other accompanied by a goose flying and hissing over his head. A fox urges on the destroyers,

warning them that this is their last chance. On a scroll in the corner are the following lines :—

"Virtue vivacity, and genuine wit
Contribute to adorn our patriot Pitt." &c.

"Merit triumphant over Faction", designed and engraved by Hilton, is announced in "The Public Advertiser", Nov. 4, 1761, p. 4, col. 2.

For M. Bussy, see "Mon^{r} Bussy^{s} secret embassy discoverd", No. 3810.

This satire was republished in "A Political and Satirical History, Displaying the unhappy Influence of Scotch Prevalency", &c., a copy of which is in the Print Room, another is (554. a. 13.), it bears the number "120"; in the text of the latter the letterpress is as follows:—"Plate CXX. Merit triumphant; or, *Pitt* and Liberty for ever. Represents our happy Acquirements by the Wisdom of Mr. *Pitt*, whose Virtues are as durable as the *Albion* Rocks." For the variations in the Fourth and Fifth Editions of this work respectively, see "Mon^{r} Bussy^{s} secret embassy discoverd".

$4\frac{1}{8} \times 2\frac{5}{8}$ *in.*

3816.

The MEDALLION.

London printed & Sold by R. Withy at the Dunciad in Cornhill. price 6^{d}.
[*Oct.* 1761]

In this engraving of a landscape comprising mountains and the sea-shore, Britannia appears seated at the foot of an old and much-injured oak; she weeps, holds a handkerchief in her left hand, and with the right hand extended supports on a stone an oval medallion portrait of Mr. Pitt; her spear and shield lie on the ground in front of the design. On Britannia's right, in the background, France is represented by a young man who is privately handing a bag, inscribed "£10000", to Spain, another young man; both these personages point to another who, under the superintendence of two gentlemen, one of whom is a nobleman, is filling a travelling trunk with bags of money; the trunk is directed "*A Mons^{r} Bussy a Londre*". A second Spaniard stands behind the above-named one. In the distance is a bay with many war-ships at anchor; the wind, as indicated by their pennants, blows (according to what is stated below) directly from the shore, and thus urges the vessels on their voyage. On the ground in front of the trunk lies an open letter, inscribed "*A Milord Milord B—d*" (Bedford).

Below the design verses are engraved on the same plate, *e.g.*:—

"I.
Behold his Bust, who saved our State,
View Sympathizing Britain Weep,
He sinks by Faction, not by Fate,
See the wind fair, in Port our Navys Sleep". &c.

It is probable that this print was published early in the year 1762, while the popular party was lamenting the loss of Pitt, and while it was contemplated to employ the Duke of Bedford in negotiating a peace.

"The Duke of Bedford"—"was clamourous against a Spanish war," and "told Bussy he was sorry for his departure, as we were no longer in a situation to make war."—H. Walpole's "Memoirs of the Reign of King George III.", vol. i., p. 78. It is probable from this circumstance that the address of the letter refers to the Duke of Bedford, not to his ambassadorship; it intimates that his opinions in favour of peace were influenced by bribes (see "D^{r}. Musgrave prescribing", No. 4307). He signed preliminary articles of peace, at Fontainbleau, November 3, 1761.

The appearance of "The Medallion, a new Print on a late much lamented Resignation" is announced in "The Public Advertiser", Nov. 26, 1761, p. 4, col. 3.

$9\frac{1}{8} \times 9\frac{1}{2}$ *in.*

3817.

The Scotch Ovation; or, Johnny Boot's Triumphal Entry into the City of Gutland. *A Lick at the Bruisers.*

Odium multus nullus opes posse obsistere. Cicero.

[*Nov.* 9, 1761]

An engraving showing a street in London (Cheapside?) along which Lord Bute and "Clout-a—e" (*i.e.* Earl Talbot), see below, are riding in a triumphal chariot, the latter wears a saucepan inverted by way of a helmet, carries the lid of a fish-kettle instead of a shield, and a spit for a lance; the former wears the costume of an English gentleman, except a Scotch "bonnet". Among the spectators are several who shout, one is about to throw a large stone at Lord Bute, another flourishes a stick. In front, an alderman, probably William Beckford, Lord Mayor of London in 1763 and 1770, see "The Temple and Pitt", No. 3652, and "A late Lord Mayor", No. 4395, has been knocked down by a half-naked fellow, one of the "bruisers" mentioned below, who carries a hammer and a nail stuck in the band of his breeches, and threatens Beckford with his fists. Many ragged men appear on the design; a man of the better class is at one of the windows of a house on our right, and, pointing to Lord Bute, shouts at him.

Below the design these verses are printed in type:—

"I. *Johnny Boot,*

Come, hasten, my lads, 'tis to Guildhall we steer,
Where we shall partake of his Lordship's good cheer,
To cram all our wems with beef, turtle, and pies:
A sight which at C—— never blest mortal eyes!
Hearts of steel are my men,
Ever sure are their blows;
My ear closely follow
Hollo, boys, hollo,
We'll plump every one who my measures oppose.

"II. *Clout-a—e.*

Thus arm'd with my pot-lid and spit, I look big;
A porridge pot helmet, and clout for my wig;
Like Clytus of old, I will stand by my friend,
And baste those who boldly for war shall contend.
Hearts of steel," &c.

"On the 9th (Nov. 1761) the King and all the Royal family dined in the city with the Lord Mayor (Sir Samuel Fludyer). Thither, too, went Mr. Pitt and Lord Temple in a chariot together, a step justly censured, and very nearly productive of fatal consequences. To *them*, all acclamations were addressed; and the distinctions paid in the Guildhall to Mr. Pitt, to the total neglect of the King, bestowed all the honour of the triumph on the former. Little was wanting to turn the pageant into a tragedy. Riots ensued, and many persons were insulted. The favourite (Lord Bute) had taken the precaution of having a guard of butchers and bruisers; and by the defence of that convoy alone, escaped mischief."—H. Walpole's "Memoirs of the Reign of George the Third", 1845, vol. i., p. 89. See "The Grenville Papers", 1852, i. 415.

See, for a detailed account of this transaction, a letter from Mr. T. Nuthall to Lady Chatham, Nov. 12, 1761, in "Correspondence of W. Pitt", 1838, ii. 166-8. "Stephenson" is described as the leader of Lord Bute's "bruisers", "the one-eyed fighting coachman". See "A Sett of Blocks for Hogarth's Wigs", No. 3916. The man with the hammer and nail stuck in the band of his breeches was doubtless the so-called "Nailer", the "Nailem" of "A Sett of Blocks", &c. For this pugilist see Churchill's "The Rosciad", lines 1013-4.

In "Rodondo", by Mr. Dalrymple, part i. 1763, are references to this man, as all-powerful in a mob to which an appeal had been made in behalf of Churchill, pp. 18, 20.

For Stephenson see further "The Gymnasiad", 1744, a satirical poem on his fight with Broughton (11630. c. 13-13).

Beckford was a potent supporter of Pitt. Walpole, as above, p. 90, says this alderman had hired the mob to applaud Pitt.

Lord Talbot bore the above contumelious name because, as Lord Steward of the Household, he had charge of the royal kitchen, and had reformed many abuses in that establishment; see, on the name itself, "The Kitchen Metamorphoz'd", No. 3989. "C——", in the verses, stands for "Court", and refers to the alleged parsimonious management of the Royal kitchen. On the alleged exodus of Scotchmen see "The Scotch Portmanteau opened at York", (12330. bb., 36). See "Gisbal's Preferment", No. 3849. The following announcement, taken from "The Public Advertiser", Nov. 19, 1762, p. 4, col. 1, appears to indicate a later publication of this print than the event to which it refers. "*This Day is published.* On an engraved Copper-plate. A new humorous Representation of a Scotch Ovation; or Johny Boots Triumphant Entry into the City of Gutland, as acted the 9th of this month.", "Sold by E. Sumpter, Stationer and Printseller, in Fleet-street", &c.

Lord Bute does not appear to have gone into the City of London on Nov. 9, 1762. W. Beckford, the incoming Lord Mayor, went to Westminster, as usual, on that day.

See "A View of Cheapside", No. 3819, where the king and queen appear on a balcony "at the Quaker's" opposite Bow Church. On the general subject of this satire, see "Frontispiece to 'The Coach Drivers'", No. 3830.

$11\frac{5}{8} \times 5\frac{1}{4}$ *in.*

171 "*Pub^d by Mary Darly*"

An etching copied and reduced, with omission of some of the minor figures, from No. 3817. Inscriptions have been added; the man who leans from the window cries, "*Hiss Hiss*"; "*Hiss Hiss Hiss*" issues from the crowd.

This print is No. "171" in the illustrations to "A Political and Satirical History", &c., "The Fifth Edition", vol. ii., a copy is in the Print Room, another is (554. a. 13.); for the Fourth and Fifth Editions see "Mon^r Bussy^s secret embassy discoverd.", No. 3810.

In the letterpress prefixed to the illustrations of this book the following refers to this satire:—"Plate CLXXI. *Scotch* Ovation; or Jack Boot's triumphal Entry. This grand Entry into the City was conducted by a quondam Marshal, who is well known for his Abilities in procuring Bruisers, Sailors, *&c.* to bellow and shout for *Scotch* Tyranny, &c. &c."

$4\frac{1}{8} \times 2\frac{3}{4}$ *in.*

26

This engraving is a copy, reversed and reduced, from No. 3817. No letterpress is printed below.

The verses quoted with the account of the original are printed in the volume

which contains this print, "The Scots Scourge; or, Pridden's Supplement to the British Antidote to Caledonian Poison", vol. ii. 1762? (7857. a. a.) pp. 55-7. In this volume this plate is No. 26.

At the end of the volume, p. 86, is "A Poetical Explanation", &c., in which the following refers to this "Plate 26.":—

> "See *T——t* and *Sawney*, who're now hand and glove,
> The mob hissing below, and they riding above;
> His L——p *kenn'd weell* how the City respect him,
> And the *Bruisers* judiciously hir'd to protect him."

"T——t" stands for Talbot, "Sawney" invariably designates Lord Bute.
For "The Scots Scourge", see "Scotch Impudence", No. 3938.
4 × 3⅛ *in.*

3818.

The Boot & the Bruisers or Scotch Politicks 1762

178 "*Pub^d by mary Darly*" [*Nov.* 9, 1761]

An etching showing a fight in Cheapside as described in "The Scotch Ovation", No. 3817, and other entries in this Catalogue dated Nov. 9, 1761. A tumultuous crowd attends and surrounds a state coach on the top of which stands a huge jack boot, alluding to John Stuart, Earl of Bute. Alarmed by the tumult Lord Bute leans out of the carriage window and shouts:—"*George, George, by God Im frightned these cittizens dont mind us at all.*" "George" is Stephenson, the so-called "one-eyed fighting coachman", described in "The Scotch Ovation", and one of the "bruisers" said to have been hired by Lord Bute on this occasion. A man with one eye replies:—"*I cant help ye my good L*"—— (Lord). The coachman, clinging to the front of the vehicle, says:—"*I wish I was at home damn these English*". "*Our Orderes are to knock all the Citts*", cries a "bruiser"; "*down with the Bruisers*", "*Down with the Bruisers*", is the cry of men in front of the mob. "*I wish I had my braid sword to defend the boot*", declares a long-haired Scotchman, pointing to the distressed Lord Bute. "*Knock his soul we have a friend at C——t*", cries a man to a pugilist who is "squaring" at a member of the crowd; the pugilist says:—"*If I kill a citizen twill be only Man-slaut*(er) *a burnt fist*", *i. e.* he would be burnt in the hand only, not hanged. His antagonist, preparing to attack, cries:—"*Damme Il warn ye, you a bruser*"! Threatening Stephenson, a man shouts:—"*let me come nigh the old one & Il knock his other Peeper out by G—*". "*My Eyes*"! exclaims a man; a Scotch spectator solemnly remonstrates with the crowd on account of Lord Bute:—"*ken ye not hes the first Mon in au Briton*". "*This is Scotch Impudence to perfection*", remarks an on-looker.

This print is No. "178" of the illustrations to "A Political and Satirical History", &c., "The Fifth Edition", vol. ii., a copy is in the Print Room, another is (554. a. 13).

In the letterpress prefixed to this volume is the following:—"Plate CLXXVIII. The Boot and Bruisers; or, *Scotch* Politicks".

For an announcement of the publication of this satire, taken from "The Daily Advertiser", Nov. 13, 1762, see "The Triple Compact", No. 3889. Another announcement is in the same newspaper, Nov. 17, 1762, p. 4, col. 2. With this are notices of the following prints:—The "Lion couchant", see "The couchant Lion", No. 3940; the "Caledonian Colossus", see "The Scotch Colossus", No. 3939; "Johnny o' Gath", the alleged artist, is a reflection on Hogarth, whose name not unfrequently appeared thus; "Mary Darly", see "The Scotch Hurdy-Gurdy", No. 3847.

3¾ × 2½ *in.*

3819.

A View *of* Cheapside, *as it appeard on* Lord Mayor's Day *last.*

June Inv^t. del et Sculp^t. Publish'd according to Act of Parl^t. Nov^r. 16, 1761.
Sold by I. Smith, at Hogarth's H^d Cheapsi(de) [*Nov.* 9, 1761]

This engraving represents Cheapside, London, in a vista looking east, with the base of the tower of the church of St. Mary-le-Bow on our right. The street is full of people, who, with one exception, are peaceably conducting themselves; such was not the case at the time in question, a fact which proves that as the date of the print suggests it was prepared wholly or in part before the event happened which it professes to represent.

What really happened on this occasion is described in "The Scotch Ovation", No. 3817.

In this design, a state coach of the Lord Mayor of London proceeds towards Guildhall, preceded by men bearing the flags of the City companies, followed by constables and men beating marrow-bones and cleavers, and observed by numbers of spectators from the pavement, the windows of the houses, balconies erected in front of the windows, and by a party of men who occupy a place fitted under the lofty arch of Bow Church. In a draped balcony immediately opposite this church are the king and queen, both very young, and attended by courtiers, including the Duke of Cumberland and the king's brother Edward, Duke of York, a young man. A gentleman who speaks to the king was probably intended for the Duke of Newcastle.

Three musicians perform on wind instruments in a balcony nearly under the royal seat; some gentlemen seated with the performers are drinking. A considerable number of persons, some of whom were caricatured by the artist, appear in the foreground. Some of the spectators are drunk.

This work is No. 107 in Part XI. of the "Crowle" Pennant's "Some Account of London", preserved in the Print Room.

$13\frac{1}{2} \times 9\frac{3}{8}$ *in.*

3820.

The Present State of Europe; A Political Farce, of four Acts. as it is now in Rehearsal, by all the Potentates Anno Dom: MDCCLXI. *Act the* 1^st^

Drawn Engrav'd & Publish'd by I. Hilton to be had of the Following Printsellers W^m Hannell at the Royal Exchange Cornhill. H. Jackson Fleet Street. R. Richards Holbourn. D^l Paillet Princes Street Leicester Fields. & all other Printsellers & Booksellers in London & Westminster Likewise two Houmourus Prints on the Present Time, Price Six Pence Each, in a few Days will be Publishd Act the 2 *. Price* 6^d^. *Publish'd According to Act of Parliament Price Six Pence Plain Coulour'd* 1^s^. [1761]

An engraving representing the sea shore with the "*Island of Corsica*" in the distance, "*Bastia*" and "*Calvi*" at the respective extremities of the island; the former town is undergoing a bombardment. A number of European potentates are grouped in the front of the design, and representatives of several countries. The Empress-Queen has fallen headlong and lies with her legs in the air, near her head is a music-sheet of the "*Black Joke*", this appears to belong to the King

of Prussia who stands close by, with a flute in his hands, and thus addresses his neighbour, General Schweiter:—"*Brave Scheiter, lay her Low Countries under Contribution*"; the general, pointing to the state of the empress, declares:—"*my Liege, they are Defenceless you see, but not worth Plundering*". The empress-queen exclaims:—"*The Duce take his Joke, I have Crackt my Crown by it*". The Empress of Russia implores her friend:—"*Oh, Sister, keep it up for the Joke's sake*".

In the mid-distance a Prussian hussar, with a rod and collar in his hands, addresses a dog, "*Pomerania*"; he says:—"*Fly from our Prussian Pomerania Or Else you Meddling Cur I'll Chain ye*". A Danish dog lies near on the ground, and gnaws a bone, *i. e.* the Duchy of Sleswick, at which a Russian bear, while slowly moving away, looks wistfully.[1] The Doge of Genoa on our left, looking at the Island of Corsica, which had been lost to his republic, cries out:—"*I see, and bewail the Error to late of my Country's Severity to those Brave Islanders*". In the distance on our right is the "*Quadruple Alliance*", *i. e.* the Devil, the Pope, Spain, and France. The Pope says to Spain:—"*My Son assist your Most Christian Brother, against the Hereticks, it will be more Meritorious than a Crusade*"; the reply is, "*I own I love them not but Dread their Power*". France ejaculates:—"*Dear Brother, assist me now, or I am lost for Ever*". The Devil declares, "*Fear not, I will Provide a Retreat for You all in my Dominions with your Friends, as I love good Company*". The British Lion treats the French Cock contumeliously.

This is the same design, and probably the original of the satire "1760", No. 3745.

Below the design the following verses are engraved:—

"A Greedy German female Vulture
Traind up Mischiefious Arts, to Culture
In hopes Large Plunder for to Share
Join'd with a Sister Russian Bear
The Bombast Monarch Le Grand
Who's pawn'd his Honor, lost his Land
Swore that he'd cut the World in Quarters
To make their Ladyships fine Garters" &c.

See "The Present State of Europe", &c. "Act II", No. 3821, the same, "Act III", No. 3929, and the same "Act IIII", No. 3930.

"A Print, representing the present State of Europe; a Political Farce in Four Acts" is announced for publication in "The Public Advertiser", Nov. 12, 1761, p. 4, col. 3.

$14\frac{1}{4} \times 7\frac{5}{8}$ *in.*

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[1] See "The Present State of Europe". &c. "Act IIII", No. 3930.

3821.

The Present State of Europe; A Political Farce, of four ACTS. *as it is now in Rehersal, by all the* POTENTATES *Anno Dom:* MDCCLXI. ACT. II.

Drawn & Engraved by I. Hilton Publish'd According to Act of Parliament Price Six Pence plain Colourd One Shilling

Publish'd by I. Hilton to be had of the following Printsellers W^m Hannell at the Royal Exchange Cornhill. H. Jackson Fleet Street. R. Richards Holbourn. Dan^l Paillet Princes Street Leicester Fields: & all other Printsellers & Booksellers in London & Westminster.—Likewise two Houmourous Prints on the Present Time 6^d Each.—in a few Days will be Publishd Act III P 6^d[1]

[1761]

THIS is an engraving showing a landscape, on our right of which is a large tent with the curtains divided, and displaying within asleep "1", the Emperor Francis Stephen of Lorraine, Emperor of Germany, husband of the Empress-Queen, Maria Theresa, who "2", has slipped from between the sheets and is in the act of putting on her husband's breeches; she declares "*He may Sleep now for I will Govern*".[2] In her hand is a scroll inscribed "*—from Y^r Imperial Majestys most devoted Laudon*". A vessel placed at the side of the bed contains a large rosary; on a box is written "*Private Affairs*". The Devil draws aside the curtain of the tent and declares:—"*By her Ambition my Dominions will be Peopl'd First*".

"3", the "*French Monkey on the Spanish Fox*", gallops towards Maria Theresa with a letter in his hand, and exclaims, "*De Monarch Le Grand Congratulatee your Apostolic Majesty on de Accession to de Breeches Begar Madame you now Makee De Curse Piper Run He no more Crackee de Crown*". "4", the "*Russian Bear*", bears a letter to the Empress-Queen and cries, "*The Empress of Bear-land sends her Complements of Condolation on your late unlucky fall,*[3] *But adds that if like her you had ruled before, you might as well as her kept up the Dance for the Jokes sake*".

In the distance is a ridge of land, on the summit of which "5", the "*King of Sardinia*", is playing on a hurdy-gurdy, and crying:—

"*The Austrians for this Dance shall Pay*
Over the Hills & far Away".

At his side are "6", "*Austrians*", six of whom are trying in vain to clamber up a hill or cliff, the Alps, while three more of the same people are capering on the ridge and saying:—

"*Away We'll run like Austrians gay*
Over the Hills & far Away".
"*Our Misstres for this Tune must Pay*
Of O'er the Hills & far Away".

and:—

"*We're Forc'd to Dance while thus you Play*
Over the Hills & far Away".

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[1] See the same title "Act III", No. 3929.

[2] For a similar action, see "The Queen of H——y putting on Bavarian Breeches", No. 2553.

[3] See "The Present State of Europe,—Act the 1^st." No. 3820.

On our left are "7", "*Grand Signior*", and "8", the "*Prussians*".

The latter says to the former, "*After you have given your Imperial Neighbour so many*[1] ** Fine Horses, What! would your Highness mount yourself on an Old Mare!*" The Turk replies:—"*Yes for the Pleasure of the sublime Port: She's a Tit bit for my Seraglio, An excellent Breeder & may serve to people my Desolate Dominions*".

Below the design the following and other verses are engraved;—

"An artfull young high German Vixen
Form'd for to Draw the potent Sex-in
Charm'd an Arch Duke A Noble Tuscan", &c.

See "The Present State of Europe," &c., "Act the 1st", No. 3820; the same, "Act III.", No. 3929; and the same, "Act IIII", No. 3930. A reference table, with numbers and the names of the persons represented, as above, occupies the upper corner, on our right, of this design. The publication of this print is announced in "The Public Advertiser", Nov. 25, 1761, p. 4, col. 2, as "This Day is published. Price 6d. A Humorous Print", &c.

$14\frac{3}{4} \times 7\frac{7}{8}$ *in.*

3822.

The Fox and Goose. Mr. Fox and the Duke of Newcastle. 1761.

The Fox beguiles the Goose.
Folly & the Devil one a Friend to France the other to Spain.

111 [1761]

This etching comprises two double heads, so that when it is held one way the profiles of Mr. Fox and the Duke of Newcastle appear facing each other, to these the motto applies "*Believe not every flattering Knaves Report theres many a Reynard lurking in the Court, vide Dryd Cock & Fox*". To these the note refers, "*The Fox beguiles the Goose*". When the print is held the other way the head of Fox is surmounted by a profile of the Devil, with a horn over his ear, and the head of the duke sustains a profile of Folly, in a cap with bells; to these the motto applies, "*How vain a creature were the plotting Knave, but for the credulous Fool! vide Tate Loy Gen.*" To this the note refers "*Folly is the Devil one a Friend to France the other to Spain.*" Nahum Tate's play of "The Loyal General", 1680, is alluded to here.

The Duke of Newcastle was often represented as the weak but well-intentioned victim of the craft of Mr. Fox, see "The Fox & Goose", &c., No. 3469.

This print is No. "111." of the illustrations in a volume of satires, entitled, "A Political and Satirical History of the Years 1756, 1757, 1758, 1759, 1760, 1761, and 1762. In a Series of One Hundred and Twelve Humourous and Entertaining Prints," &c., The Fourth Edition (7857. a.). See "The 2 H, H,'s", No. 3342, for a general history of this publication, likewise see "The Scotch Hurdy Gurdy", No. 3847.

In the "Explanation" prefixed to the engravings is the following letterpress, referring to this design:—"Plate CXI. Shews how dangerous a Situation that Government is in, where Folly and Knavery are so firmly cemented."

It is probable that this satire indicates the situation of the Duke of Newcastle during the presence of Mr. Fox in the ministry in the year 1760, but, as the duke

[1] "* The Turk presented the Queen with 4000 Light Horses fit to mount Hussars".

was usually opposed to Pitt, in whose interest this print was published, it is dated 1761.

This satire was republished in "The Fifth Edition" of "A Political and Satirical History Describing the unhappy Influence of Scotch Prevalency", &c., see above, with the number "104" and the date "1761" altered to "1760"; see the last paragraph of "Mon^r Bussy^s secret embassy discoverd", No. 3810, which describes the variations in the two editions. No. "104" has been lost from the Print Room copy of the above-named "Fifth Edition", in which the "Explanation" is the same as above. An announcement in "The Public Advertiser", Jan. 15, 1762, p. 4, col. 2, probably refers to the original print of which this is a copy.

4 × 3 *in.* Brit. Mus. Library, 7857. a.

3823.

We are all a comeing or Scotch Coal for ever

[By the Marquis Townshend.]

Sawney M^cAdam Inv^t et fect [1761]

This etching exhibits the road "*From Edinb^r To Londo*" (n·) and many coaches, carts, and other carriages, going southwards. One chariot is "*going to Scotland*", as the driver cries, and it is marked, "*M. T*", *i.e.* empty. The foremost vehicle is a public coach, with a cipher of "*BUTE*" on the hammercloth, and an inscription, "*—Puts up at the Thistle Inn in Scotland Yard*", with the figure of a boot on the door. The passengers are four Scotchmen, one of whom avers, "*Il be an Admiral*"; his companion declares, "*Ill be a Bishop*"; the driver says,—"*I'll drive ye till the land of Plenty, that flows with Milk & Brimstone*". In the basket attached to the back of this vehicle are six more Scotchmen, one says,—"*I for the Exchequer*", his neighbour adds,—"*& I for the treasury*"; a third remarks,—"*I wish i was rubbing my back at the posts at S^t James's*".

A Scotchman rides a lean horse after this coach. Another vehicle has two Scotchmen inside, one of whom directs the driver,—"*Drive on my dear Laddie*", the coachman remarks,—"*I must enquire for the Boot Inn near S Jamesˢ*." A boot is painted on the panel of this carriage; in the basket behind it are many more Scotchmen. The driver of a third coach, which is seen behind the second, exclaims,—"*I mus gang away fast for fear of losing our scrubbing time*", *i.e.* the proper time for rubbing his shoulders against certain posts, according to the alleged practice of the Scotch at this period.

A cart drawn by three strong horses and driven by a Scotchman with a very long whip follows the last-named carriage; it is loaded with a great number of Scotch people, one of whom declares,—"*We are noble by birth & men of mickle merit*"; a woman avers,—"*I shall be a maid of Honour*"; her male neighbour declares,—"*& I a Footman of Honour*". One of two men who are crouched on the tail of this cart says,—"*Il be an Exciseman or Lord of the bed Chamber*". In the foreground a Scotchman goes southwards on foot, and declares for himself,—"*I'se be an Ensign*"; a shabby, ragged, long-haired fellow, on horseback, cries,—"*I hope to be an Ordinary Chaplain*". Another mounted tatterdemalion says,—"*I hope to be Physician in Ordinary*"; his horse declares,—"*I wish I was recomended to my Lord mews to fatten*".

A man standing in the front of the design, who seems to be English, avers,—"*I cant get a lodging on this road without danger of the Scotch Fiddle*".

The satire refers to the alleged voracity of Lord Bute's clients for places. See "Gisbal's Preferment", No. 3849; "Without Within", No. 3877; "The Laird of the Posts", No. 3862.

Sir William Stanhope, brother of Lord Chesterfield, once said he "would not go to court for fear of the itch, which would reduce him to go to the Princess's Court for brimstone," no very delicate a term to apply to her royal highness, but expressive of the light in which she was regarded, and of the Scotch character of the drawing-room.

Great were the murmurings against the favourite (Lord Bute), "which the latter, in a short time, most imprudently heightened, by casting about him a huge shoal of his countrymen, with whom he not only filled up the under offices in his theatre as they happened to become vacant, but likewise injuriously turned out many of the old servants, in order to make room for them; and this odious nationality has he since carried so far, that a great part of the places of trust and profit of the corporation is now filled with Scotchmen: its farms, which are very numerous and rich, are almost all under the direction of Scotchmen; and Scotch physicians, Scotch surgeons, Scotch lawyers, nay, Scotch parsons, are become the most fashionable in their respective professions in every quarter of the town; nay, to that degree are we over-run by this foolish favourite's voracious countrymen, that what with those already provided for, and what with the yet greater train of gaping expectants, one can scarcely walk twenty yards along the street without meeting some hard-favoured fellow, of a stiff carriage, with a new suit of cloaths, and a long sword swagging at his tail, the never failing marks by which we distinguish them. You may be sure, sir, that it must be very grating to us to have the bread thus taken out of our mouths."—"The Political Register", "History of the two P's", vol. iii., p. 25. "The History of the two P's" is a paraphrase of the life of Wilkes, under the name of "The Periwinckle". For "Scotch Coal", see "The Quere", No. 3735. For the Marquis Townshend, probable author of this etching, see "The 2 H, H's", No. 3342; see likewise "The Scotch Hurdy Gurdy", No. 3847; "We are all Come", No. 3858; and "Gisbal, Lord of Hebron", No. 3848.

In "The Prophecy of Famine", 108-22, by C. Churchill, is current satire on this subject. A note to "Stuarts without end" in this poem states "that it was noticed by the opposition papers of the day, that out of sixteen names in one list of gazette promotions there were eleven Stuarts and four Mackenzies." Mackenzie was the name assumed by Lord Bute's brother, Stuart was his family name.

"Milk and Brimstone", see before, were medicinally used to cure the "Scotch disease", *i.e.*, itch.

$13\frac{1}{8} \times 7\frac{3}{4}$ *in.*

106. [1761]

This engraving is a copy, reversed and reduced, from No. 3823.

It is No. "106" in a volume of satires entitled "A Political and Satirical History of the Years 1756–'62. In a Series of One Hundred and Twelve Humourous and Entertaining Prints", &c., "The Fourth Edition" (7857. a.). See "The 2 H, H,'s", No. 3342, for a general account of this publication.

In the "Explanation" prefixed to the engravings is the following letterpress, referring to this design:—"Plate CVI. A Satire on the late Partiality towards a Northern People, who, though brave, have been always looked upon as Enemies to the very Throne, which now seems determined to protect and cherish them; Whether this Partiality may be of good or ill Effect to their Protector, Time and Opportunity will best shew."

This satire was republished in "The Fifth Edition" of "A Political and Satirical History, Displaying the unhappy Influence of Scotch Prevalency", &c., a copy of which is in the Print Room, another is (552. a. 12 and 13.); in the second volume of which it bears the numbers "107–108"; in the text of the latter the letterpress is as follows:—"Plate CVII. CVIII. We are all a coming: or, *Scotch* Coal for ever, is a droll Caricature of the Expeditions of the Locusts to the *English*

Canaan, which (they cry'd out) flowed with Milk and Brimstone." For the variations in these editions respectively see "Mon^r Bussy^s secret embassy discoverd", No. 3810.

$6\frac{3}{8} \times 3\frac{1}{2}$ *in.*

3824.

The Curtain

[By the Marquis Townshend.]

Siegnor Rhezio Inv^t 1761]

This is an etching, partly coloured by hand, and representing on our left a large plaid curtain hung up as a screen to conceal what is happening in one portion of a room. On the curtain is written :—

"*Sing Tantarara Dance all*
dance all sing tantarara Scotch all".

By holding the print before the light, so that the paper appears semi-transparent, a view is obtained of what is represented behind the curtain. The Princess of Wales and Lord Bute are standing together in the act of dancing, or beginning to dance; she says, "*my dear Sawney I'l never give out, lets dance away*"; he says, "*Ah my dear Scota I'n pleas'd with our piper.*"

In the open part of the room stands a Scotchman with a bagpipe, in the act of playing, as if from a book which lies on the floor, and is inscribed :—"*Scotch Vagary for the German Flute or Bagpipe*".[1] The Scotchman, alluding to the performance behind the screen, devoutly expresses himself :—"*May heavens regard, & love reward, the Highland lad & the lowland lassie.*"

Mr. Pitt and Earl Temple stand talking and watching the dancers; the former, with an expression of indignation and disgust, cries :—"*Upon my Honour he plays Scotch tunes finely.*"; the latter adds :—"*& therefore he is sure of preferment.*"

This print has been torn, so that a portion is missing. See the copy described below.

It appears by the style of the etching that this work is by the Marquis Townshend; see "The 2 H, H,'s" No. 3342. It is by the draughtsman of "Sawney discoverd", No. 3825; "The Scotch Hurdy Gurdy", No. 3847. See "Gisbal", No. 3848.

On the authorship of this and many similar satires, see "The 2 H, H,'s", No. 3342, and "The Scotch Hurdy Gurdy", No. 3847.

In "Memoirs of the Reign of King George the Third", 1845, iii., p. 199, Horace Walpole, writing of popular satires in 1768, stated : "In a frontispiece to a number of *Almon's* Political Register she (the Princess of Wales) and Lord Bute were represented in her bedchamber; and lest the personages should be dubious, the royal arms in a widow's lozenge were pictured over the bed". No engraving of this character is to be found in "The Political Register" (P. P. 3557. t. a.); nevertheless see "A Snug Place" in "The Places", No. 4079, and "Brother Brother", No. 3884. In "Hints for a Political Print", Nov. 1767, and addressed to the Lord Lieutenant of Ireland, *i.e.* the Hon. George, afterwards Marquis Townshend, for whom as an artist see "The Scotch Hurdy Gurdy", is the following :—"These are the figures, which are to come forward to the front of the piece (*i.e.* the proposed "political print"). Your friendship for the —— of —— (Earl of Bute), will naturally secure a corner in the retirement for him and his curtain. Provided you discover him on a bed, with a magic

[1] For the meaning of this allusion see "The Masquerade", No. 3880, the "song" by Mr. Henry Howard.

wand in his hand", &c.; see "The New Foundling Hospital for Wit" (992. a. 1.), 1768, i. p. 124; this paper was borrowed from "The Public Advertiser", Sept. 16, 1767, p. 1, col. 4, and has been attributed to the author of "Junius", see "Memoirs of Sir P. Francis." 1867 (2040. g.), by Joseph Parkes, i. p. 151.

$12\frac{7}{8} \times 7\frac{1}{4}$ *in.*

104

Copy reversed and reduced from No. 3824.

It is No. "104" in "A Political and Satirical History of the Years 1756-'62", "The Fourth Edition", &c. (7857. a.). See "The 2 H, H,'s", No. 3342, likewise "The Scotch Hurdy Gurdy", No. 3847.

In the "Explanation" prefixed to the etchings is the following:—"Plate CIV. Shews the great Influence of a Northern Instrument, vulgarly called a Bag-pipe, when played in Concert with a *German* Flute." As to this allusion, see Mr. Henry Howard's "song", which is quoted in "The Masquerade", No. 3880.

This satire was republished in "The Fifth Edition" of "A Political and Satirical History", a copy is in the Print Room, another being (552. a. 12, and 13.), in the second volume of which it bears the numbers "113-114-115-116". For the variations in these editions see "Mon^{r} Bussy^{s} secret embassy discoverd", No. 3810. In the later issue the letterpress in the text is:—"Plate CXIII. CXIV. CXV. CXVI. The Curtain, (a Transparency). While the Music is playing without, the mighty *Gisbal* and *Beersheba* is dancing behind the Curtain, rejoicing at their new and mighty Power; which may be discovered by a second Sight."

$6\frac{1}{4} \times 3\frac{5}{8}$ *in.*

3825.

Sawney discoverd or the Scotch Intruders 1760

[By the Marquis Townshend.]

[1761]

An etching showing a large screen spread before about half of the design. On the screen are drawn a considerable number of Scotch thistles. On labels on the screen is written:—"*nemo me . impune lacessit In English Thus no . one . touches . me . but . gets . the itch.*" At the bottom of the screen is "*Scotch Intrest agst Eng^{h} Merit*".

On holding the paper before the light the persons supposed to be behind the screen become visible. Lord Bute and the Princess of Wales appear indecently engaged; she holds a large Scotch thistle in one hand, the other is otherwise occupied, and she says:—"*By By I serve you all that I will sawny*". This appears to be intended for the lady's German-English. At her feet is "*scota*". Bute replies:—"*I must be in your Favour to gain my ends*"; he caresses her. Near this group is the figure of a small man, or boy, designated "*douglas*", who says:—"*I shal be the greatest Lord in Scotland*", and, holding a leading staff, he walks away. A fourth figure is behind the screen, that of a gentleman who stands looking at his tall companions, and saying:—"*I shal get by this my dear Sawney.*" This person is pointing away from his companions; at his feet is:—"*B—T—F I.*"

The screen is approached by Lord Bute, as if in public, and apparently regarding the person or persons behind the screen in a respectful manner. He holds a paper on which is written:—"*List of Scots Gents to fill up any Vacancy*". Four Scotchmen and one Scotchwoman attend, and look eagerly at him; he refers to these followers, saying:—"*Come Lads Ill tak ye behind the Screen & ye*

shall shew all yere parts to yere Lady." A lean Scotchman, gesticulating in an affected manner, cries:—"*Ill shew my great talent*"; he wears a "bonnet" and a powdered wig, and was probably intended to represent a Scotch doctor, it may be Tobias Smollett, see "The Fishermen", No. 3876. His neighbour wears a kilt and is like a common fellow; while approaching the screen, with much pretended respect, he stoops and declares:—"*I wood not have left the French service but having such hopes from our new Intrest.*" A very common fellow behind this group, says:—"*I hope to have a Commision in America*". The woman, whose head is covered by a plaid shawl, approaches smiling, and admits:—"*I hope to be a Dutchess soon & then I may be Gratefull to the French*". The last follower of Lord Bute is a little, withered old man, in plaid, with a broadsword behind him, and wearing a small cocked hat; he avers:—"*I have a large recommendation besides my Impudence.*"

There is an impression of this plate taken before the insertion of the name "Douglas" at the feet of the small figure behind the screen. The publication of this print is announced in "The Gazetteer", Dec. 24, 1760, p. 3, col. 3.

It is suggested by the style of this etching that it is by the Marquis Townshend, see "The 2 H, H,'s," No. 3342. It is by the draughtsman of "The Curtain", No. 3824. See "The Hungry Mob", No. 3844. See "Gisbal", No. 3848.

For the authorship of this satire see "2 H, H,'s", No. 3342, and "The Scotch Hurdy Gurdy", No. 3847.

$11\frac{3}{4} \times 6\frac{3}{4}$ *in.*

103

Copy, reduced and reversed, from No. 3825.

It is No. "103" in a volume of satires entitled "A Political and Satirical History of the Years 1756-'62. In a series of One Hundred and Twelve Humourous and Entertaining Prints", &c., "The Fourth Edition" (7857. a.). See "The 2 H, H,'s", No. 3342, for a general history of this publication, likewise "The Scotch Hurdy Gurdy", No. 3847. In the "Explanation" prefixed to the engravings is the following:—"Plate CIII. The Joke of this Card lies behind the Screen, it being very proper that Circumstances of this Nature should not be laid too open." This satire was republished in "The Fifth Edition" of "A Political and Satirical History, Displaying the unhappy Influence of Scotch Prevalency", &c., a copy of which is in the Print Room, another being (554. a. 12 and 13) in the second volume of which it bears the numbers "109—110—111—112." For the variations in these editions see "Mon^{r} Bussy^{s} secret embassy discoverd", No. 3810.

In the latter issue the letterpress in the text is:—"Plate CIX. CX. CXI. CXII. *Sawney* discovered; or, the *Scotch* Intruders. (A Transparency) is the Representation of a Screen, before which is the *Caledonians* extolling their Merit, while their mighty *Gisbal* is making his way behind the Screen, which may be better understood by being brought to a proper light, either of the Sun or Candle."

For "Gisbal", Lord Bute, see "Gisbal", No. 3848.

$6\frac{5}{8} \times 3\frac{1}{4}$ *in.*

3826.

OLD TIME'S advice to BRITANNIA

Or ENGLISH REFLECTIONS on G—M—N CONECTIONS.

publish'd According to Act —— and ——
Sold at Vandyke's Head Portugal Street near Lincoln's Inn price 6^d. [1761]

An engraving, printed in red, with verses printed in the same colour and from the same plate below the design. The design represents the Marquis of Granby (?) addressing Britannia, he stands on one side of the Channel, behind him are three German mercenaries; she is seated on the other side, near bales and boxes of commerce, and attended by Time and Mr. Pitt; behind, is an English sailor. In the distance is the English fleet.

The duke says to Britannia:—"*I find these Leeches are Sucking the blood and brains of my Country men, and while they are regularly paid, will take care to prolong the War.*" Britannia cries:—"*Return my brave Son to your native Country, nor longer be the Dupe of mercinary Arts.*" Pitt avers:—"*Did I not always rail against Continental Connections till they were Cram'd down my Throat & I must have been Choak'd If I had not accquiessed*"? The sailor flourishes a cudgel, such as men of his class always bear in designs of this period, and shouts:—

"*By the Strength of our Navy, wee'l soon make them Slaves.*
Then Huzza Britania Britania rule the waves."

The German mercenaries converse, one says:—"*What Fools dese Englise pe, to—pay us for fighting for dem, and Come here to fight for us.*"; the second remarks:—"*No Matter for dat ve get de Moneis & de Honor, dey get neider One nor de Oder.*"; the third declares:—"*De War is ferry goot for use I nefer was see a Skilling till I was made de Officer. I hope de Wars will nefer be done.*"

The verses comprise rebuses; the engraved objects are represented here below by their names placed within brackets:—

"*Old* (Time) *who ri*(pen)*s every Year,*
Thus whisperd in Britannia's (ear),
My Daughter str(eye)*ve no more in vain*
Your Ger(man) *Rights* (toe) *ascertain,*
Nor longer send (yew)*r braver* (sun)*s*" &c.

See H. Walpole's "Memoirs of the Reign of King George the Third", 1845, i. pp. 106-22, and p. 129.

$11\frac{5}{8} \times 4\frac{3}{4}$ *in.*

3827.

SMOAK THE (Boot)

A Political, Satirical & Hieroglyphical Scotch DIALOGUE, *Between* (Saw)ney M^{c}Phar(sun). *and* (Jockey) M^c(Cloud).

Price 6^d *Sold by C. Phillips at Vandyke's Head in Portugal Street near Lincolns Inn London.* [1761]

This engraving comprises a dialogue in rebuses; the engraved objects are represented here by their names placed within brackets.

"J *Hey* (Saw)(knee)! *w*(hat) *gars ye se muckle f*(eye)*ne* (toe)*day. Ladd*(eye)*e? whither gang* (yew)?

S *I'se ganging* (toe) *the Court gude troth*, (Yew) *sall gang* 2 *gin* (yew) *have a mind* (toe) (bee) *a Laird.*

J *Ha say you so Lad*(eye)*e*, *w*(hat) *the* (Devil) *our* (Prince) *Charly* (eye)*s* (knot) *come?*

S *Ye're a* (grate) *Fool*; *ken ye* (knot) *that Charly's out o*(eft or ef) *the Quest*(eye)*on now*, *Ha Joc*(key)*?*

J *Hoot awa! did* (yew) (knot) *fight for h*(eye)*m in y^e Y*(ear) 45, *at the* (batt)*L of Fal*(kirk) *and Pres*(tun) (Pans)*?*

S *Ye're* (miss)*ta'en in t*(hat) *I fought* (eft or ef) *or plunder*, (eft or ef) *or* (money) *& gude Victuals*, (eye)*'d fight for the* (Devil) *in sic a Cause* (ass) *that*; (butt) *I have s*(eye)*nce fought* (well) *at Cape Bre*(tun) *& Que*(bee)*ec on the other s*(eye)*de.*

J *Ye're na' much* (toe) *blame for* (yew)*r principles troth t*(urn)*your* (coat) *as Interest d*(eye)*rects Laddie.*" &c.

The following announcement occurs in "The Public Ledger", Dec. 24, 1760, p. 3. col. 3:—"*This Day Day is published, Price* 6*d.* SMOAK the BOOT. A Political, Satirical, and Hierogliphical Scotch Dialogue between Sawney M^cPherson and Jockey M^cCloud". &c. See "An Answer to Smoak the (Boot)," No. 3828; and, for Lord Bute and the princess, who are mentioned in the Dialogue, see "Gisbal", No. 3848. "Jockey" and "Sawney" are the names of the two Scotch lads described in C. Churchill's satire "The Prophecy of Famine."

$7\frac{5}{8} \times 11\frac{3}{8}$ *in.*

3828.

An Answer to Smoak the (Boot) *A Political, Satirical & Hieroglyphical* Dialogue (bee)*tween* (Jockey) *M^c*(Cloud), and (Britannia).

Publs'd according to Act of Parliament 1761. [1761]

THIS photograph from an engraving comprises a dialogue in a series of rebuses; the engraved objects are represented here by their names placed within brackets.

"*Brt. Where* (hare) (yew) *going* (Jockey) *in such* (hay)*st.*

Joc. (Hay) *Mon* (Eve) (yew) (knot) (ear)*^d o* (ef or eft) *the News^t* (hat)*^v* (hare) (toe) (Eve) (awl) (post)*ts* (hand) (bee) (maid) (duck)*s* (hand) (ear)*^ts o* (ef or eft).

B— (Knot) *so fa*(ass)*^t*, *t*(hare) (eyes)*s no*(body) *to* (bee) *Promot*(head), (butt) *such* (hay)*^t ga*(eye)*n merit.*

J— (Saw) (knee) *tells me*, *t*(hare) *must* (bee) 8, *mar* (bridges)*^t*; (hand) (ships), (hand) (Eye) *d*(ant) *know w*(hat), (toe) *br*(eye)*ng us.*" &c.

An allusion to Pitt in this dialogue was evidently made in good faith, and not ironically, with reference to his acceptation of a pension for himself and a title for his wife; this is proved by the fact that this print was announced for sale as "This Day is published Price 6^d. An Answer to Smoke the Boot", &c., in "The Public Advertiser", Jan. 13, 1761, p. 4, col. 1, whereas Pitt did not accept the pension until October 8, following, see "Correspondence of W. Pitt", 1838, ii. p. 152.

See "Smoak the (Boot)", No. 3827.

$10\frac{1}{2} \times 7\frac{5}{8}$ *in.*

3829.

The Powerfull Recommendation or Sawney at S^t. * * * * * *

Jack English inv^t. Scup^t. According to Act 1761 *Sold by all the Printsellers and Pamplett shops on this Side the Tweed.* [1761]

THIS engraving comprises a design and satirical verses; the latter include rebuses, the engraved objects of which are represented here by their names placed within brackets.

The design shows a tall, raw-boned Scotchman standing before the Princess of Wales, the king's mother, who is seated in a chair; the man holds a paper on which is, "*Recomendation from Lord B*" (Bute), and he says, "*Guid troth if I must have a Post. In ha a guid one at once, aw my Kindred sall be the better For't.*" A lady who stands behind pats the speaker on the shoulder, and declares, "*Upon my Papa's Recommendation & mine your sure of Success.*" Another lady cries, "*What a Noble Creature he is.*"! A third lady says, "*Never fear You'll have any thing you desire.*"

The princess, who wears a Scotch thistle stuck in her head-dress instead of a flower or aigrette, looks at the man with lively admiration, and, lifting her hand, declares, "*I can deny him nothing, he shall have any place I can put him in.*" A lady standing at the side of the princess's chair, remarks, "*You have a place that is vacant, that would not please him a little.*"

The verses are as follows :—

"*Ye Br*(eye) (tun)*s who'd think in the* (Time)*s of Re*(bell) (lion)?
T(hat) *Caledon's* (child)*ren wou'd ere* (bee) *thoaght* (well) *on.*
Or who Cou'd (eye)*magine t*(hat) *ENGLAND'S gay Court,*
For Eaters of (crowd *i.e.* a fiddle)*dy would* (bee) *the Resort:*
Yet how the Scene's Chang'd (knot) *a Lout or a Loon,*
(Butt)*'s sent* (ef or eft) *or* (ef or eft)*rom Scotland* (toe) *come up* (toe) *Town.*" &c.

The Maid of Honour who in the verses refers to her "Papa", was probably Lady Mary Stuart, eldest daughter of the Earl of Bute, who became Countess of Lonsdale, having in September, 1761, married Sir James Lowther, created Earl of Lonsdale, for whom see "The Political Senses," No. 4234, and H. Walpole's "Memoirs of the Reign of King George the Third", 1845, iii. 144.

See "Gisbal", No. 3848.

Size of the Verses, $7\frac{1}{8} \times 7\frac{1}{2}$ *in.*; Designs, $7\frac{1}{8} \times 4\frac{1}{8}$ *in.*

3830.

Frontispiece to "THE COACH DRIVERS, A POLITICAL COMIC-OPERA. Adapted to The Music of several eminent COMPOSERS." &c. "The Second Edition. London: Printed for W. Flexney, opposite Gray's-Inn-Gate. Holborn." 1766.

[1761]

An etching showing a road leading past an inn, the sign of which is St. George and the Dragon. The four-horse coach of Britannia approaches the inn, and is driven by W. Pitt (afterwards Earl of Chatham), who whips the horses vigorously, while the Earl of Bute attempts to pull them in with the reins. Four old witches are inside the vehicle; members of the administration sit in the basket behind it. The text of the "opera" treats of "Hayes" or Pitt, so called from the name of his favourite seat near Bromley in Kent; see "The Courier", No. 4121, and "Sawney", or Lord Bute, see "Macbeth and the Doctor", No. 4040; these appear in the coach according to the design, including "Bloomsbury Jack",[1] or the Duke of Bedford, so called from his house in Bloomsbury Square, and the "Gentle Shepherd", or Mr. George Grenville, for whose designation see "The Great Financier",

[1] The duke and his friends were often called "The Bloomsbury Gang", see the letters of the "Junius" category.

No. 4128. A dispute occurs between Pitt and Lord Bute, the one demanding that the coach shall be driven at a fast pace, the other replying:—

"*SAWNEY* (*Dryly.*)

I've got the Reins ya see, and 'tis my Will
To hauld them fast, and pu' them tightly still."

Bute defies Pitt:—

"—H'out, awa' Sir—gang yer Ways.—"

And Pitt replies:—

"*HAYES.*

You Wretch then, adieu—I renounce you at once,
Go, blunder thro' bogs, you poor half-witted dunce:
Break your Wheels, break your Necks, for depriv'd of the Rein,
Confound me, if I ever guide you again.
[*He alights. The Coach drives off.*"

For the resignation of Pitt in Oct. 1761, and his anxiety to "drive fast", likewise for the force of the word "guide", see "Merit Rewarded", No. 3814.

"Hayes" then appears "*solus*", and sings an "air":—

"Was ever poor Fellow so plagu'd with a Booby,
He'll not give an Ear to a Word I can say,
In spite of my Orders the loitering Looby,
Will go but a Snail-trot, and that's his own Way.
I'm scorch'd at my Liver;
Like Ice now I shiver;
To heart-bursting Rage I shall tumble a Prey."

* * * * *

He declares his intention to retire:—

"I'll take a Farm, and there I'll task
My Peasants at my Will,
—Ye gracious Powers! I only ask
There to be Driver still.—" &c.

For the sequel of this Act, see "An Illustration to 'The Coach Drivers'", No. 4156, containing an account of the second act of the "Opera," and its history.

$11\frac{1}{4} \times 6\frac{1}{2}$ *in.* Brit. Mus. Library, 11777. c.

3831.

A Vision of Judgment.

[1761]

This is the engraved frontispiece to a book with the dedication inscribed below the design: "To the most Rev^{d} Father in God Rob^{t} Lord Archbishop of York. This Plate is most Humbly Inscribed by his Lordships most Obedient and dutiful Servant Christopher Brown."

The design represents a river or sea, that of Life, with vessels floating towards the distance, on one hand of which are flames as of Hell; on the other and above are the radiant clouds and cherubs of Heaven. One of the vessels is steered by Time, on her bowsprit sits Death, with a bow and an arrow in his hands. A man steers another vessel and shouts with a speaking trumpet:—"*We are going to the Worlds End.*" He thus addresses two riders on the land, one of whom answers:—"*We are going to a World without End.*" Death and Time mounted on horses

accompany a numerous party of human beings who pass along the shore towards the distance.

Robert Hay Drummond was Archbishop of York from 1761 to 1776. Christopher Brown, "Gent.", wrote "Itinerarium totius Sacræ Scripturæ," 1751. (1017. h. 1-1.)

$4\frac{3}{8} \times 5\frac{3}{8}$ *in.*

3832.

A Chirurgical Address from Dr R—d R—k M.L. *to* L * * * (Butt) *or a* New Lesson *upon the* S—h-Fiddle.

[1761]

This photograph from an engraved satirical letter comprises rebuses; the names of the objects represented are placed here below within brackets. The title, as above, embraces a bust portrait of Dr. Rock in three-quarters view to our right. For this notorious quack see "Dr Rock in Covent Garden", No. 2475, and the references it contains.

The "Address" is as follows:—

"*May it please* (yew)*r Lord*(ship)

(Ass) (Eye) *have been fa*(mouse) *for above* 40 *Years* (last) *past for the Cure of the S—h Leprosy or Itch*, §· (ass) *there is a Great Resort of* (awl) *Ranks of* (men) *from t*(hat) (king)*dom* (toe) *the* (cap)*it*(awl) (toe) *seek* (posts) *and* (plaice)*s of Honour and profit, in the Ser*(vice) *of the*(eye)*r Countr*(eye) *in* (awl) (cap)*acit* (eye)*s c*(eye)*v*(eye)*l* §· (mill)*itary, so* (Eye) *humb*(ly)*propose*(toe)(yew)*r Lord*(ship), *t*(hat) (bee)*fore they enter upon any Ser*(vice) (post) *or* (plaice), *either in the B—k of E—d, Custom* (house), *Ex—e O—e, Gener*(awl) (Post) *Off*(eye)*ce, s—p Off*(eye)*ce or any other Employ*(men)*t under the* (Crown); *t*(hat) *ev'ry S—s* (man) *t*(hat) *sh*(awl) (bee) *a* (can)*didate for any* (post) *or* (plaice) *in these or any other Publick Offices, sh*(awl) (bee) *obliged* (toe) *per*(form) *a Quarentine of* 40 *days at m*(eye) (house) *in* (Bell) (Sauvage) *Yard Lud*(gate) (hill), *or untill such* (time) (ass) *they are perfectl*(eye) *cured*," &c.

There is a second state of this "Address", with a slightly different title:—"Dr (Rock)'s Chirurgical Address to L * * * (Butt)e; Or A New Lesson upon the S—ch Fiddle.", and the publication line:—"*Sold at Vandikes Head in Portugal Street price* 6 *pence.*"

The latter impression occurs in "The Scots Scourge; Or, *Pridden's* supplement to the british antidote to caledonian poison." vol. ii., "London; Printed for J. Pridden." (7857. aa.) For "The Scots Scourge", see "Scotch Impudence", No. 3938.

Innumerable accusations were made against Lord Bute to the effect that he employed his court influence, and the authority which in May, 1762, accrued to him as First Lord of the Treasury, to import large numbers of his countrymen to England, and bestow appointments on them in the public service, see "Without—Within", No. 3877.

See "Gisbal", No. 3848; "An Antidote", No. 3845; "The Tree of Life, (B.)", No. 4571; "Frontispiece to the Celebrated Lecture on Heads", No. 4113.

$10\frac{1}{4} \times 6\frac{3}{4}$ *in.*

3833.

Frontispiece to "The WILL of a certain NORTHERN VICAR; carefully copied from the ORIGINAL, Deposited in his own CABINET, at *N - - - - - - - - - upon T - - -*. London: Printed for the Author; And Sold by William Bunce, in *Russel-Street, Covent-Garden;* William Charnley, *Newcastle*-upon-*Tyne;* J. Tessyman, at *York*, J. Leeke, at *Bath*—*Bristol*, &c. &c. 1765. [Price Sixpence.]

[1761]

A WOODCUT representing, as from a picture, an old gentleman seated at a table with a long scroll before him, on which is written "*Legacy*", he holds a pen in one hand and is about to sign the document, his will, under the directions of his companion. The latter is an elderly man in a lawyer's wig, bands and gown, who instructs the other in the nature and authority of a will.

The text of this tract, which is in verse, begins thus:—

> "A Vicar once (Lord save us all)
> A *Lawyer* to his house did call,
> Will full intent to leave his *pelf*
> In trust with those—most like *himself;*" &c.

The text comprises very numerous references to persons who were probably resident in or about Newcastle-upon-Tyne, and others, including "the reverend Mr N——r" (Naylor), and many more, most of whose names are suggested by the rhymes, thus:—

> "My lecture on the *sun* and *moon*
> I do bequeath to *vicar* B——n (? Bown)
> And to my friend *archdeacon* S——p, (? Sharp)
> A curious rod to catch a *carp:*
> * * * *
> And to my friends at *G—f—d Park*,
> My shrewd remarks upon a *shark*".

"Gosford Park", near Newcastle is here intended? Further elucidations may be suggested by the rhyming of "*Berith*" with "*P——h*," of "*N—— S——n*" with "vixon"; of "Doctor *V——e*" (Vane) with "cane,"; of "leave" with "*Dicky G——e*" (Greave); of "*slavering*" with "*Sir T. C——g*" (Clavering); of "*Tom L——e*" (Liddell) with "*fiddle*"; of "bacon" with "*facetious Nat C——n*"; of "*swine*" with "*mother B——e*"; of "*toaster*" with "reverend M^r *B——r*"; of "reverend M^r *D——h*" with "*Starch*"; of "reverend Mr *H——l*" with "*all*"; of "*G——g B——g*" with "on *Hagling*"; of "w——g" with "reverend Doctor *J——g*"; of "Mr. *L——e*" with "*Pismire*"; of "excellent *Miss S——r*" with "*Father*"; of "*Jack F——h*" (French) with "*Tench*"; of "*E—— B——t*" with "*Claret*"; of "William O——" with "*cord*"; of "*Pythagoras*" with "Sir Lawrence D——s", see "A Letter to Sir Lawrence Dundas", No. 3995.

The tract concludes:—

> "But as to all my stock of *wealth*,
> By G—d, I'll keep that to *myself.*—
> Sign'd, Seal'd, Deliver'd, in SIXTY ONE (1761)
> By me, the *Vicar* of *B—d—g—n.*"

The date in the verses seems to dictate that of this entry, although "The Will", &c., was published in 1765. "A Caveat to the Will of a certain Northern Vicar, Addressed to the Reverend W. C——, Rector of K—— W——", is announced in "The Public Advertiser", March 8, 1766, p. 3, col. 4. "The Will" itself, having been previously announced, as in the above-named journal, July 20, 1765, p. 1, col. 3.

6 × 5 *in.* Brit. Mus. Library, 643, k. 8/9.

3834.

FIZGIG.

Frontispiece to "THE FRIBBLERIAD", by D. Garrick.

[1761]

This engraving, a vignetted figure, represents a man standing in an affected attitude of mixed surprise and pleasure, bending a little forward, smiling, with raised eyebrows and hands. He wears a sword stuck through the skirt of his coat, the mode of the period in question, and carries a hat under his arm.

This is a portrait of Mr. "Thady" Fitzpatrick, the "hero" of "The Fribbleriad" (644. k. 18/2), a poem which has been attributed to David Garrick, and is a satire on Mr. Fitzpatrick, a theatrical critic who assailed Garrick in respect to his acting, and by means of a paper called "The Craftsman", in which the critic wrote under the signature "X. Y. Z.", after which he collected, so says the preface to "The Fribbleriad", these writings into one volume and republished them; the rejoinder was "The Fribbleriad", which is dated 1761. "A poem was published, called The Fribbleriad, which was universally and justly attributed to Mr. Garrick. With much humour, great vivacity, pleasantry and wit, he played with the tremendous plot of Fizgigg, the hero of the poem, and the members of his contemptible club. He characterizes them as things of a peculiar species, who met together in assembly at Hampstead, to plot the downfall of Garrick, their great enemy, who had most abominably exposed them in his farce of Miss in her Teens."—"Memoirs of the Life of David Garrick", by Thomas Davies, 1808, ii. p. 20, a work which contains an account of the proceedings of Fitzpatrick and Garrick, before and after the publication of this satire; see "Fitz-Giggo", No. 4004. The poet thus invokes his muse:—

"Say Gossip Muse, who lov'st to prattle
And fill the town with tittle-tattle—
To tell a secret such a bliss is!
Say for what cause these Master-Misses
To *Garrick* such a hatred bore,
That long they wished to pinch him sore;
To bind the monster hand and foot,
Like *Gulliver* in *Lilliput*,
With birchen twigs to flea his skin,
And each to stick him with a pin?—
Are things so delicate, so fell!
Can Cherubim be imps of hell?" &c.

Various modes of destroying Garrick are discussed by an assembly of Garrick's foes. Sir Diddle, elected to speak, cries:—

"'Can I dissemble?
'Conceal my rage, while thus I tremble?
'O Fizgig!—'tis that *Garrick's* name,
'Now stops my voice and shakes my frame—

'His pangs would please—his death—Oh lud!
'*Blood*, Mr Fizgig, *Blood*, *Blood*, *Blood!*'
The thought, too mighty for his mind,
O'ercame his pow'rs—He star'd—grew blind—
Cold sweat his faded cheek o'erspread,
Like dew upon the lily's head;
He squeak'd and sigh'd—no more could say,
But Blood,—Bloo—Blo—and dy'd away." &c.

Charles Churchill published in "The Rosciad", these lines, which, in 1761, were added to the eighth edition of that satire, and supply a striking counter-portrait of Fitzpatrick to this one:—

"A motley figure, of the fribble tribe, (141)
Which heart can scarce conceive, or pen describe,
Came simp'ring on; to ascertain whose sex
Twelve, sage, impannell'd matrons would perplex;
Nor male, nor female; neither, and yet both;
Of neuter gender, though of Irish growth;
A six-foot suckling, mincing in Its gait,
Affected, peevish, prim and delicate;
Fearful It seem'd, though of athletic make,
Lest brutal breezes should too roughly shake
Its tender form, and savage motion spread,
O'er its pale cheeks, the horrid manly red." &c.

"Mr. Fitz—k, whatever his feelings might have been from the Fribbleriad, smothered his resentment, till it burst forth in the riot which he raised on account of the playhouse charges".—"Memoirs", &c., of Garrick, as above, ii. p. 26. As to the latter point, see "Fitz-Giggo", No. 4004, which illustrates the further proceedings of Mr. Fitzpatrick.

$2\frac{1}{4} \times 5$ *in.* Brit. Mus. Library, 644. k. 18-2.

3835.

Tristram Shandys Implements.

A Satire on Sterne, on account of his "Sermons."

[1761]

This mezzotint engraving shows Sterne at a table on which lies a volume of "*Yoricks Sermonds*", to which he points with one forefinger, touching his forehead with the other in the manner which seems to have been peculiarly affected by him. Behind Sterne is a cast of the statue called the "Farnese Hercules", likewise a cast of the "Venus of the Capitol", and the figure of a woman in the back view turning about and dropping her garments.

Below the design, this couplet is engraved:—

"*Behold the Learned P—d wise & grave,*
To bawdy Wit become a selfish slave."

And:—

"The fore Stars, The bomb of his Hobby Horse, The Clock, The touch of your Hemanculus."

The latter inscription refers to certain parts of "Tristram Shandy" which are understood to be the most attractive portions of that text. The inference being that the charm was a libidinous one.

At this time was published a satire on Sterne, analogous to this print and styled,—"*ALAS! POOR YORICK!* A Funeral Discourse, occasioned by the much lamented Death of Mr Yorick, Prebendary of Y—k. and Author of the much-admired Life and Opinions of Tristram Shandy, preached before a very mixed Society of Jemmies, Jessamies, Methodists, and Christians, at a Nocturnal Meeting in Petticoat lane", &c. "By Christopher Flagellan, A.M." See "The St. James's Chronicle", Ap. 22-24, 1762, p. 4, col. 4: this book is (12354, bbb.). Sterne held a Prebend of York. On his decease, see "Sterne and Death", No. 4187.

For Sterne, see "The Scheming Triumvirate", No. 3730, "The Reviewers Cave", No. 4247; and the tract "An Admonitory Letter to the Rev. Mr. Sterne", 1762.

On the publication of Sterne's "Sermons", and the condition of his wife and daughter before and after his death, see "Correspondence of J. Wilkes", by J. Almon, 1805. v. p. 7, comprising letters from Mrs. and Miss Sterne.

$5\frac{7}{8} \times 8\frac{3}{8}$ *in.*

3836.

Time smoking a Picture.

"—— *As Statues moulder into Worth. P: W:*"
The Subscription Ticket for "Sigismunda."
[By Hogarth.]

[1761]

THIS etching shows Time as an aged man, naked, seated on a fragment of a statue, smoking with a long tobacco pipe, ejecting smoke from the pipe-bowl and his own mouth against the surface of a landscape painting which stands on an easel before him. Time's scythe has pierced the canvas. Near the easel is a large jar of "*Varnish.*" On the upper member of the frame is the following:—

"*Crates,*—χρονος γαρὸν τεχτωγ' σορος, *See Spectator*
Ἀπαντα δ' εργα ϑομενος αδενεϑερα. Vol: ii: Page 83."

Below the design is engraved:—

"To Nature and your Self appeal,
Nor learn of others, what to feel. Anon:"

Hogarth, at the request of Sir Richard Grosvenor, painted the picture of "Sigismunda", which is now, 1879, in the National Gallery, the bequest of Mr. J. Anderdon, and formerly belonged to Alderman Boydell. Sir Richard, dissatisfied with the painting, declined to accept it, and it remained on Hogarth's hands. It was the subject of a considerable discussion, and its rejection evoked many acrimonious remarks on the part of Hogarth and his friends. By way of justifying the view he had taken of his own work, and proving the opinion of Sir R. Grosvenor to be erroneous, Hogarth was at considerable pains to have the picture engraved by competent hands, a plate was etched by Basire, but continued no farther than etching.[1] For this plate Hogarth prepared "Time smoking a Picture" to serve as the subscription ticket, and he chose the subject of the latter in accordance with the circumstances of the case. "Sigismunda" was painted in order to support Hogarth's assertions of the inferiority of certain classes of

[1] There is a reduced copy from this etching in "The Genuine Works of William Hogarth", by J. Nichols and G. Steevens, i. 1808, facing p. 321. R. Smith engraved "Sigismunda" for Mr. Boydell.

ancient paintings to modern ones; the occasion of the picture being prepared arose out of the sale with Sir Luke Schaub's collection of a work representing "Sigismunda", which was ascribed to Correggio, but with more probability to Furini. Hogarth contended that old pictures owed much of their charm, but none of their intrinsic value, to Time, and the veneration with which most men are inclined to regard antiquities. He therefore represented Time blackening a picture by means of tobacco smoke, which might be supposed likely to impart "a fine warm brown tone" to the surface, and he added the big jar of varnish, in order to suggest a means for giving an ancient aspect to a painting. In order to enhance the characteristic depth of tone in the representation of the picture on which Time is operating Hogarth mezzotinted the landscape, and etched the remainder of the work. This distinction of parts is not observable in copies from this print.

There are five impressions from this plate, two of these comprise, at the foot of the design, the following form for a receipt:—

"1761. Rec^{d} of half a Guinea being the whole Payment for a Print of Sigismonda mourning over the Heart of Guiscardo her murder'd Husband, w^{ch} I promise to deliver, when finish'd.

"N B: the price will be 15^{s} after the Subscription is over."

These receipts are blank, and one of them has a portion of Hogarth's signature.

In "The Public Advertiser", Monday, Feb. 16, 1761, p. 3, col. 1, is the following, referring to "Sigismunda":—"Mr. Hogarth intends to exhibit at Mr Langford's Auction Room To-morrow, Wednesday, and Thursday following, an Historical Picture painted by him, of Sigismunda mourning over the Heart of Guiscardo, her murdered Husband; and which was sent to her by her Father Tancred, Prince of Salerno. If this Piece meets the Approbation of the Public, it will be engraved in the manner of Drevet. See Dryden's Fables, p. 9—." The "P. W" indicates that the verses to which these initials are attached were by Paul Whitehead, an acquaintance of Hogarth's; these verses occur in "Epistle to a Friend", "occasioned by my picture of Sigismunda", see "The Genuine Works", as above, i. 322. For Paul Whitehead, see "Sir F. Dashwood", No. 3743; "The Secrets of the Convent", No. 4072.

$6\frac{3}{4} \times 7\frac{7}{8}$ *in.*

Hogarth delin Barlow sculp.

This engraving is a copy from No. 3836. It is the frontispiece to the first volume of "Hogarth Illustrated", by John Ireland; London, 1791. In the third edition, 1804, of this work, the print faces p. xcv.

$2\frac{3}{4} \times 2\frac{3}{4}$ *in.* Brit. Mus. Library, 7854, ff. and 7854. g.

73. *W. Hogarth inv. R*(iepenhausen). *Sc^{r}.*

This engraving is a copy from No. 3836. It illustrates G. C. Lichtenberg's "Erklärung der Hogarthischen", &c. Göttingen, 1794–1816, in which volume it is No. 73.

It may be distinguished from other copies by its size, the greyness and poverty of the engraving, and the presence of "73" in the upper corner, on our right.

$6\frac{5}{8} \times 7\frac{7}{8}$ *in.* Brit. Mus. Library, 788, g. 11.

Engrav'd by T. Cook. Publish'd Dec^{r} 1—1802. *by G. & J. Robinson, Pater noster Row. London.*

This engraving is a copy from No. 3836. It is comprised in "Hogarth Restored. The Whole Works of the celebrated William Hogarth", &c. "Now Re-Engraved

by Thomas Cook"; London, 1806. It is engraved on the same copper-plate, and printed on the same piece of paper with "Characters and Caricaturas. (No. 3.)", by the same engraver and publishers, 1743, No. 2593.

$6\frac{3}{4} \times 7\frac{7}{8}$ *in.*

Hogarth pinx^t T. Cook sculp^t. Published by Longman, Hurst, Rees & Orme, March 1st. 1809.

This engraving is a copy reversed from No. 3836. It illustrates "The Genuine Works of William Hogarth", by J. Nichols and G. Steevens; London, 1810, vol. ii., where an impression faces p. 243. With the addition of "Proof Bishop Printer", this plate was used again for "The Works of William Hogarth", by the Rev. John Trusler; London, 1821, vol. i. (1751. b.).

$4\frac{3}{4} \times 5\frac{3}{4}$ *in.*

Pl. LXXV. Hogarth del^t: D. B. Pyet sculp^t. London Published as the Act directs by Robert Scholey 46 *Paternoster Row.*

The engraving is a copy from No. 3836. It illustrates "The Works of William Hogarth", by Thomas Clerk; London, 1810, vol. ii., where an impression faces p. 59. This copy is entirely without the inscriptions within the engraved margin of the plate. With the title placed below the design, the engraver's name burnished out, this plate was used again for "The Works of William Hogarth", London, 1837, vol. ii., in the Print Room, where an impression faces p. 59.

$4\frac{3}{8} \times 3\frac{1}{4}$ *in.* Brit. Mus. Library, 1402, k. 25.

W Hogarth Pinx. J. Moore. Sculp.

This engraving is a copy from No. 3836. An impression occurs, facing p. 182, of "The Complete Works of William Hogarth", by the Rev. John Trusler and E. F. Roberts; London, no date.

$5\frac{1}{8} \times 6\frac{1}{8}$ *in.* Brit. Mus. Library, 7855. i.

Hogarth. Barlow sc.

This engraving is a copy from No. 3836. An impression faces p. 255 in "Anecdotes of William Hogarth", by J. B. Nichols; London, 1833. It may be distinguished from the copy signed "*Barlow sculp.*" and described in this Catalogue, which is of the same dimensions, by means of the blade of the scythe being, in the latter, furnished with a socket or tube, into which the handle of the implement passes; in the print here in question no such thing appears. The signatures differ.

$2\frac{3}{4} \times 2\frac{3}{4}$ *in.*

3837.

A Satire unexplained.

[1761?]

This mezzotint engraving represents the interior of a bed-room where a young woman lies on a couch, partly uncovered, and attended by a large ape. Another woman lies in the bed, and, observing the group, expresses her astonishment. The usual furniture of a bed-room at the period is introduced.

$10\frac{3}{8} \times 8\frac{5}{8}$ *in.*

3838.

English Credulity, or the Invisible Ghost

A Satire referring to the "Cock Lane Ghost."

[*Jan.* 1762]

An etching, showing the interior of a poor bed-room with two little children in bed; on the head-cloth of the bedstead appears an irradiated female figure in a night-dress, and holding a mallet. Many persons are in the chamber, including clergy and others, one of the former looks under the bed with a candle. A woman kneels at the bedside in the act, or pretended act of prayer; two other women stand near, one of whom exclaims:—"*O! that they would lay it in the Red Sea*"; another cries:—"*I never shall have any rest again*".

Sir John Fielding, who is blind, enters the room, stretches forth his hand, and declares:—"*I should be glad to see this Spirit*". A companion of the justice's cries:—"*Your W—rs—p had better get your Warrant back'd by his L—rds—p*", *i.e.* the Middlesex magistrate's warrant, not being current in the City of London, will need endorsement by the Lord Mayor. This was Sir Samuel Fludyer, see "An Exact representation," No. 4056, and Churchill's poem "The Ghost", iii. 623, and after, which relates to this affair. A man in top boots, with a long whip in one hand, exclaims:—"*Ay Tom I'll lay* 6 *to* 1 *it runs more nights than the Coronation*", see below. His companion remarks:—"*How they Swallow the Hum*". A clergyman in the background avers:—"*I saw the light on the Clock*". Another clergyman demands of his neighbour:—"*Now thou Infidel dost thou not believe*"? the latter replies:—"*Yes if it had happen'd sooner 't would have serv'd me for a new Charater in the Lyar the Story would tell better than the Cat & Kittens*'. A clergyman standing close to the curtain of the bed, holds up a watch, and cries:—"*If a Gold Watch knock* 3 *times*". Another parson, seated at a table, begs the last speaker:—"*Brother don't disturb it*".

On the wall of the room are two pictures, one represents the "*Bottle Conjurer*"; the other, "*Eliz. Canning & the Angel*"; the former shows Harlequin descending into a bottle by means of a funnel, as in "Don Jumpedo", &c., No. 3023, the latter displays an angel appearing to E. Canning in prison. For Canning, see "A T(ru)e Draught of Eliz: Canning", &c., No. 3211; this picture illustrates one of the follies of popular belief in respect to the impostor Elizabeth Canning, see below. It is probable that this is the print described in "Behold the Dame", No. 3212, p. 868, as "The Egyptian and Canningite Contest", in which an angel appears. Of the "Cock Lane Ghost", the subject of many inquiries, frequently mentioned in books of the time, in which Dr. Johnson and others were interested, there is a long account in "The Annual Register", 1762, p. 142; a shorter history in "The Gentleman's Magazine", 1762, pp. 43 and 81. A pamphlet styled "The Mystery Revealed",[1] was published in defence of "Mr K——t" (Kent), who was concerned in the affair; the journals and magazines of the day were crowded with details of the subject. An abstract of "The Mystery Revealed" is in "The Gentleman's Magazine", 1762, p. 82.

In a letter to Mr. George Montagu, Feb. 2, 1762, Horace Walpole described his visit in highly fashionable company to the impostor: "I could send you volumes on the Ghost, and I believe if I were to stay a little, I might send its *life*, dedicated to my Lord Dartmouth, by the Ordinary of Newgate, its two great

[1] It has been suggested that this is a work of Goldsmith's; see "Notes and Queries", 1st Series, v., 77; 3d Series, vii., p. 371.

patrons. A drunken parish clerk set it on foot out of revenge, the Methodists have adopted it, and the whole town of London think of nothing else. Elizabeth Canning and the Rabbit-woman were modest impostors in comparison of this, which goes on without saving the least appearances. The Archbishop, who would not suffer 'The Minor' to be acted in ridicule of the Methodists,[1] permits this farce to be played every night, and I shall not be surprised if they perform in the great hall at Lambeth", &c.

"The Coronation" alluded to in the speech of the man in top boots, was that entertainment which reproduced some of the theatrical effects of the then recent coronation of George the Third and his queen. H. Walpole informed the Countess of Ailesbury, Oct. 10, 1761:—"Garrick exhibits the Coronation, and, opening the end of the stage, discovers a real bonfire and real mob", &c.

"The Lyar", alluded to in Foote's speech as above, was a comedy, in three acts, produced by him with no considerable success in 1762, and in which he had a part. Reduced to a farce, it is still performed. Sir John Fielding was active in exposing the "Ghost". Dr. Johnson had a large part in detecting the fraud, and was present at the examination of a coffin in the vault of St. John's Church, Clerkenwell, of which the result was contrary to the declaration of the "ghost". Churchill's poem, "The Ghost", has this imposition for its chief subject, and contains a mock-heroic description of a visit to the above-named vault, and a caricature of Dr. Johnson as "Pomposo". S. Foote's play, "The Orators", refers freely to the Cock Lane Ghost.

The first published account of this affair will be found in "The Public Advertiser", Jan. 20, 1762, p. 2, col. 3. See, for the Coronation, the same, Sept. 30, 1761, p. 1, col. 1; and, for the Ghost, Jan. 22, p. 2, col. 3; and Jan. 26, p. 2, col. 3.

See, in "The St. James's Chronicle", March 23–25, 1762, p. 3, col. 4, a long and humorous poem on the Cock Lane Ghost, with many allusions to the circumstances of that imposture. See, in "The Poetical Works of C. Churchill", 1804, ii., preface to "The Ghost", a concise account of this imposture.

$8\frac{3}{4} \times 6$ *in.*

3839.

The true Portrait of the GHOST. Taken from the Li—, and In-graved by
S. S. P. Sexton. (St. Sepulchre's Parish, Sexton.)

Parsns Inv. *Scratch'd by one, two, three and one More.* [*Jan.* 1762]

THIS satire comprises two woodcuts, one bearing the above title, and representing a piece of board roughly shaped like a human figure, being that on which it is suggested were performed those "mysterious" scratchings which attended the so-called "Cock Lane Ghost", see "English Credulity", No. 3838. The board was that which, originally used "to set the Kittle on", Parsons' daughter had employed to produce the knockings and scratches essential to this imposture. The second woodcut gives what is stated to be a "Plan of the Room, and the GHOST's Representations, with References." The "Plan" is a rectangular figure with black blocks and inscriptions, as follows, on one side, "*The chimney. Here was th fluttering*"; on another side, "*The Bed The most knocking was here.*" In one angle, extending on two sides of the "plan", is a series of blocks, which are stated to indicate the localities of this imposture:—"*The wainscoat here, and here was the Scratching.*" Below the plan is:—"N.B. None but true Believers can

[1] This was S. Foote's prohibited play; see "The Retort", No. 3738.

make out the identical figure of the Apparition in this Picture. Infidels see it as a confused affair, signifying Nothing."

This satire occurs in "The Beauties of all the Magazines selected. For the Year 1762"; "London, MCXXLII."[1] On p. 47 is the following:—"The next *Artist* or *Artists*, (for we presume there is a combination) we shall register, are the ingenious actors in Cock-lane, the dissertation upon that affair, we have given in the former part of this Treatise; here followeth the hieroglypical part of it". The woodcuts are on the page following this, p. 48.

The prominent performer in, if not the contriver of, the Cock Lane Ghost affair, was one Parsons, sexton of St. Sepulchre's Church, London. To him the publication line, title, and signature of this work allude.

$5\frac{1}{2} \times 4$ *in.* Brit. Mus. Library, P.P. 5659.

3840.

the F—sh-m—grs Downfall or Poors Triumph Pl. I

To all true Lovers. of Fish & Laudable Undertakeings this Plate is most Humbly Inscribed *by y^e Author*

Publisd as the Act Directs by W Harvest in Hemings row [*April*, 1762]

An etching representing an open place with, on our left, a low building inscribed, "*Societys Receptacle for Sea Fish*"; over the door is an escutcheon bearing serpents and doves, *i.e.* the "*Societys Arms*", with the motto, "*Wisdom & Innocence*"; on a wall is written, "*Soles at* 4^d 1^s *&* 1^s 6^d p^r *lb*", "*Large Cods. British Produce*", "*In^o Doree*". Purchasers of fish are entering the building. A sailor walks with a woman, who holds up a fish, in his pocket is "*C— to Raise Recruits*". A fish-woman sits by her tub and seems to be crying her goods; on the tub is written, "*they shall be Called Blessed*". Near this, on a post, is the inscription, "*Encouragement to British Sailors*".

On our right is a fishmonger's shop, empty, and "*To be Lett*"; on one of the shutters is, "*Dutch Cods Eels & Herrings*". The sign of the shop represents a friar with a large shell-fish, the name is "*Fryer Catch by Crab*". Through the openings of the first-floor windows a number of persons are seen within, and apparently an auction of fish proceeding, on a table is "*I Bite*". A label or letter hangs from one of the sills, bearing "*Inst—n^s to Puff*". A placard attached to the doorway announces, "*by Auct y^e Goods of Tom Shark I Trick Auct^r*". A man with a staff, probably a constable, stands at the door of the house. Among the spectators in front of the house is a ballad-seller, who holds, "*Fishmongers Downfall a new Song*", in one hand, and in the other what looks like a model of a gallows. A man holds a paper marked, "*Fish Act*", and points to the house. On a fish basket near this group is, "£1 *to be Convey'd to y^e Thames to keep up the Price*", *i.e.* it is intended to contain fish which were to be wasted for that purpose. A signboard, painted with "*The King's Head*", bears the inscriptions, "*late an Eating House*", "*now kept by Sanny from Beggery & Want*".

In the distance are various houses, and a church, including an open space in which is a statue with its base inscribed:—"*Ad Mem Cap Blake*".

This print was occasioned by an Act which came into operation, May 1, 1762, "For the better supplying London & Westminster with Fish, and reducing the present exorbitant Price thereof, and to encourage and protect Fishermen." It relieved fish carts from certain payments, it enacted that "fish brought to London should be publicly exposed in the market, and openly sold at the first hand, and

[1] This date is a misprint on the title-page of the magazine.

in no greater number or quantity in one lot than is hereafter prescribed, and every lot shall consist of one sort of fish only." The object was to supply the consumer only, and at the cheapest rate; the lots were not to be larger than might fairly be consumed by one family. An abstract of this enactment will be found in "The Gentleman's Magazine", 1762, pp. 165-8.

Below the design the following motto is engraved:—

"Short is the date, in which ill Acts prevail but Honestys a Rock. can never fail".

Captain Blake, the person who proposed to regulate the trade in fish, and who is distinguished by the above-mentioned statue, received a considerable sum of money from the "Society of Arts", Adelphi, London, to enable him to carry on his scheme for supplying this metropolis with fish by land-carriage; see "The Gentleman's Magazine", 1762, p. 239, and "The St. James's Chronicle", Ap. 17-20, 1762, p. 1, col. 4.

$7\frac{1}{2} \times 7$ *in.*

3841.

A Brush for the Sign-Painters.

A Satire on Hogarth and the Sign-Painters' Exhibition.

Iustitia Rubweel Inv: et del Aquafortis Sculp Price 6^d [*April*, 1762]

THIS etching shows the door of the "EXHIBIT" (ion) "*Bo* * * * * *" (Bow Street), and, in front, Hogarth, "*A*", in the form of a pug-dog, seated on a wheeled close-stool before an easel. The stool is marked, "CAMERA OBSCURA *or Idea Box*", and "*Rubens. Vandyke. Rembrant.*" Part of "*The st James* CHRONIC(le) *or*—POST" is on the edge of the stool. "*B*", or Envy, guides, by means of one of her snakes, the brush which Hogarth is rudely using on his palette; another snake bites the painter's forehead, causing gouts of blood to flow; this reptile, an emblem of Envy, is referred to as "*a motive*". Hogarth's brushes are held between the jaws of a third snake, which curls about his limbs.

On the easel is a signboard, being a caricature of Hogarth's work, "Sigismunda", see, "Time smoking a Picture", No. 3838. The canvas bears the inscription, "*the Sign of a Heavy Heart*"; the figure of Sigismunda points to two egg-shaped objects (hearts). Below the figure is a caricature of the "Line of Beauty", see "The Analysis of Beauty", No. 3217, the line is designated, "*a Lame Principle*"; under this is an illustration of "*A Fable*", being that of the Frog and the Ox. An owl, "*C*", is perched on the top of the signboard, voiding over the surface, and hooting, "*I sell Varnish, my Masters*——"; near the bird is engraved:—"ΤΑΑΥΚΑΣ ΕΙΣ ΑΘΗΝΑS".

At the side of the easel is a group of persons, "*D*". Foremost of these is a lad, with his posteriors prepared for castigation, he holds a mahl-stick and a palette, on the latter is, "*four feet nothing*". An ass in spectacles, standing on his hind legs, and dressed as a man, puts one hand-like hoof on the shoulder of the lad; a man with ass's ears, and a clergyman complete the group. Overhead, a bat flying past befouls the men, and cries, "OH. HA. HA—HE. HE. HE.", see below.

The signboard of the exhibition hangs near the bat, and bears the inscription, "HERE WE EXPOSE OUR HEADS & HEARTS *Price* 1ˢ". In the distance is "*E*", styled below, "some obscure journeymen", and representing commonplace men in hats and long coats. Likewise "*F*", see below, dancing with a palette in his hand. In the air Folly, "*G*", reclines on clouds, holds her bauble, and a label; on the latter is, "*It is an Honour for a Man to Cease from Strife: but every fool will be medling. . . Provᵉ. C.* 20: *v:* 3".

Several of the persons have labels attached to one of their ankles, with characteristic biblical inscriptions. Below the design a reference table is engraved.

In 1762, Mr. Bonnel Thornton, a friend of Hogarth's, and much interested in the Fine Arts, promoted an exhibition of house and shop signs, not, as the managers alleged, designed to ridicule the then current exhibition of pictures by the Society of Artists; as to the latter, see "The Frontispiece to the Catalogue of Pictures", No. 3808. The exhibition of signs was held "at the large Room at the upper end of Bow Street, Covent Garden, nearly opposite the Playhouse Passage."

An announcement of this exhibition occurs in "The Public Advertiser", March 15, 1762, p. 3, col. 3, as follows: "The Society of Sign Painters beg leave to give Notice, that their Grand Exhibition will be some Time next Month," &c. In "The St. James's Chronicle", April 13-15, 1762, p. 4, col. 2, is an advertisement, "Grand Exhibition. The Society of Sign Painters give notice. That their Grand Exhibition will commence on Tuesday next the 20th of this Instant April.", &c., see the same newspaper, April 17-20, 1762, p. 4, col. 3. In "A Sign", &c., No. 3842, the "Catalogue" appears. "The London Register", April, 1762, as quoted in "Patronage of British Art", by John Pye, 1845, p. 111, note, illustrates this subject, and attributes the project to Bonnel Thornton.

The Catalogue was reprinted in "The St. James's Chronicle", April 20-22, 1762, pp. 3, 4, cols. 4, and 1, 2. The opening indicates the satirical aims of the promoters of the exhibition, and identifies these aims with many expressions of Hogarth's, especially in the case of his "Sigismunda", then recently before the public.[1] In the same newspaper is a critical notice, extracted from "The Gazetteer", of the exhibited articles. "A Plebian" contributes to "The St. James's Chronicle", Ap. 22-24, see as above, p. 3, col. 4, a reply to the notice in "The Gazetteer", explaining the nature of the exhibition, and defending its promoters. This notice is reprinted on p. 2, col. 1, of the last-named newspaper. "A Plebian" was probably Hogarth himself. See on this subject, the same journal, April 22-24, 1762, p. 4, col. 2; April 24-27, p. 2, col. 2; April 27-29, p. 2, col. 1, p. 3, col. 4, p. 4, col. 3; "The London Register", April, 1762, as cited in "The London Chronicle", April 29-May 1, 1762, p. 3, col. 3, and the following as cited by Pye:—the Catalogue of the Exhibition; Chalmers' Preface to "The Connoisseur", vol. i., pp. xii-xiv., in "The British Essayists", xxx. Lond., 1817; Nichols's "Anecdotes of Hogarth", third edit., p. iii; Southey's "Life of Cowper", vol. i. pp. 53-5, in "Works of W. Cowper", Lond., 1836. At this time was published "Ha! Ha! Ha! Or, The Laughers Companion to the Grand Exhibition of the Sign Painters. Also He! He! He! Or, The Artist's Guide to the Society's Exhibition," see "The St. James's Chronicle", April 29-May 1, 1762, p. 4, col. 4; and "The St. James's Chronicle", March 23-25, p. 4, col. 1. Hogarth had always expressed aversion to "patronage" of any kind, even that of the learned and wealthy lovers of art of his time; he did not accept the patronage of the so-called "Society of Arts" with meekness, nor was it likely that his *entourage* would miss the opportunity suggested by the above announcement. "The St. James's Chronicle" was practically in the hands of Bonnel Thornton, who, with George Colman, was a promoter, if not likewise the proprietor, of "The Connoisseur." In the fourth column of the last-named page is an advertisement from the Society of Sign Painters, announcing that they intended to open their exhibition on the same day the "Society of Arts" had chosen for the opening of the exhibition of the Society of Artists.

Bonnel Thornton was born in 1724, died in 1768, and was buried in Westminster Abbey. See "The Combat", No. 3999. On this exhibition, see C. Churchill's poem "The Ghost", iii. 265, and after.

$8\frac{3}{4} \times 8\frac{1}{4}$ *in.*

[1] On this point see "Time smoking a Picture", No. 3836.

3842.

A Sign for an Ex(eye)b(eye)t(eye)on [1]

Sold by T. Ewart Opp^t Northumb^d Street Strand Price 6^d [*April*, 1762]

An etching representing the front of a house in "*Bo Street*", *i. e.* Bow Street, Westminster, where the Exhibition of Sign-boards was held in 1762. Over the doorway is the title, comprising rebuses: "*S(eye)gn Ex(eye)b(eye)t(eye)on.*" A large ape (Hogarth) is suspended by the "*Line of beauty*", as a halter, from a pole over the pavement, where several persons are walking. The animal cries: "*I'm dam mad I'm hang'd so soon If I had not I should have put a Pic^tr in y^e Exibition*". The ape holds a paper inscribed: "*A Burlesks on young Art &c &c &c*". The Devil sits astride of the pole and states:—"*I have made a fine fire with Architectonicalls &c. & am waiting for the Body.*" On a scroll held by Satan is:—"*A Hymn to y^e tune of Little Davy*".

A passer-by, who is about to enter the exhibition, holds a "*Cathelogue Price 1^s*", and cries:—"*Walk in & see the dancing Bears*". Another man, who points to the suspended ape, remarks:—"*Pray dont mistake y^e Sign*". A man, who seems to be making water against the wall of the house, says:—"*Last dying speach of Monk Snorttom who was executed for the murder of Sigesmundy in* 1761". He appears to be holding a paper on which is written, "*Carecture vide Spectator N^o* 83 *Vol* 2*d*". A bystander declares:—"*I think my friend Monk seems a little out of his Element* HE HE HE." Another bystander adds:—"*A fine thought A Man in his own Element* HA HA HA". "Monk" is short for "monkey", *i. e.* Hogarth.

A man, who is dressed like a Pole of this period, and has a scimitar slung at his side, points to the ape and shouts, "*Hence! quickly hence! spurne his vile Carcass. give it to the Dogs! Expose it to the winds & screeming Ravens Or hurle it down that fiery steep to Hell thou toucher up of the features of y^e great Mogul & queen of hungary in yon Curst Ex(eye)b(eye)t(eye)on. thees Eyes of mine saw the in y^e action, thou murderer of my Sigismundy.*" A gentleman who stands near the person making this outcry addresses him thus, "*Patience, Patience Brother tancred Monk's Damnably bely'd! Twas the Cook at the Turk's Head a going to broil a Bullocks Heart, t was a mistake of y^e Catalogue Printers who calld her Sigismundy*". Hogarth was said to have "touched up" a picture or two at the exhibition in question.

A little man or youth squats on the pavement, with the brush and pots of a shoe-black near a footstool by which he is seated, and cries, "*Now my father has left his Paint Brushes (since he's hang'd mol Hack about & I must Black shoes with them or starve.*"

For the history of the exhibition of signboards, see "A Brush for the Sign-Painters", No. 3841. The "Line of Beauty" refers to Hogarth's "Analysis of Beauty", see No. 3217. "Little Davy" was David Garrick. "Monk Snorttom" refers to Hogarth, as the painter of "Sigismunda", for the history of which see "Time smoking a Picture", No. 3836. See "Spectator, No. 83." The man dressed like a Pole is supposed to be "Tancred", the father of "Sigismunda". "The Turk's Head" was a well-known tavern in Soho, see "The Secret Council of the Heads", No. 4218. Hogarth's "Sigismunda" was elsewhere spoken of in terms similar to the above. "Mol Hackabout" was the "heroine" in "A Harlot's Progress", see No. 2031; the term here refers to Mrs. Hogarth. See "The Combat", No. 3999.

$9\frac{1}{4} \times 7\frac{1}{4}$ *in.*

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[1] This title comprises rebuses.

3843.

The State Ballance *or* Political See-Saw.

Sold opposite the Union in the Strand, London. [*May* 26, 1762]

This engraving shows a see-saw erected in a landscape, in the distance of which is Windsor Castle. On the centre point of the see-saw, endeavouring to keep the beam level and failing to do so, is the Duke of Cumberland, who is crying, "*O D—n that heavy Boot!*" At one end of the beam William Pitt and the Duke of Newcastle are falling; the latter goes headlong, his wig preceding him; he cries, "*After* 3 *score years Service to be shook off thus*"! The former holds a map of "*ENGLAND*" and "*IRELAND*" and exclaims, "*O Save my Country!*"

At the lower extremity of the beam sit the Princess of Wales, holding a huge jack boot suspended from her lap by a cord, and the king. The latter remarks, "*Tho they have blinded Me, yet I find I'm sinking in national Esteem*". He holds a map of "*SCOTLAND*", including "*Bute I*". The princess, pointing to the falling ministers, exclaims, "*Hah! Ha, Ha! Me tought me & my Jack-a-de-Boot wou'd be more heavy as Dem.*" In the boot which her royal highness sustains, a small figure of the Earl of Bute is represented, holding the skirt of her robe, and, while looking under it, exclaiming, "*What a bonny Prospect here is of the muckle Road to Preferment.*" On the boot are the riband and star of the Garter, see "The Jack-Boot, Exalted", No. 3860.

Two Scotchmen stand near the last-named group; one of them, pointing to the boot, declares: "'*Tis a bra Boot troth.*" The other Scotchman, looking at Windsor Castle, says, "*Gin the fat Mon's shook off, we sall ha' nathing to fear.*" Edward Augustus, Duke of York, the king's brother, who is placed near the side of the see-saw, holds up his hands and adjures the Duke of Cumberland: "*Preserve the Equilibrium Uncle if possible or fall with your Country*". Britannia, her shield having been fractured, her lance broken, the Cap of Liberty removed from her head, lies prostrate on the ground, holds up her hands towards the falling ministers and cries: "*Come Patriots, the Arms of a fall'n Country shall receive ye*".

The following verses are engraved below the design:—

> "Great People, like Small One's, will have their own Sport,
> And the Diff'rence is trifling 'twixt City and Court:
> Here mounted at See-Saw some Folks in high Station
> Are weighing themselves, to outweigh a whole Nation:
> But as Paddy observes, wou'd they be after thinking;
> While they weigh up their Country, themselves are a Sinking:
> Take heed then ye Great Ones nor strive gainst the Small,
> For the Moment they drop—Your own Grandeur must fall."

On taking power Lord Bute appropriated to himself a vacant Garter: he was described as inordinately vain of his legs, see his portraits. "He was fond of his own person, and obtained the Garter, in company with Prince William".—H. Walpole's "Memoirs of the Reign of King George the Third", vol. i., p. 176. The favourite received this distinction at Windsor, Sept. 21, 1762. It was considered an additional offence that he did so in company with a Prince of the Royal Blood; see Walpole's Letter to Mann, Sept. 26, 1762. On the history of Lord Bute as related at the time, see "Historical Memoirs", 1818, ii., 61, by Sir H. N. Wraxall. On the Duke of York, in reference to Lord Bute, see Walpole's Letter to Mann, June 9, 1766. On his uncle see "Dinah relates her distresses", No. 3646.

See "Gisbal", No. 3848.

$9\frac{7}{8} \times 5\frac{3}{4}$ *in.*

125

This etching is a copy from No. 3843, with variations. The Duke of Cumberland says: "*Damn that Scotch Boot.*" W. Pitt cries: "*O! Save my Countrey*"; the Duke of Newcastle complains: "*after* 3 *Years Service to be thus shook off*". The map held by the latter represents "*New foundland*", see "Without Within", No. 3877. Britannia shrieks: "*save poor Brittannia*"; the Duke of York appeals to the Duke of Cumberland with: "*o reserve the Equilibrium or fall with Glory.*" The Princess of Wales says: "*They 're as light as feathers his Highness can hardy Stand*"; the king declares: "*no Magna Charta*"; Lord Bute, in the boot, remarks of his adversaries: "*they are weighed in the Ballance & found Wanting*". One Scotchman exclaims: "*A Bra' Boot in Troth*"; his companion adds: "*if that fat mons neck was broke twoud make us happy.*" The princess's speech has a double meaning which was current at this time.

This satire is No. "125" in "A Political and Satirical History Displaying the unhappy Influence of Scotch Prevalency", &c., vol. ii., "The Fifth Edition", a copy of which is in the Print Room. Another copy is (554. a. 13.); see for variations in the Fourth and Fifth Editions respectively "Mon^{r} Bussy^{s} secret embassy discoverd", No. 3810. In the letterpress prefixed to this volume is the following:—"PLATE CXXV. The Political See-Saw. Shews the Weight of *Scotch* Power against the Lovers of Liberty and their Country."

4 × 2$\frac{7}{8}$ *in.*

This engraving is a copy, reduced and reversed, from No. 3843.

It is No. "2." of the illustrations to "The British Antidote to Caledonian Poison: consisting of the most humorous Satirical Political Prints, for the Year 1762.", "The Fifth Edition," (7857, a. a.) "Sold at Mr. Sumpter's, Bookseller in Fleet-street, and Mr. Harvest, Printseller in Heming's-Row St. Martin's-Lane." In "A general Humorous Explanation", prefixed to vol. ii. of the above, is the following:—"2. An exact Representation of several *noble* and *ignoble* Personages playing at *See-Saw*, a very just Emblem of the Ballance of *Scotch* Power in *Little-Britain.*" For "The British Antidote", see "Scotch Impudence", No. 3938. For Mr. Harvest see No. 3840.

There is an impression from this plate in the Print Room without the number "2" which appears in (7857, a. a.)

4$\frac{1}{8}$ × 3$\frac{1}{4}$ *in.*

3844.

The HUNGRY MOB of SCRIBLERS and ETCHERS

Alex^{r}. Mackenzie Inv^{t}. et Sculp. 1762 [*May* 26, 1762]

AN etching representing Lord Bute descending the steps of a portico, and distributing money to a crowd of ill-conditioned and ragged persons; an allusion to his alleged custom of engaging the services of authors and artists to defend his measures and traduce his adversaries. Among the crowd is Dr. Johnson holding a scroll, marked "300£ *p^{r} Ann*". Near Johnson is Dr. Shebbeare, a disreputable divine, see "The Treaty", No. 3608; he takes off his hat to Lord Bute, who pensioned him. In front is a man who uses a crutched stick, and holds in his hand an impression of "*The Screen*", see "Sawney discoverd", No. 3825. This is M. Darly, who appears here as a spectator; see "M. Darly", No. 4632. The designer, if not the etcher, of "Sawney discoverd" was the Marquis Townshend. Beyond Darly are two ragged, famished men. Behind him is a short, stout person, possibly intended for Hogarth, but not at all like him, holding a large engraver's tool under his arm; see "The Fire of Faction", No. 3955, in which

this print is alluded to. Another artist flourishes aloft, so as to solicit Lord Bute's attention, a large scroll, inscribed "*Etching in Gen^l by W A.*" Possibly this is William Austin, a pupil of Bickham's, who produced satirical prints about this period. A ragged fellow from the "*Common Side*" of Newgate, stands near under the care of a constable, and is energetically scratching his head. This probably alludes to the ruffians and bruisers whom Lord Bute hired to protect him on going to Guildhall, Nov. 9, 1761, see "The Scotch Ovation", No. 3817.

Below the design are the motto and verses (?) by H. Howard, beginning:—

"If thine Enemy be hungry give him Bread to eat; and if he be thirsty, give him water to drink. Proverbs, 25. 21.

Let each Scribler that will, ply his Needle or Quill
In Despite, of the Beadle or Gallow's
And their Venom thrown out all the kingdom about
No Regard should be paid to such Fellows".

* * * *

"Then in Pit-y behold; how they Scratch and they Scold
And Spew from their Airy Dominions.
Not any of Sense can sure take Offence?
Or be Bi-Assed by such weak Opinions?" &c.

For "Bi-Assed", see "The Queen's Ass", No. 3870. In "Biographical, Literary, and Political Anecdotes", &c. (by J. Almon), 1797, (614. h. 25), ii. p. 9, is the following on Lord Bute, with a bearing on this print:—"He was conscious, that though the power of the crown was amply sufficient to give him all that he wanted in parliament, he saw there was something else wanting. This was the favour of the people. And in order to obtain this, he hired a considerable number of writers: Smollett, Murphy, Mallett, Shebbeare, Ruffhead, Cleland, Guthrie, and many more. On the day that he mounted the Treasury steps (May 26, 1762), a paper called *the Briton* made its appearance in his favour, written by Smollett; and in a few days followed another, called *the Auditor*, and several more." This text gives a concise history of the political career and fall of Lord Bute. See "The Fishermen", No. 3876.

This plate was used for No. "27" of the illustrations to "The Scots Scourge", vol. ii. (7857. a. a.), of which there is a copy in the Print Room. In "A poetical Explanation of the Plates", p. 87 of this volume, are the following verses:—

"When his L——p from Nothing was call'd into Power,
Conscious Wits wou'd be squirting, and Writers wou'd lour;
He got *this* a pension: and gave *that* a bribe.
But his fortune can't silence the ill-natur'd Tribe."

For "The Scots Scourge", see "Scotch Impudence", No. 3938.

When used in the volume in question, the plate did not bear the signature "*Alex^r Mackenzie Inv^t. et Sculp.*", and the number "27" was added.

$6\frac{5}{8} \times 4$ *in.*

3845.

An Antidote by Carr for C—l—d—n (Caledonian) *Impurities Experantia Docet*

Printed & Sold at Darly's in Cranbourn Ally as the Act Directs J^s P
[*May* 26, 1762]

An etching of very rude quality, showing Lord Bute, with a thistle in his cap, seated on a pedestal of steps, inscribed:—"*Humility*", "*Deceit*", "*Flatery*",

"(B)*ack bi—g*". He holds on high a large jack-boot filled with money, for which Mr. Fox and two hungry Scotchmen are watching; the money is said to be "*never enough*". A demon whispers in Lord Bute's ear:—"*Theres none Above but a C——r*". The Sun of "*Eternity*" looks on. Lord Bute himself seems to say:—"*Save the Boot S^t A—n—w the We——ths thy Pains I Tremble least its lookd into*". The head of a person standing behind the pedestal says:—"*would I might do more than Pitt y*", an allusion to William Pitt. Another head, belonging to a gentleman who wears the Star of the Garter, is behind the pedestal; he says:—"*It had been Safe with me* ——". The pedestal stands by "*The Way to* —— (Pre)*ferment*".

Fox, who has bare legs, and wears a Scotch kilt, says:—

"*Altho my legs declare I turn*
did F—x as heretick ere burn
Let Sturdy Rogue be Torn in peices
if need there be I Change my breeches".

In Fox's pocket is "*Matuav*(el) *his Works printed for* ——". One of the Scotchmen, referring to the money falling from the boot, cries:—

"*may I neverScratch my new* (?) *A——e again*
if it Looks not like a Golden rain
Sawney; its Ours, theres none dares meddle
For if they do the'll gett the Fiddle",

i. e. the "Scotch Fiddle" or itch; he holds "*Rocks Cure for Itch*", that is, "Dr." Rock's specific for this affection of the skin; see "A Chirurgical Address from D^r R—d R—k M. L. to L— (Butt) or a New Lesson upon the S——h Fiddle", No. 3832.

The other Scotchman declares:—

"*Faith Frind I think your in the right*
we ne'er did see so good a Sight.
the leek (like) *before we ne'er were watching*
Sin first we learn'd the Art of Scr—tch—ng".

Britannia, with her shield "*Broken*", her spear snapped in two, sits dejected on the earth, while a big Scotch baby voraciously sucks her bosom; she stoops, and avers:—"*They'l Suck my Blood & Starve my Children*".

From a grave in the foreground rises the spirit of Carr, "*Fav . . rite to James 1^st*", holding in one hand a gallows, in the other an axe, the latter is inscribed:—"*State physick*". He says:—"*These were my Doom for Ad—lt—y Opression Injustice Farewell Remember me: Shak:*" Other inscriptions have been partly burnished off this plate.

Below the design these verses are engraved:—

"In An—t days S^r Rob^t Carr
Came from the N—h the D—l knows—(where)
& Crept into a M—hs Graces
& had al H—r, p—ts & places", &c.

$9\frac{3}{8} \times 5\frac{5}{8}$ *in.*

3846.

The Triumphal Car or Scota's —— Victory 1762

176 *M D* (Matthew Darly.) [*May* 26, 1762]

An etching showing the Earl of Bute driving four horses harnessed to a car, in which vehicle sits the Princess of Wales, while the King carrying a fool's cap on a

staff, and holding a rattle, acts as footman, standing on the footboard behind the car, and crying :—"*I am Nobody*". The princess says :—"*Keep on Coachman Il tell you when to stop Jehu Laddie*" ; the driver declares :—"*Il ne'er stop till I break my neck.*" The wheels of the carriage are going over "*Trade Laws*", the escutcheon of the City of London, and "*mag Char*". Below the design is the inscription :—

"Behold him now his drift attain :
He's made chief treas'rer of the Gain. } Vide Gay's Fab".

This satire is No. "176" of the illustrations to "A Political and Satirical History Displaying the unhappy Influence of Scotch Prevalency", &c., "The Fifth Edition", vol. ii., a copy of which is in the Print Room, another copy is (554. a. 13.); for an account of the variations in the Fourth and Fifth Editions of this work respectively, see "Mon^{r} Bussy^{s} secret embassy discoverd", No. 3810; for a general account of "A Political and Satirical History", &c., see "The 2 H, H,'s", No. 3342, and "The Scotch Hurdy Gurdy", No. 3847; the latter suggests that many of the etchings which form the staple of this work are reduced copies from the more popular satires of the day; most of the originals of these copies are in the Print Room, the present example is an exception.

In the letterpress prefixed to the illustrations of this book, the following refers to this satire :—"PLATE CLXXVI. Triumphal Car; or, *Scot's* Victory. *Gisbal* and *Beersheba* driving over Magna Charta, Law, Trade, &c. while Folly seems to have the Power of directing their Career".

For "Gisbal and Beersheba" (Bathsheba), see "Gisbal", No. 3848.

Lord Bute took the office of First Lord of the Treasury, May 26, 1762; see the entries in this Catalogue which bear that date.

$3\frac{3}{4} \times 2\frac{3}{4}$ *in.*

3847.

The Scotch Hurdy Gurdy or the Musical Boot.

D Rhezzio Inv *G. Oh! Garth scratchavit* [*May*, 1762]

[By the Marquis Townshend.]

AN etching showing a large jack-boot, alluding to John Stuart, Earl of Bute, placed on a table, while the Princess of Wales and Lord Bute are, with alternate strokes of a large violin bow, playing on strings that are stretched from the toe to the top of the boot; the strings are "*England*", "*Ireland*", "*Scotland*", "*France*". The lady cries :—"*Keep on shoving laddie, for I'm resolv'd to wear the Strings of my Fiddle out before I tire*". Lord Bute, a tall, awkwardly-made Scotchman, one of whose legs is in a jack-boot, the other in a plaid stocking, pushes his end of the bow, and declares :—"*in troth ye shall find Il shove as long as ye, & weel make the south Gentry dance a Butenata to owr musical hurdy Gurdy, or else they shall all* * * * * * * * * * * * * *"

Below the design is an erect Scotch thistle. Likewise the verses :—

"What is Ambition, but desire of Greatness?
And what is Greatness, but extent of Power?
But lust of Power's a dropsy of the mind,
Whose thirst encreases, while we drink to quench it;
Till, swol'n, and stretch'd by the repeated draught,
We burst and perish ——"

There can be little doubt that this etching is the work of the Hon. George (afterwards Marquis) Townshend, see "The 2 H, H,'s", No. 3342. Its style suggests this, the signature is the same as that used with "The Curtain", No. 3824. That it is by this distinguished politician and satirist, for whom as an artist, see "The 2 H, H,'s", is proved by the identity of its style with that of "The Recruiting Serjeant", No. 3581, as to which latter we have the testimony of Horace Walpole that "George Townshend" produced it, see vol. iii. of this Catalogue, p. 1128. Compare the figures of Fox in "The Recruiting Serjeant" with that of the same person in "The Cato of 1757", No. 3584. The works designed, if not executed, by this draughtsman appear to be, so far as the national collection is concerned, the original, if not autographic, etchings described as "The Pillars of the State", No. 3371; "The Triumph of Neptune", No. 3572; "The Recruiting Serjeant", No. 3581; "The Cato of 1757", No. 3584; "The Distressed Statesman", No. 3594; "The Triumph of Cæsar", No. 3615; "The Whiskers", No. 3625; "The Marshal of France", No. 3627; "Mon^{r} Bussy^{s} secret embassy discoverd", No. 3810; "Scotch Collops", No. 3811; "Mon^{r} Bussy's politics", No. 3813; "We are all a comeing", No. 3823; "The Curtain", No. 3824; "Sawney discoverd", No. 3825; "The Scotch Broomstick", No. 3852; "We are all Come", No. 3858; "Scotch Arrogance", No. 3863; "The Zebra loaded", No. 3899; "The Triumvirate and the Maiden", No. 3908; "The loaded Boot", No. 3911; "The Scotch Tent", No. 3912; "The Bagshot Frolick", No. 3914; "The Game of Hum", No. 3935; "England's Scotch Friend", No. 3961 (?); "The Boot & the Block-Head", No. 3977; "Tit for Tat", No. 3978; "The Pedlars", No. 4061 (?); "The Secret Councel of the Heads", No. 4218; and "A Scene of a Pantamine Entertainment", No. 4220.

Doubtless other designs by this satirical artist exist, and are represented by many of the transcripts described in the third and fourth volumes of this Catalogue as included in "A Political and Satirical History for the Years 1756 and 1757", and its sequels. The latter comprise "A Political and Satirical History Displaying the unhappy Influence of Scotch Prevalency in the Years 1761, 1762, and 1763: Being a regular Series of Ninety-Six Humourous, transparent, and entertaining Prints. containing All the most remarkable Transactions, Characters, Caricaturas, Hieroglyphics, &c. &c. of those Memorable Years. To which is annexed, An Explanatory Key to each Print; rendering the Whole clear and significant. Drawn and Etch'd by some of the most eminent Parties interested therein". The highest number in this book is 199; with the frontispiece, 200. Of this work there are copies in the Brit. Mus. Library (554. a. 13), and in the Print Room; both imperfect.

In "Mr. Grenville's Diary", see "The Grenville Papers", 1845, iv. p. 232, is a reference to Lord Townshend as a caricaturist, Saturday, Nov. 21, 1767. A note to this passage contains a reference to "The Public Advertiser" for Friday (Wednesday), June 5, 1765, which, p. 4, col. 1, states as follows, part of a letter, signed "George Bout-de-Ville", a French translation of the name of Townshend. After referring to the use of the rolling-press in producing satirical prints, the writer says:—"The Liberty of the Rolling-press then, Mr. Printer, I will venture to say, requires many Restrictions. Every Window of every Print-shop is in a Manner glazed, and the Shop itself papered with Libels. One Arch-Libeller in particular has rendered himself more than a hundred Times liable to Prosecution for *Scandalatum Magnatum*. There is scarce a distinguished person in the Kingdom, whom he has not exhibited in Caricature. He has dealt his grotesque Cards from House to House, and circulated his defamatory Pictures from Town's end to Town's end. Is there a great General of the highest Rank, and most eminent military Abilities, who has rescued us from the Horrors of Popery and Slavery, and delivered down to Posterity the Blessings of the Revolution? If the Size of his Person as well as Fame, should be larger than ordinary, this malicious Libeller, at three Strokes of his Pencil, scratches out his Figure in all the Ridi-

culous Attitudes imaginable.[1] Is there a Nobleman distinguished for Wit, Eloquence, and Learning? If his Person be long, and lank, and lean, and bony, he also is in the like manner exposed to Ridicule.[2] If the Name of a Scotch Peer bears the least Resemblance to Boot, and his Christian Name be John, an huge Jack Boot serves for a Pun on Copper-Plate.[3] And if another Lord bears the name of some Animal, (a Fox for Instance) his Features are assimilated per force to those of the Animal, and aggravated or distorted in the most ludicrous Manner, in order to produce a Likeness between them". A "Pack of the Cards" is alluded to, as more likely to produce commotions than twenty columns of a newspaper.

There is a further reference to Lord Townshend in this capacity, see "The Public Advertiser", Oct. 22, 1767, a paper attributed to "Junius",—see "The Soho Masquerade", No. 4375, note,—and reprinted in "Junius" by John Wade, 1850, ii., p. 128, in which his lordship, as "Sulky", is made to say, with regard to those whose conduct he resented, "I shall at least have the satisfaction of drawing their pictures".

On the satires of Lord Townshend, see Horace Walpole's letters to Mr. Conway, March 4, 1756; to the Earl of Hertford, Jan. 10, 1765; likewise "The Oxford Magazine", iii. 1769, p. 229; "The New Foundling Hospital for Wit", "Hints for a Political Print", edit. 1768, i. p. 122; and "The Public Advertiser", Sept. 16, 1767, p. 1, col. 4. On the Marquis, see "The Literary Panorama", 1808, col. 1378; and "Memoirs of Sir P. Francis." by J. Parkes, i. 153.

On the general subject of this satire, see "Gisbal", No. 3848.

The appearance of this print is recorded in "The Public Advertiser", Oct. 30, 1762, p. 4, col. 2, with the name of M. Darly as the publisher.

$10\frac{3}{8} \times 5\frac{1}{8}$ *in.*

164

An etching, a copy, reversed and reduced, from No. 3847. The princess says:—"*keep on shoving for Il wear my Strings out before Il give out*". Lord Bute's remark is:—"*Il shove as long as ye & we'l make the English dance a Bute-netta to our Hurdy Gurdy.*" Two of the strings are marked "*E—D*" and "*I—D*", the others are unmarked. Below the design is engraved:—

"Lust of Power's a Dropsy of the Mind".

The satire is No. "164" of the illustrations of "A Political and Satirical History", &c., "The Fifth Edition", vol. ii. A copy is in the Print Room, another is (554. a. 13.); for the Fourth and Fifth Editions, see "Mon^{r} Bussy^{s} secret embassy discoverd", No. 3810.

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[1] This refers to the satirical portrait of the Duke of Cumberland, see "The Recruiting Serjeant", No. 3581. For the Duke of Cumberland, as alluded to in the third volume of this Catalogue, see "Dinah relates her distresses", No. 3646. For the print shops, see "The Macaroni Print-Shop", No. 4701.

[2] This was the portrait of Lord Lyttelton, probably that described in "The Advocate", No. 3527; or, if the terms quoted above are to be considered, the whole-length figure of Lord Lyttelton in "The Motion", No. 2479. The expressions in the letter by "Bout-de-Ville", if applied to "The Motion", indicate that this satirical print was designed by the Marquis Townshend. For Lord Lyttelton, see "The Eaters", No. 3545.

[3] This refers to satires on Lord Bute by the Marquis Townshend; *e.g.* "The Boot & the Blockhead", No. 3977, an original drawing by his lordship, and "We are all Come", No. 3858, which are but two of numerous examples of this "pun" employed by the satirist in question.

In the letterpress prefixed to the etchings of this volume the following refers to this satire:—"Plate CLXIV. *Scotch* Hurdy Gurdy; or, musical Boot, a Caricatura. Representing an Instrument made of a Boot, the Strings are explained in the Print. *Gisbal* and *Beersheba* are violently teazing the Machine with the Bow of Faction".

For "Gisbal and Beersheba" (Bathsheba), see "Gisbal", No. 3848.

$3\frac{7}{8} \times 2\frac{1}{4}$ *in.*

32

This etching is a copy, reversed and reduced, from No. 3847. The inscriptions on the original and the verses engraved below it are repeated in the copy.

This satire is No. "32" of the illustrations to "The British Antidote to Caledonian Poison", vol. ii., the fifth edition of which is (7857. a. a.) In "A general Humorous Explanation" prefixed to this volume is the following referring to this satire:—"32. Shews how easily this foolish N——n is play'd upon by bungling Pretenders. The Figures on each Side my Laird and Lady *Shoving* several worthy and Loyal Personages out of their Places, because they would not consent to such Measures they thought would prove prejudicial to the interests of their K——g and C——y".

For "The British Antidote", see "Scotch Impudence", No. 3938.

$4\frac{1}{4} \times 3$ *in.*

3848.

"GISBAL, LORD OF HEBRON."

THE STAFF of GISBAL: An Hyperborean SONG, Translated from the Fragments of OSSIAN, the Son of FINGAL. By a YOUNG LADY.

London: Printed for the Author, and Sold by the Booksellers and Printsellers. [*Price Six Pence.*] [*May*, 1762]

This is a broadside, comprising an engraving placed over the "Song", which is in two columns of letterpress below. The engraving is a three-quarters length figure of a Scotchman, intended for Lord Bute, wearing the riband and star of the Garter, see "The Jack-Boot, Exalted", No. 3860, and holding a long staff, somewhat like a leading staff. This is the often-mentioned "Staff of Gisbal", "Gisbal" being a name frequently applied to Lord Bute;[1] it was derived from "Gisbal, an Hyperborean Tale" (8132. d.), which was published in Sept., 1762, by J. Pridden, who issued "The Scots Scourge" (see "Scotch Impudence", No. 3938.), and numerous satires on Lord Bute and his clients. Two thistles form a framework for this figure and support a coronet overhead. Below the design are the motto and objectionable verses beginning:—

"*Arma virumque cano.*" VIRGIL."

N.B. This Song is a suitable Companion to the Book of Gisbal"

* * *

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[1] See "Gisbal's Preferment", No. 3849; "Gisbal and Bathsheba", No. 3850; "The Tempest", No. 3958.

"VI.

No Staff ever made of *Gold*, *Silver*, or *Wood*,
Could compare with this ———

* * *

A Staff for a Princess—this Staff of Gisbal."

* * *

"VIII.

If Critics should censure, or Witlings should laugh,

* * *

I defy the most swaggering Blade of them all,
To produce such a Staff as the Staff of Gisbal". &c.

"Bathsheba", in these verses, as in "Gisbal's Preferment", No. 3849, was the Princess of Wales; the "Son of Fingal" was Macpherson, who produced the "Scotch Epic", "Fingal". The "Hebronites" were the clients of Lord Bute. The verses allude to the "Cherokee King", see "A New Humorous Song", No. 3868, The Nabob of Bengal, Madame de Pompadour, Louis XV., and many others.

In C. Churchill's "The Prophecy of Famine" is the following reference to "Gisbal", the "Hyperborean Tale":—

"For bards like these a wreath shall Mason bring, (67)
Lin'd with the softest down of Folly's wing;
In Love's pagoda shall they ever doze,
And Gisbal kindly rock them to repose."

See the description of the character and career, until 1762, of Lord Bute, which is quoted from a "pamphlet", and as a note at the end of "The Prophecy of Famine", in "The Poetical Works of Charles Churchill", 1804, i. p. 149 (77. i. 11.). The "Pagoda" of the verses is that in Kew Gardens. The "Memoirs", by James, Earl Waldegrave, 1821, pp. 37-'9, shows a contemporary impression on this subject. See "The Oxford Magazine", iii. 1769, 115, col. 2. For Horace Walpole on Lord Bute and the Princess of Wales, see "The Treaty", No. 3608. On this subject, from a Scotchman's point of view, see "My Own Life and Times", by Thomas Somerville (10826. b.), p. 52. See, otherwise, the history and "character" of Lord Bute, written in 1764, by the Earl of Chesterfield, and printed in "Letters of the Earl of Chesterfield", edited by Lord Mahon, 1845, ii. 470. See, on this subject, "Gisbal's Preferment", No. 3849; "Gisbal and Bathsheba", No. 3850; "The Wanton Widow", No. 3851; and numerous other satires on the alleged abuse of Lord Bute's power in introducing Scotchmen to public employment, including "Scotch Collops", No. 3811; "The Scotch Ovation", No. 3817; "We are all a Comeing", No. 3823; "The Curtain", No. 3824; "Sawney discoverd", No. 3825; "Smoak the (Boot)", No. 3827; "The Powerfull Recommendation", No. 3829; "The State Ballance", No. 3843; "An Antidote", No. 3845; "The Scotch Hurdy Gurdy", No. 3847; "The Scotch Broomstick", No. 3852; "The Mountebank", No. 3853; "The Caledonian Voyage to Money-Land", No. 3856; "The Caledonians Arrival in Money-Land", No. 3857; "We are all Come", No. 3858; "The Jack-Boot, Exalted", No. 3860; "The Laird of the Posts", No. 3862; "Scotch Arrogance", No. 3863; "The Northern Constar-nation", No. 3864; "The Highland Seer", No. 3867; "Without Within", No. 3877; "The Masquerade", No. 3880; "A Wonderful Sight", No. 3885; "The Laird of the Boot", No. 3898; "The Zebra loaded", No. 3899; "The Caledonian Pacification", No. 3902; "The Caledonian Slaughter House", No. 3907; "The Triumvirate & the Maiden", No. 3908; "The St–te Quack", No. 3909; "The loaded Boot", No. 3911; "The Scotch Tent", No. 3912; "The

Three Roads", No. 3927; "The Four Nonparells", No. 3934; "Scotch Impudence", No. 3938; "The Posts", No. 3944; "The Fire of Faction", No. 3955; "The Scotch Butt", No. 3956; "From London in a Straight Line", No. 3957; "The Tempest", No. 3958; "Shave Close", No. 3959; "The Tame Lion", No. 3960; "The Jack-Boot kick'd down", No. 3965; "A Prophecy", No. 3966; "The Trophys Exchang'd", No. 3968; "The Times. Plate I.", No. 3970; "The Times. Plate II.", No. 3972; "John a Boot's Asses", No. 3979; "The Vision", No. 3983; "Scotch Paradice", No. 4006; "A new humourous Medley", No. 4008; "Gisbal Triumphant", No. 4011; "Sawney below Stairs", No. 4048; "The S—— Puppitt Shew", No. 4049; "Isabella Mother of Edward III^d.", No. 4443; "Secret Influence", No. 4457. See likewise other entries in which the connection in view is not the chief subject, although its consequences are observable, the latter category of entries embraces nearly all the satires of 1762 and 1763; a few of the same kind will be found in 1760, see "The Loyal Beasts", No. 3740, and 1761.

$3\frac{1}{2} \times 3\frac{3}{8}$ *in.*

196

An etching, a copy, with variations, from No. 3848. The "Staff of Gisbal" is held in Lord Bute's left hand, and points to our right. "*OECONOMY.*" is engraved on the background of the design, which comprises a more exact portrait than the original. Below the design the following motto is etched:—"This is the Man that eas'd Brittain of a War, which, if continued, must have finally ruind our Enemies, tis to him we owe our happy disunion. the Excuse, extended Oeconomy &c &c &".

"Oeconomy" was one of the party cries of Lord Bute's followers, see "Scoth Oeconomy", No. 3992, and "The Kitchen Metamorphoz'd", No. 3989.

This is No. "196" of the illustrations to "A Political and Satirical History", &c., "The Fifth Edition", of which there is a copy in the Print Room, another is (554. a. 13.); for the Fourth and Fifth Editions, see "Mon^r Bussy^s secret embassy discoverd", No. 3810. For the "Peace", see "An Hieroglyphical Epistle from a certain (wood)en (Pier)", No. 3894.

In the letterpress prefixed to the illustrations of this volume the following refers to this satire:—"Plate CXCVI. *Gisbal*, Lord of *Hebron*. This Portrait is the pleasing Form of the *Scotch* Idol, whose Staff is the Delight of *Beersheba*."

For "Gisbal", his "Staff", and "Beersheba" (Bathsheba), see "Gisbal and Bathsheba", No. 3850.

$2\frac{3}{4} \times 3\frac{3}{8}$ *in.*

3849.

GISBAL'S Preferment; *or the* IMPORTATION *of the* HEBRONITES.

Gisbal Page 10. [*May*, 1762]

This is an etched satire on the relationship of Lord Bute and the Princess of Wales, as it was alleged to have existed about 1762. It is in effect an illustration of "Gisbal, An Hyperborean Tale: Translated from the Fragments of Ossian The Son of Fingal. The Second Edition." 1762. (8132. d.)

Lord Bute, as a big, broad-shouldered, and very thick-legged man, wearing the star and riband of the Garter (see "The Jack-Boot, Exalted", No. 3860.), stands in the foreground, holding "the Staff of Gisbal", see "Gisbal, Lord of Hebron", No. 3848. He points to his clients, the "Hebronites" of the "Hyperborean Tale", being many Scotchmen who approach from the further side of "*The River Jordan*", where the barren "*Hills of Hebron*" are shown, they thus enter the "*Land of Israel*". The Scotchmen ride in waggons, one of which has lost a wheel. Lord Bute cries:—"*Can my Hebronites live by the Splendor of*

the Star that glittereth! Behold, are they not Hungry as Wolves! Rapacious as the Savage Tiger when with-held from Food! Numerous as the Fowls of the Air And their Country barren as the Deserts of the Wilderness! How can I be at Rest while their is one greater than I!" This speech, as it occurs in the "Hyperborean Tale", p. 33, is made by *Gisbal* (Lord Bute) in reply to an adjuration by *Bathsheba* (the princess), see below, demanding what she could do for her lover, who, desirous of providing at the public cost for his innumerable Scotch dependents, coveted the place of Mordecai the Jew, the Duke of Newcastle, and the patronage of the First Lord of the Treasury. Lord Bute's "exaltation" to the Treasury is recorded in "Without Within", No. 3877, and entries in this Catalogue dated May, 1762, at which period his lordship succeeded the duke. The names of some of the leaders of the Hebronites are given in "Gisbal and Bathsheba", No. 3850; to them the inscription on the plate "*Gisbal Page* 10", is a reference: "Now these be the names of those that came down into the Land, even of those that came with *Gisbal* unto the Land of *Judah*". A note to this passage refers to this print:—"From this Page were taken the Hints for that very humorous Print, of which so many Hundreds have been sold, entitled, *Gisbal's Preferment*, or the Importation of the *Hebronites*: To be had of the Publisher of this Pamphlet. Many other Designs have been taken from different Parts of this Performance, though not acknowledged by the Engravers."

In the design, the speech of Lord Bute is a soliloquy, referring to the approach of his ravenous Hebronites. The Princess of Wales sits under a canopy on our right, attended by six Ladies of the Bedchamber; over the canopy is the French Cock, suggesting her alleged subserviency to France. She looks with astonishment and extreme admiration at the Staff of Gisbal, and exclaims in a rapture:—"*My Palace and Lofty Roof be thine. thine be also the Care of my Houshold*". This speech occurs on p. 8 of the "Hyperborean Tale", and expresses the delight of Bathsheba, and her conferring dignity and power in her house on Gisbal. The ladies standing about the princess thus severally describe their emotions:—"*Never was Such a Staf seen in Israel*", "*What a ravishing Length*", "*It moves me greatly*", "*What a majestic form*", "*What Legs and Shoulders*", "*And what a broad back*".

Britannia sits weeping in the mid-distance and crying, "*Degenerate Daughters I disown ye all.*" A fox (?) whispers in the ear of the sleeping British Lion, "*Sleep on all things will go well with thee*". This is probably Mr. Fox, who had joined Lord Bute in power. In the distance three gentlemen are seated at a table; they express shame, sorrow, and disgust at the elevation and character of Gisbal; they are W. Pitt, Earl Temple, and the Duke of Newcastle. Pitt, leaning his head on one hand, says, "*O Liberty O my Country*"; Earl Temple, with his finger on "*The Monitor*", which is on the table, declares, "*I am determined to retire and not to be a Spectator of my Countrys Dishonour.*" "The Monitor" was conducted by Arthur Beardmore, afterwards Wilkes's legal adviser, see "The Fishermen", No. 3876, and "The Times. Plate I.", No. 3970. Earl Temple was concerned in more than one of the satirical writings of the day, see Hogarth's "The Times. Plate I.", No. 3970, where, at the windows of the Temple Coffee-house, Wilkes and Churchill, in common with the earl, direct water from syringes at the manager of the ministerial fire-engine, and "The Monitor" is in the wheelbarrow which is driven towards the front. The Duke of Newcastle says, "*Ill to my seat at C—m—t*". His grace, after resigning office, retired to Claremont. Mr. Pitt and Earl Temple resigned in October, 1761, the Duke in the following May.

Of the Hebronites as in this print, note the following:—"*A Baggage Waggo*(n)" driven by an Englishman who says:—"*Damn the Beggerly Crew they have kill'd two of my best Horses by Overloading*". The waggon is now empty. A lean Scotchman, who scratches himself vigorously, says, "*O Jubal gin I could find a Scrubbing Post twould gi me muckle glee.*"; "Jubal", a bagpiper, see "Gisbal and Bathsheba", No. 3850, cries, "*De'el tak me Ill play nae mare*". A Scotchman, who carries a

broadsword and target, follows "Jubal", this is "Mechech" of the "Tale". A waggon full of Scotchmen follows; one of the passengers says, "*Play up Jubal*", this evokes the speech of the bagpiper; another passenger cries, "*Tak care of the bairns Sawney*"; and thus refers to a high-nosed, bare-legged fellow, who, with a baby in a pouch at his back, leads by the hand a nearly naked little boy, and trudges by the side of the waggon. The boy is crying and footsore; his father walks in silent dudgeon. Two Scotchmen sit on the ground in the mid-distance; one eats porridge with a spoon, the other addresses a passer-by, inviting him, "*Tak some Sowens gether*". The traveller replies, "*Damn your Sowens come away*"; the last speaker is the "Gether", who, according to "Gisbal", p. 11, was "one of those who came with *Gisbal* into the land of *Judah*.", and of whom it was said that he "was of Temper that thought nothing mean", *i.e.* he was equal to any mean action.

Below the design these verses and many more are engraved:—

"To Suit the Times, and raise a Laugh,
The Subject is an Upright Staff".

The "Tale" of "Gisbal" bears the publication line:—"London: Printed for the Author, and Sold by J. Pridden, at the Feathers in Fleet-Street, near Fleet-Bridge. MDCCLXII." This is "The Second Edition". (8132, d.) In a mock Hebraic style it professes to give an account of the coming of Gisbal and his reception by Bathsheba, the Princess of Wales,—"In the Days of *Zerobabel*, the *Hittite*."

The following refers to the publication of "Gisbal." "*This Day is published.* Price 1^s, printed on a fine Post Paper, for convenience of sending in Franks. The Fourth Edition. GISBAL, an Hyperborean Tale. Printed for J. Pridden, at the Feathers, in Fleet-street. N.B. Notwithstanding the various Methods which have been taken by the Emigrants from the North Side of the Tweed, to suppress the Sale of this Pamphlet, but it is hoped it will give the Satisfaction after Perusal, as it has hitherto done, to all true-born Englishmen, who are not of the Caledonian Principles."

This plate having been cut and printed in two parts, on separate pieces of paper, was used to illustrate "The Scots Scourge" (7857 a.a.), vol. ii., following p. 74 and p. 76. On p. 75 is printed the inscription quoted before, from below the design. On p. 76, referring to the "Importation of the Hebronites", or the portion of the design which is on our left, are the following lines:—

"A Comic scene is here in view,
As ev'ry Briton finds too true;
Here waggon loads of Gisbals race,
To occupy every South Briton's place."

Portions of "The Hyperborean Tale" are quoted in the same volume.

In "The British Antidote to Caledonian Poison", the complemental work to "The Scots Scourge", vol. ii., are the following verses, p. 20, bearing on this satire; they will be found in C. Churchill's "The Prophecy of Famine", and give descriptions of the "Hebron" of this satire, and two of its people:—

"Jockey and Sawney to their Labours rose; (281.)
Soon clad I ween, where Nature needs no Cloaths:
Where, from their Youth enur'd to winter Skies,
Dress, and her vain Refinements, they despise", &c.

In an imperfect copy of vol. ii. of "The Scots Scourge", "The Sixth Edition", which is in the Print Room, impressions from the halves of these plates occur; these severally bear the numbers "34" and "37". In "A Humourous Explanation" prefixed to the plates of this copy, the following verses refer to these satires:—

"Plate 34.

A Man of great parts is sure greatly to rise,
The Ladies shall view him with wonderful eyes:
So *Gisbal* thy staff does thy consequence render,
'Tis from that alone springs all thy wealth and thy splendor."

"Plate 37.

From the hills of pale *Famine* the *bonny Lads* fly,
With their wives and their bairnes,—*John a Boot* is the cry:
Oh, rejoice all ye Clans! on the muckle occasion,
He'll *proveed* for ye *aw*;—to the curse of this Nation."

In the same volume, p. 20, are verses, as above, applicable to Plate "37", and "An Extract from Gisbal", applicable to Plates "34" and "37". On p. 23 is "A New Song", "The Thane of Bute", too indecent for reprinting. In "The New Foundling Hospital for Wit", 1768, i. p. 47, is "The Three Conjurors", a parody on "Macbeth"; in ii., p. 7, is "An Epigram"; and, on p. 6, is "An Article having been in the Papers", &c. H. Walpole wrote to Sir H. Mann, March 3, 1761:—"There has been a droll print; her mistress reproving Miss Chudleigh (one of the maids of honour to the Princess of Wales) for her train of life; she replies, 'Madame, chacun a son *But.*'" The same author wrote to the Earl of Hertford, Dec. 2, 1763, parodying the new ministry with a new opera company:—"Our Operas do not succeed. Giardini, now become *minister*, and having no exchequer to buy an audience, is grown unpopular. . . The first male dancer is handsome, well made, and strong enough to make his fortune *any where;* but, you know, fortunes made in private, are seldom agreeable to the public." For the influx of "Scotch" to England, see a paper reprinted from "Old England; or, The Broadbottom Journal", and attributed to Justice Willes, in "The London Museum", ii. 1770, p. 22.

$14\frac{1}{4} \times 6\frac{7}{8}$ *in.*

3850.

GISBAL *and* BATHSHEBA, *in the* HYPERBOREAN *Tale.*

[*May*, 1762]

An engraving, showing the Earl of Bute and the Princess of Wales seated together on a throne and under a canopy, which is decorated with thistles; she places one hand on the shoulder of the earl, and says, "*My Love shall be as y^e^ Roe on y^e^ Mountains, like y^e^ wild Goat, that knoweth no Ruler:*", see below. Her companion grasps the baton which is often described as the "Staff of Gisbal", see "Gisbal, Lord of Hebron", No. 3848, and with a smile points to his left, where his clansmen and clients are ranged in a circle of gaunt, ugly, and ill-formed, ill-fed, ill-clad men, dressed in the Scotch manner, and armed with broadswords and spears; one carries a target, nearly all scratch themselves. Gisbal cries, "*On my Staff and my size will I look for Defence, and Love and Ambition shall crown all my Actions:*".

On the princess's left a standard-bearer holds "*The* TROPHY *of* GISBAL *Lord of Hebron.*", consisting of a woman's petticoat and bodice, in the front of which hangs a large jack-boot; the staff on which these things are displayed is surmounted by a Scotch "bonnet", bearing the Feathers of Wales.

Above is the motto quoted from "Gisbal", "Page 13":—"*Gisbal sang first, thus accompanying his Song with the pleasing Voice of the Soul-lulling Bag-pipe. On his right was placed Bathsheba, and all the Chiefs of the Hebronites stood before them:*"

Below the design the following verses are engraved:—

"Now these be y^e^ Names of y^e^ Chiefs that came down,
With Gisbal from Hebron to Judahs rich Town:
The first in y^e^ list, are Mizrain, & Ludim,
Anamin, then follows, next comes Lehanim;
Dedan with y^e^ Trophy, of Gisbal so rare,
Is rank'd on y^e^ list, with his fine yellow hair;
The next who is seen, is y^e^ noted Jubal,
Bagpiper in Chief, to y^e^ mighty Gisbal.
Great Ossian descended, as we have been told,
By the Mother from Kings, so famous of old,
And Fingal whose Talons, so long and so sharp,
Affords him more pleasure than Bagpipe or Harp,
Old Gimel the Seer, in his Countenance grave,
And Mechech with broad Sword, & Target so brave,
Then Gomer Horselike, eating oats in y^e^ Croud." &c.

See "Gisbal", No. 3848; "The Wanton Widow", No. 3851.

This is an allied satire to the publication of 1762, known as "Gisbal, an Hyperborean Tale," (8132. d.).

Many of the characters described with uncouth names in the verses, are represented in the print as Lord Bute's clients; some have appropriate actions, *e.g.* one feeds himself from an earthen dish, this is "Gomer". "Dedan" is the name of the standard-bearer. "Jubal", the bagpiper, a round-shouldered, awkward fellow, is in front. "Mechech" bears the "broad-sword and target", and flourishes these implements with a swaggering air. "Swarthy Baal" is doubtless represented by the figure of the little, scowling man on our right, who wears a great coat over his plaid. "Nimrod" has a spear and stands in front. Thirty-one men form the circle.

See "The Caledonian Voyage to Money-land", No. 3856, and other satires, enumerated in "Gisbal", No. 3848, on the alleged connection of the Princess of Wales and Lord Bute; the abuse of public patronage by the latter; the satires are mostly dated 1762, and some with the months of that year. See H. Walpole's account of a speech in the House of Commons by Mr. Calvert, "Memoirs of the Reign of George the Third", 1845, i. p. 242.

"A Character written in the Year 1776", by Dr. W. Scott, or "Anti-Sejanus" (see "The Tomb-Stone", No. 4124), quoted in "Anecdotes of W. Pitt", by J. Almon, i. p. 471, describes the alleged conduct of Lord Bute and the Princess of Wales.

A poem entitled "Resignation" was written by Thomas Chatterton, and bears closely on the subject of this satire; it is directed against Lord Bute, with a general resemblance to "The Prophecy of Famine", by C. Churchill. It was published in "The Freeholder's Magazine", 1770, ii., p. 105 (P. P. 3606, e.). A copy is included in vol. i. of "The Works of Thomas Chatterton", by Dr. Gregory, 1803 (C. 30, f.), in which volume the copy has been collated with the version in the above-named magazine, pp. 289-325, and is said to be "Copied from a Poem in Chatterton's hand-writing in the British Museum." It contains numerous personal references.

$12\frac{5}{8} \times 6\frac{3}{8}$ *in.*

126

This etching is a copy from No. 3850, with variations, the number of the persons standing before the throne of the Earl of Bute and the Princess having been reduced. The speeches made by these persons are nearly identical with those of the original design; the following are additions. One of the Scotch satellites

says:—"*God preserve the noble Gisbal & send long to Rain*"; another says:—"*I hope hel make the English tremble at his name, he's our last hopes*".

The verses engraved below the original design have been omitted.

This satire is No. "126" in "A Political and Satirical History", &c., "The Fifth Edition", vol. ii. See "Mon^{r} Bussy^{s} secret embassy discoverd", No. 3810, for the Fourth and Fifth Editions.

In the letterpress prefixed to this volume, the following refers to this print:—"Plate CXXVI. *Gisbal* and *Beersheba*. Is a pleasant Representation of the *Scotch* Hero and his Heroine, with their bare-breech'd Admirers about them."

A copy of "A Political and Satirical History", as above, in the Print Room is imperfect, in respect to this print.

4 × 2¾ *in.* Brit. Mus. Library, 554. a. 13.

33

This etching is a copy, reversed, the "Trophy" being on our right of the tent, and reduced from No. 3850. There are a few slight verbal differences in the inscriptions, the most important of which is in the motto:—"*Soul-killing Bag-pipe*" for "*Soul lulling Bag-pipe*". The verses below the original are omitted.

It is No. "33" of the illustrations to "The British Antidote to Caledonian Poison" (7857. a. a.), vol. ii. In "A general Humorous Explanation", prefixed to vol. ii. of this work, is the following:—"33. That our Readers may conceive a better Idea of this Plate, we refer them to a pamphlet, entitled *Gisbal*, an Hyperborean Tale; and if that should not be explicit enough, we refer them to a Book seldom read, called the Bible".

For "The British Antidote", see "Scotch Impudence", No. 3938.

4⅛ × 2¾ *in.*

3851.

The Wanton Widow.

[*May*, 1762]

An engraved satire, comprising a design and six verses below it. The former shows the Princess of Wales and Lord Bute in a chamber, familiarly walking together. Behind are a couch, and a large treasure chest. See "A Snug Place" in "The Places", No. 4079.

The quotable verses are:—

"The widow is buxsome, & jolly I trow,
The widow has many good things to bestow,
And all to supply her ————,
With a bonny brave Laddie call'd Sawney." &c.

The treasure chest refers to Lord Bute's official post as First Lord of the Treasury, see "Without Within", No. 3877.

For the subject, see "Gisbal's Preferment", No. 3849.

6¼ × 4⅛ *in.*

3852.

The Scotch Broomstick & the Female Beesom, a German tale, by Sawney Gesner

[By the Marquis Townshend.]

Sawney Heath of manchester Inv^t et sculp. [*May*, 1762]

An etching showing the Princess of Wales and the Earl of Bute tilting with a broom in the air; he strides the handle as witches were said to stride their brooms. She says:—"*heres a besom for you, the rusian bear is not more carnivorous I love power as well as she* —". He counsels:—"*Come lassie lets make the most of the game* ———— *& we are above the Vulgar.*" A pair of boots hang at the end of the broom. A "*scotch cupid*", *i.e.* a fat Scotch lad, wearing a "bonnet", and having an arrow stuck in his girdle, capers in the air, and stops playing on the bag-pipe which he carries under one arm, to cry:—"*Oh! the broom the bonny bony broomstick . . . .*".

Some spectators, ladies and gentlemen, all of whom wear plaid to indicate that they are subservient to Lord Bute, stand on the earth, and witness the tilting. A gentleman, who uses a telescope, says:—"*I can see the road to Preferment; 'tis well fencd & Waterd.*" "*I wish my sawney had such a broomstick & a pair of Boots.*" is the speech of a lady. Another lady says:—"*I wonder if Mary Queen of Scots was so well servd.*"; a gentleman cries, pointing:—"*Theres the road* ——"; another declares:—"*hers is a* —— *& wears well.*", this is addressed to a lady to whom the speaker offers a broomstick; she answers:—"*I can see it through my fingers* ——". A gentleman, indicating the "Scotch Cupid" to a lady, cries:—"*hark how the Urchin plays thro the Woods laddie. Oh! the pleasures of the Bag-pipe*". See "Thro' the Wood", No. 4132. The lady replies.

See "Gisbal", No. 3848. For the authorship of this satire, see "The 2 H, H,'s", No. 3342, and "The Scotch Hurdy Gurdy", No. 3847.

The appearance of this satire is recorded in "The Public Advertiser", Sept. 2, 1762, p. 3, col. 2:—"*This Day is publishd*, Price 6d. Number II. A Caricatura Print, called The SCOTCH BROOMSTICKS", &c., "Nos. 3, 4, 5, 6. are in great forwardness".

$12\frac{3}{8} \times 7\frac{3}{8}$ *in.*

3853.

The Mountebank.

Publish'd according to act, 1762. [*May*, 1762]

An engraving showing a crowd of persons, most of whom wear Scotch plaid, assembled about a mountebank's stage, bowing before, and holding out their hands to the charlatan. At the back of the stage a line of curtains suggest the furniture of a bed; a large box of treasure is placed on the floor. Lord Bute, who took the office of First Lord of the Treasury, May 26, 1762, is the charlatan; he stands up and addresses the people, holding a large bag of money in each hand, a satchel filled with bottles of his nostrum is slung over his shoulder. His speech is:—"*Awa wi ye to the Dee'l, ye Soothern Loons; but au ye bonny Lads, fra y^e North O' Tweed, mak haste, & come to me. I am now in a Capacity, to gie ye au Relief, I ken fu weel y^r: distemper; I donna mean that, so peculiar to our Ccuntry, occasion'd by y^e immoderate use of Oatmeal; But it is the Gowden Itch, wi which ye are troobled, (& in troth most Folk are) that I learnt y^e Art to cure. I my sel; was*

ne'er free, fra this muckle Itch, while I liv'd in the North, but having a gued Staff[1] *to depend upon, I resolv'd to travel into y^e South, to seek a Cure, By my Saul Laddies, I tell ye truly, I went round about, &· I thank my gued Stars, I found a Passage through Wales, which conducted me to au y^e muckle Places in the Land, where I soon got Relief, and straightway commenced Doctor, for y^e Benefit of my sel, &· Countrymen. See here my bra Lads, in these bags are contain'd y^e Gowden Lozenges, a never failing remedy, that gives Preesent ease, famous throughout y^e known World, for their excellent quality. Now as ye are au my Countrymen, &· stand in most need of a Cure, I wull gie every mon o' ye, twa or three thoosand, of these Lozenges, once a year, to mak ye hauld up y^r heeds, &· turn out muckle men.*"

A middle-aged woman, in a Welsh hat, the Princess of Wales, looks from between the curtains of the bed, and listens with pleasure to the discourse of the mountebank. The zany of the quack is a gaunt man, in a long dressing-gown of Scotch plaid, wearing a tall fool's-cap, and having a hornbook at his girdle, a scroll of the "*Briton*" under his arm. This is T. Smollett, who supported Lord Bute in "The Briton"; on the floor, at the zany's feet, lie the "*North Briton.*", the antagonist of "The Briton", and the "*Monitor.*", A. Beardmore's political publication. See "The Fishermen", No. 3876.

For the alleged abuse of government patronage by Lord Bute, which was declared to have begun immediately after his accession to the Treasury, see "The Caledonian Voyage to Money-land", No. 3856; "The Caledonians Arrival, in Money-land", No. 3856; "The Laird of the Posts", No. 3862; "Without Within", No. 3877.

"The Briton" began May 29, 1762; ceased Feb. 12, 1763. "The North Briton" began June 5, 1762.

12 × 7½ *in.*

3854.

"The —— Quack."

[*May*, 1762]

This etching is a copy, reduced, from "The Mountebank", No. 3853. The inscriptions on the papers have been omitted. The charlatan's speech ends with:—"*See here my Lads heres the Golden Lozenges which will Cure ye All make ye hauld up y^r heads and turn out Mucle Southern Loons*".

It is No. "20" in the illustrations to "The British Antidote to Caledonian Poison", The fifth Edition (7857. a. a.). In "A General Humorous Explanation", prefixed to vol. ii. of this work, the following refers to this satire:—"20. This Plate is a sufficient Explanation of itself."

For "The British Antidote", see "Scotch Impudence", No. 3938.

There is an impression from this plate in the Print Room, without the number "20", which occurs in (7857. a.a.).

4 × 2½ *in.*

3855.

The Scotch Mountebank.

127 [*May*, 1762]

This etching is a copy, reversed and reduced, from "The Mountebank", No. 3853. Lord Bute addresses the crowd before him with:—"*awa wi ye to the Deel ye southern Loons, but aw ye bonny lads frae the North O Tweed make haste*

[1] See "Gisbal", No. 3848.

& Il relieve ye of the Scotch Itch with my never failing Golden Nostrum, procurd by the utmost Oeconomy, If I had not travelld early & late to find out a passage thro Wales, I shoud never have had it in my power to have servd my dear relations & Country-men, take my pills of Infatuation & then ye'l be ripe for rebelion Rapine & murder".

An Englishman in the crowd says :—"*yon Insolent Scott will bring all the English to Beggery*". A lady remarks :—"*I wish I had a touch with his Staff for I have got a Violent Court Itch*". A Scotchman, holding out his "bonnet", appeals to Lord Bute :—"*come Cousin Stewart give me that will cure poverty & the Itch*".

This satire is No. "127" in "A Political and Satirical History", &c., vol. ii., "The Fifth Edition", a copy is in the Print Room; another is (554. a. 13.); for the Fourth and Fifth Editions, see "Mon^{r} Bussy^{s} secret embassy discoverd", No. 3810.

In the letterpress prefixed to this volume, the following refers to this print:—"PLATE CXXVII. The *Scotch* Mountebank. Shews *Gisbal* playing in another Character, and distributing his Poison to his Admirers; while *Beersheba* peeps from behind the Curtain, to remind him of his Duty."

4 × 2$\frac{3}{4}$ *in.*

3856.

"The CALEDONIAN *Voyage to* MONEY-LAND."

Publish'd According to Act 1762. [*May*, 1762]

AN engraving of the sea-shore, near the "Boot" tavern, with a large ship waiting to receive passengers, who crowd to her on the beach, and are being rowed towards her in small boats. The vessel is thus described on her pennant:—"*The Caledonian Transport, Donald Cringer Master, Just taken into the Service, for Transporting Scotch Laddies, She has likewise a large Cargo of Pride & Ambition, Consign'd to the Laird Sawney Muckle-boot, Lately turn'd Post Broker and Dealer in Money-land.*" A boat has brought a cargo of "Caledonian" emigrants to the ship's side; they clamber eagerly to the deck. The captain, leaning over from the poop, shouts to the shore:—"*Mak haste Laddies we are ready to pull up y^{e} Anchor.*" Four Scotchmen row a boat in order to take a load of emigrants to the ship. At the shore a third boat is just being pushed off, with many passengers; one of these persons avers, "*I'll have nae mair Oatmeal & water.*", another rejoices: "*we shall afford oursel'es gude Eating & Clathing,*". "*I gang for a Pension*", is the cry of another.

Many miserable, outlandish, and deformed Scotchmen, most of them clad in ragged plaid dresses, are eagerly approaching the sea. One of these persons, a stunted fellow with a head like a ram's, wearing a very long pigtail, takes a pinch of snuff from his "mull", and hopes: "*I shall soon be a Laird.*" Behind him another Scotchman replies to the shout of the captain: "*We are au coming.*" A tall man grins as he walks with a long stick and declares: "*Gin I get to Moneyland I wonna come back.*" A man, who carries a broadsword and wears two pistols in his belt, turns to some squalid men who attend him and invites them:—"*Chear up my bra Lads my Laird wull gie ye muckle gold.*" A lean old man has taken off his "bonnet", and, while bowing obsequiously to the speaker, begs, "*I hope y^{r} honour wull Recommend me to my Laird.*", "*and me too*" cries another man. "*By my Saul he is a gude mon.*" declares another hopeful Scotchman. Two more such are trudging with sacks on their backs; one of them is of opinion that:—"*Money-land is better than our awn Cauntry.*" Behind this pair a Scotchman is kissing his ugly wife in taking leave of her. A Scotchman, issuing hastily from the door of the "Boot" inn, scratches himself with animation in his armpits, and,

while he grins in the act, says eagerly, "*Dee'l tak me I'll gang too.*" A man leans from the window of the inn, waves his cap to his departing countrymen, and gives them good speed with: "*Gude Luck to ye all*". The inn is inscribed: "*An Ordinary at twa Bawbees p^r Heede*".

Dismantled and at anchor near the shore is "*The Pitt Frigate now out of Commission, lately Commanded by Cap^t Will^m Truman, has taken many valuable Prizes this war; she came last from Constitution Bay, through the Strieghts of Bussy*".

The allusions of this satire are frequent in other works of this date and class which are described in this Catalogue, see "The State Ballance", No. 3843; "Without Within", No. 3877; "The Four Nonparells", No. 3934, and, especially, "The Jack-Boot, Exalted", No. 3860.

The "Pitt Frigate" being out of commission refers to the resignation of Mr. Pitt, Oct. 5, 1761, which was followed by the exaltation of Lord Bute in May, 1762. Pitt had resigned in circumstances which are detailed in "Merit Rewarded", No. 3814. "The Strieghts of Bussy" is an allusion to the negotiations conducted by the Abbé de Bussy, French private envoy in England in May, 1761. See "Mon^r Bussy^s secret embassy discoverd", No. 3810, and "Mon^r Bussy's politics", No. 3813.

Below the design these verses are engraved:—

"To Please our Friends with something new,
We here Present them with a View,
So Odd; that if they look it o'er,
The like they'll find ne'er seen before." &c.

The sequel to this satire is "The Caledonians Arrival, in Money-land", No. 3857. See "Gisbal", No. 3848.

$12\frac{5}{8} \times 6\frac{3}{8}$ *in.*

121

This etching is a copy, with variations, from No. 3856. The sign of the inn is the "*SCOTCH-ROSE*", *i. e.*, a thistle; the man leaning from the window cries: "*gi my respects to Cousin Johnny, & tell him I shall be at S^t James in gued time for a place*"; "Cousin Johnny" is John Stuart, Earl of Bute. The house is inscribed "*To be Sold*". The man who is scratching himself near the door says: "*But sic as I ha yee's get a Pickle.*" These are the only inscriptions on the print.

The satire is No. "121" in "A Political and Satirical History", &c., vol. ii., "The Fifth Edition", which is in the Print Room. See "Mon^r Bussy^s secret embassy discoverd", No. 3810, for the Fourth and Fifth Editions. Another copy of the latter is (554. a. 13.).

In the letterpress prefixed to this volume the following refers to this satire:— "Plate CXXI. The *Caledonian* Voyage to Moneyland. Represents the beggarly Crew crouding to get on board Vessels, to come to the Land of Plenty."

$4 \times 2\frac{1}{2}$ *in.*

Another copy, reversed and reduced, from No. 3856. The speeches have been omitted. The verses are engraved below the design as in the original.

This satire is No. "17" in "The British Antidote to Caledonian Poison", The fifth Edition (7857 a.a.). In "A general Humorous Explanation" prefixed to vol. ii. of this work, is the following, referring to this design:—

"17. From barren *Caledonian* Lands,
Where Famine uncontroul'd commands,
The half-starv'd Clans in search of Prey,
Come over the Hills and far away."

For "The British Antidote", see "Scotch Impudence", No. 3938.

There is an impression from this plate in the Print Room, without the number "17", which occurs in (7857. a.a.)

$4\frac{1}{8} \times 2\frac{1}{2}$ *in.*

3857.

"The Caledonians Arrival, in Money-land."

Publish'd According to Act. 1762. [*May*, 1762]

An engraving showing the interior of a large room during the arrival of a party of ravenous Scotchmen, whose departure from their own country is represented in "The Caledonian Voyage to Money-land", No. 3856.

The Princess of Wales and her "favourite", Lord Bute (see "The North Briton", No. VIII., on "favourites"), are on our left of the design; the latter stands in conversation with one of his clients, a lean and ugly Scotchman, without breeches, who cringes abjectly before the patron, and says:—"*I hope my Laird you wonna forget y^r^ auld Freend Gibby of y^e^ mill.*" Another Scotchman cringes in a similar way, and says:—"*Long Live your Lairdship.*" This fellow wears breeches, but no coat. Lord Bute extends his hand, with money in the palm, to the former petitioner, and declares:—"*My Power is very great all these things & muckle mair, wull I do for ye.*"; he has a large purse in his right hand, wears a "Highland" dress, and a very lofty plume in his cap. The princess approves of this declaration:—"*Well done brave Sawney I'll support y^r^ Intrest.*" A range of shelves bears bags of money, or, "*Provision for the Laddies.*"

Behind this group is another, consisting of four Scotchmen; one of these says: "*My Laird has made me a Coptain.*", another tells us:—"*I am his Bagpiper.*" A group of petitioners for benefits are in the middle of the room; the first says:—"*My gude Laird mak me y^r^ Chaplain & I wull pray for you.*" A gaunt, ugly fellow begs Lord Bute:—"*An it please you, my Laird, to give Me a gude Post.*", another grotesque person states:—"*I shall have a place, for I'm his Cousin.*"; one who scratches his body vigorously is of opinion that:—"*Twa Thoosand a year wull do for me.*" A round table is on our right, with wine and glasses on the cover. Three Scotchmen are at the further side of the table, one of them says:—"*Here's to all our Friends in the North Jockey.*" The man who is thus addressed admits:—"*Deel tak me, my Wame was ne'er so full in au my Life before.*", and he smooths his belly with one hand. Another fellow, who seems to be in a very jolly condition, says, smiling:—"*Since I have been In Money-land, I am grown as fat as an Alderman.*" Four gaunt Scotchmen enter the room; one says to a countryman who has already arrived:—"*By my Saul Donald, you look to be in gude Case.*" "Donald", who has a feather in his cap, admits:—"*Faith mon we have gude living here.*" A stout, tall Scotchman, probably intended for Mr. Stuart Mackenzie, Lord Bute's relation, says to the incomers:—"*Come in Laddies, we shall be au Muckle Men.*" The last person represented is the little man who takes snuff in the print to which this is the sequel; he has become fat, is better dressed than before, and still takes snuff while he says:—"*Now I'm a Laird, I wonna sell any mair Oatmeal.*"

As to the patronage alleged to have been bestowed on the Scotch by Lord Bute, "the North Briton", No. II., is ironical. No. VII. has some items in "The Future Chronicle: or, The Nova Scotia Intelligencer:". See "The Jack-Boot, Exalted", No. 3860.

The following verses are engraved below this design:—

"The Voyage o'er, the Northern Band,
Is now arriv'd in Money-land;
Straightway they all with muckle care,
Unto their mighty Mon repair," &c.

See "Without Within", No. 3877, and numerous entries in this Catalogue dated May, 1762, the date of Lord Bute's entrance to the Treasury, especially "Gisbal", No. 3848.

$12\frac{5}{8} \times 6\frac{5}{8}$ *in.*

122

Copy, reduced, with variations, from No. 3857. The Princess of Wales says to the incoming Scotchmen:—"*I am heartily Glad to see you all safe arrived my dear Cousins. I ever lovd a Scotsman near my me their esteem is so Great*". One of the newly arrived men, scratching himself vigorously, cries:—"*Oh! the dear lady, how she calls us all her dear Cousins.*" Another Scotchman welcomes a party with:—"*youl be as welcome as if ye had fought for the family. Treasons a Joke*". The shelves with bags of money are marked "*Scotch Treasury*".

Below the design is a Scotch thistle, and the lines:—

"The Voyage o'er the Northern Band
Are now arrived in Money Land,
Do but observe the hungry Crew
For places, Posts, & Pensions sue."

This satire is No. "122" in "A Political and Satirical History Displaying the unhappy Influence of Scotch Prevalency", &c., vol. ii., "The Fifth Edition", a copy of which is in the Print Room; another copy is (554, a. 13.). See "Mon^{r} Bussy^{s} secret embassy discoverd," No. 3810, for an account of the variations in the Fourth and Fifth Editions of this work respectively.

In the letterpress prefixed to this volume the following refers to this design:—"Plate CXXII. The *Caledonians* Arrival in Moneyland. Represents the kind Reception the Sons of Rebellion met with from *Gisbal* and *Beersheba*, at their first Interview, and the Treasure that was in Store for them; *the happy Effects of which Time will shew.*" For "Gisbal and Beersheba", see "Gisbal", No. 3848.

$4 \times 2\frac{1}{2}$ *in.*

18

Another copy, reduced and reversed, from No. 3857. The speeches have been omitted; the verses are engraved below the design.

It is No. "18" in "The British Antidote to Caledonian Poison". The fifth Edition (7857 a.a.) In "A general Humorous Explanation", prefixed to vol. ii. of this work, is the following, referring to this design, and, first, to that of which the original is the sequel:—"Its Companion. Both very proper to adorn the Apartments of every Scotchman on this Side of the Tweed."

For "The British Antidote", see "Scotch Impudence", No. 3938.

There is an impression from this plate in the Print Room, without the number "18", which occurs in (7857 a.a.)

$4 \times 2\frac{5}{8}$ *in.*

3858.

We are all Come, or Scotch Coal burns longer than Pitt or Newcastle Coal

[By the Marquis Townshend.] [*May*, 1762]

In this etching a Scotchman who has become fat during a fortunate residence in the south, stands before a number of his country folk and holds aloft a great root of a tree, entwined with thistles, and supporting a huge irradiated jack-boot, alluding to John Stuart, Earl of Bute; above which a flag is flying, and inscribed:—

"*Ecce Signum*". The branch is described as the "*Root of all evil*". The Scotchman cries, "*Come my lads till the land of Plenty ken ye well how my Guts are swell'd sin I came to the south. I was once as Skinny Wembd as any of ye All.*" Near the speaker is a very fat Scotchwoman, probably his wife, who exclaims:—"*I think I am in a fair way of being a Dutchess, I have been well Booted.*" A little Scotchman, or boy, pointing to the irradiated boot, cries:—"*Theres the Boot that shall kick all the English Arses & turn 'em out of doors*". Another Scotchman, likewise pointing, shouts:—"*ken the Boot lads thats the Machine on which our Happiness depends, see his Glory*". Another Scotchman raises his hands in mute joy and admiration, while his neighbour, turning to those who follow him, cries:—"*come, theres the Glory of the North*". A Scotchwoman, addressing her elderly husband says, pathetically:—"*Ah Sawney we gang nae more hame we shall thrive under the sunshine of this Glorious Boot*". The man agrees, with the pious ejaculation:—"*Oh! this Boot is by the lords Appointment*".

Many other Scotchmen express their share in the common joy; one says:—"*I have na a Baw bee in my pocket*"; he is comforted by his neighbour with:—"*you will near be long so, the Boots exalted*".[1] Another declares:—"*Oh how he warms me allready*". Another declares:—"*They say we shall have all the place*(s) *of profit & the English may go starve*". The last cries:—"*Let em send the English to Canada, we'l take this spot for the land of Canaan.*"

For similar satires see "Scotch Collops", No. 3811; "We are all a comeing or Scotch Coal for ever", No. 3823; "Sawney discoverd", No. 3825; "Smoak the (Boot)", No. 3827; "The Powerfull Recommendation", No. 3829; "The Mountebank", No. 3853; "The Caledonian Voyage", No. 3856; "The Caledonians Arrival", No. 3857; "The Flying Machine", No. 3859; "The Laird of the Posts", No. 3862; "Without Within", No. 3877; "The loaded Boot", No. 3911; "The Three Roads", No. 3926.

For the allusion to "Scotch Coal" in the title see, "The Quere?", No. 3735. Horace Walpole noted the words of a lady, "Mrs. Hardinge, a physician's wife," who "said at the beginning of December, 1760, that the great question was whether the king should burn in his chamber Scotch coal (*i.e.* employ the Earl of Bute), Newcastle coal (employ the Duke of Newcastle), or Pitt coal" (employ William Pitt). The alleged abuse of patronage by Lord Bute when he became head of the government in May, 1762, is the subject of this satire, see many entries with this date, and H. Walpole in "Memoirs of the Reign of King George the Third", 1845, iv. pp. 282, 310; and "The Effects of Petitions and Remonstrances", No. 4386.

The appearance of this satire is recorded in "The Public Advertiser", Nov. 3, 1762, p. 4, col. 2:—"*This Day is published*, Price 6d."

$10\frac{3}{8} \times 6\frac{1}{2}$ *in.*

130

Copy, with variations, of No. 3858. The fat Scotchman says:—"*Come my lads till the land of Plenty ken you well how my Guts are swelld sin I came to the South I was once as hag'd as any of ye aw.*"; the fat Scotchwoman cries:—"*I think I am in a fair way of being Booted that is being made a Dutchess of*"; the little Scotchman declares:—"*Theres the Boot that will kick the English out of Doors*"; his neighbour says:—"*ken the Boot lads, there depends all our Glory & Happiness*"; another avers:—"*hel scourge the English with a Rod of Iron.*"; the next man says:—"*Oh how his Glory warms us Scots*"; another admits:—"*I have not a Bawbee in my Pouch*"; one in the foreground cries:—"*Come theres the Glory of the* NORTH"; a Scotchwoman says to her husband:—"*ah Sawney we gang nae*

[1] See "The Jack-Boot, Exalted", No. 3860.

mare hame, heres the Land of Promise"; the husband rejoins:—"*this Boot is by the Lords Appointment*".

This satire is No. "130" in "A Political and Satirical History Displaying the unhappy Influence of Scotch Prevalency", &c., vol. ii. "The Fifth Edition", a copy of which is in the Print Room; another copy is (554, a. 13.); see "Mon^{r} Bussy^{s} secret embassy discoverd", No. 3810, for an account of the variations of the Fourth and Fifth Editions of this work respectively.

In the letterpress prefixed to this volume the following refers to this design:—"PLATE CXXX. We are all come; or, *Scotch* Coal burns longer than *Pitt* or *Newcastle* Coal. Is a *Scotch* Triumph at their late Exaltation and Power."

$4\frac{1}{8} \times 2\frac{7}{8}$ *in.*

34.

ANOTHER copy, reversed (the toe of the boot pointing to our left), and reduced from No. 3858; the inscriptions are almost the same in both versions.

This satire is No. "34" of the illustrations to "The British Antidote to Caledonian Poison" (7857, a.a.), the fifth Edition, vol. ii. In "A general Humorous Explanation", prefixed to this volume, is the following, referring to this satire:—"34. The fam'd Sons of Kebron (Hebron) leave their colder Climate, to come and warm themselves by our *Cole* Fire. The Standard of their Country is carried in Triumph before 'em, which they give Praise to, by Singing all the Way, 'Glory be to thee, O Boot!'"

For "Kebron", a misprint for "Hebron", see "Gisbal", No. 3848. "Cole" is an old cant term for money. For "The British Antidote", see "Scotch Impudence", No. 3938.

$4\frac{1}{4} \times 3\frac{1}{4}$ *in.*

3859.

The Flying MACHINE from EDINBURGH in one Day, perform'd by Moggy MACKENSIE at the THISTLE and CROWN.

[By Paul Sandby.]

Price 6^{d} *Publish'd according to Act of Parliam^{t}.* [*May*, 1762]

AN etching showing a witch conveying two Scotchmen on a heath broom, which she urges on the journey by means of a second broom. One of the passengers is a tall, raw-boned, barefooted man, who looks eagerly forward on his way. The other man has a bagpipe in his lap, with Macpherson's "poem" styled "*Fingal*". A sign-post directs the travellers:—"*To London* 320 *Miles*"; at the other side of the design is a tree in full foliage.

Above the design is a medallion or escutcheon of a thistle, surmounted by the Crown of England, and accompanied by bagpipes, a Scotch target, and a sword.

Over the design these verses are engraved:—

"*On Broomstick. by old Moggy's Aid,*
Full royally they rode;
And on the Wings of Northern Winds
Came flying all abroad.—Hopkins, Jun^{r}."

And:—

"*The Garden of Eden is before them, and behind them a desolate Wilderness. Joel Chap.* 2. *Ver.* 3."

This satire is directed to oppose the alleged extraordinary immigration of Scotchmen to England under the patronage of Lord Bute, the subject of nu-

merous satires at this date, see, for example, "The Caledonian Voyage to Money-land", No. 3856, "The Caledonians Arrival, in Money-land", No. 3857. A grant of money for building a new bridge across the Tweed gave some colour, if not force, to the complaints attending the alleged influx of Scotchmen. "The North Briton" was occasionally directed to this subject. A "Machine" was the common name for a stage coach at this period; see "The loaded Boot", No. 3911. See "Gisbal", No. 3848.

The appearance of this satire is recorded in "The Public Advertiser", Sept. 25, 1762, p. 3, col. 2, and in "The St. James's Chronicle", Sept. 9–11, 1762, p. 4, col. 2, with a print by Paul Sandby, *i.e.* "The Congress", see No. 3887.

$8\frac{7}{8} \times 9$ *in.*

166

This is a copy, reduced, from No. 3859. The poem of "Fingal" is not included in the design, nor are the verses engraved above it. By way of *quasi* supporters to the escutcheon of the Thistle, two jack-boots have been introduced, with reference to John Stuart, Earl of Bute.

It is No. "166" in the illustrations to "A Political and Satirical History Displaying the unhappy Influence of Scotch Prevalency", &c., "The Fifth Edition", vol. ii., a copy of which is in the Print Room, another copy is (554. a. 13.); for an account of the variations of "A Political and Satirical History", &c., see "Mon^{r} Bussy^{s} secret embassy discoverd", No. 3810.

In the letterpress prefixed to the etchings of this volume, the following refers to this design: "Plate CLXVI. The Flying Machine from *Edinburgh*. This shews that *Scotch* Politicks are of no more Value than a Broomstick; and that an Old Woman and a *Scotch* Pedlar, are no more to be minded than Witchcraft."

$2\frac{3}{4} \times 3\frac{3}{8}$ *in.*

24

Another copy, reversed (the party travelling to our left), and reduced, from No. 3859. Some of the inscriptions have been abbreviated. Additional emphasis has been given to the satire by enlarging the word "Royally" in the verses engraved above the design.

It is No. "24" of the illustrations to "The British Antidote to Caledonian Poison", The fifth Edition (7857. a.a). In "A general Humorous Explanation" prefixed to vol. ii. of this work, is the following on this satire:—"24. This Plate shews you how strangely E——d is *bewitch'd* by a *Caledonian* Sorcerer, who by his hellish Spells has thrown the whole Nation into such Confusion, that unless some supernatural Power kindly condescends to break the Charm, we must expect to be for ever a miserable and undone People."

For "The British Antidote", see "Scotch Impudence", No. 3938.

$3\frac{1}{8} \times 4\frac{1}{8}$ *in.*

3860.

The Jack-boot, *Exalted.*

[*May*, 1762]

An engraving, which has been coloured by hand, and represents the interior of a large room, where, on three steps of stone, forming a kind of pedestal, the British Lion sits on his haunches and in a despondent mood. A canopy or tent has been placed above the pedestal; the sides of the canopy are drawn apart by a gentleman, probably the Duc de Nivernois, French Ambassador Extraordinary for the con-

clusion of peace with England, and at this period resident in London.[1] He cries: "*O be Gar dis is vera fine Sport for me! Ma foy de Englisemens be toutes Chagrine*". This is explained by the scene before us.

A large black jack-boot—referring to John, Earl of Bute, the alleged "favourite" of the Princess of Wales, and at the date in question recently elevated to the highest offices of the government—stands on the second step of the pedestal, and is decorated with the Star of the Order of the Garter, and a green riband.[2] The boot is armed with a large gilt spur, and it appears to be filled to the top with bags of money; on the third step of the pedestal more such bags are placed. Lord Bute, who wears a blue Scotch cap, called a "bonnet", in which, alluding to his name of Stuart and those Jacobite tendencies which had been imputed to him, (see "The Exaltation of the Boot", No. 3861; "The Boot & the Block-head", No. 3977,) is a white, *i.e.* the Stuart, "favour" of knotted ribands; his lordship flourishes a riding-whip in one hand, and, with the other hand, distributes gold coins broadcast.

A group of hungry, lean, and mean-visaged Scotchmen are clustered on our right, and clad in kilts and red coats; this costume being probably represented in order to show that the men wore two garments of opposed significance, and were therefore traitors to both the parties to which this dress referred. One of these men, a bare-legged fellow, eagerly catches some of Lord Bute's money in a plaid handkerchief. His neighbour, who has already obtained a large bag of coin for himself, turns, with a joyful face, to a third Scotchman who kneels abjectly at the side, and says:—"*Sit you down by me Jockey, and we'll warm us by these sunny Hills*". The person addressed, who is in a miserable condition, holds out his "bonnet" for a *douceur*, and replies:—"*Joy to your Lairdship & gude Days to Us all*". A fourth Scotchman implores Lord Bute thus:—"*An it please You my gude Laird to remember me, I'll fight the muckle Deel*". A fifth expectant stands behind and remarks to his neighbour, who is dressed in a purple coat, not the so-called "Highland" costume:—"*Gude Days for us Aw Sawney, let them Grin at us wha list.*" The neighbour declares:—"*By my Saul these are bra' Doings for our Lowlanders*".

On the other side of the design a gentleman, who is evidently English, kneels to Lord Bute for a benefit, crying:—"*Be not Vain because I kneel; 'tis not to thee, but to a Superior Power.*" Behind this petitioner a Scotchman waves his naked broad-sword and flourishes his target against three gentlemen, who retire before him; they are English placemen who are thus driven away; the assailant says:—"*Awā wi ye to the De'el mon and mak Room for Us bonny Ladds*". One of the expelled persons inquires of another:—"*Shall an Englishman bear this?*" The reply is:—"*I saw how it would be and retird in due Time.*" The speaker is doubtless Mr. Pitt, who had retired from the ministry, Oct. 5, 1761. The third Englishman, an aged personage, was probably intended for the Duke of Newcastle, who quitted office May 26, 1762; he says:—"*I have bad Adieu to all but my God & my King*".

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[1] See "An Hieroglyphical Epistle from a Certain (wood)en (Pier)", No. 3894.

[2] Lord Bute added the Garter to the Order of the Thistle, in which he had been placed by George the Second, and he received the former Order in Sept. 21, 1762. To these circumstances the above-described strange combination doubtless alludes. Lord Bute's appropriation of the Garter was the cause of innumerable attacks on his conduct, name and person; of these attacks those of "The North Briton" are conspicuous, see No. II. of that publication. No. VII. has this publication line:—"London: Printed for Bluestring Mac Stuart, at the Star and Garter in the Minories." See, on the same subject, No. XVI. of this periodical, which treats of Lord Bute's connection with the Orders of the Garter and Thistle, quoted with "The Magical Installation", No. 3896.

Below the design these verses are engraved :—

"Behold my Friends with eager Eyes
A mukle Boot of wond'rous Size!
With glittering Star and Garter grac'd,
With Bonnet blue & Ribband dress'd;
It seems the Laird of all the Clan," &c.

A sequel to this satire appears in "The Jack-Boot kick'd down", No. 3965. See "We are all Come", No. 3858.

When Lord Bute took the Garter, his portrait by Ramsey had already been painted, and showed the collar of the Thistle only. When the picture was engraved by Ryland, the insignia of the Garter were placed at the foot of the print.

See "Gisbal", No. 3848.

There is an uncoloured impression from this plate.

$13\frac{3}{8} \times 8\frac{3}{8}$ *in.*

3861.

The Exaltation of the BOOT.

21

This etching is a reduced and reversed version, not a correct copy, from the satire described as "The Jack-Boot, Exalted", No. 3860. The general design is the same as in the latter work, the speeches differ. The Duc de Nivernois declares :—"*Be Gar dis for de glory of de Grand Monarch*". The first Scotchman avers :—"*These Sunny Hills are very warm*"; the second Scotchman replies :—"*my Guid Laird give y^e^ Southerns the Whip & y^e^ Gold to us*"; the third says :—"*I hope y^r^ Lairdsh^p^ will consider me I was very Active in* 45". The fifth expectant says :—"*Now Gibby we can come on for the muckle Beef and Pudding*"; the last of this group remarks, with hungry zest :—"*Aye Sawney tis better than living on Haggist*".

The kneeling Englishman exclaims :—"*To The alone I kneel thy Power I adore*". The wielder of the broadsword shouts to the outgoing ministers :—"*Away to the Deel ye Southern Dogs have we not Fasted long enough & be damd*". One of the ministers declares :—"*The Curse never fell upon our Country till now*". Another of this party remarks :—"*We must Submit our Comfort is it cannot last long*".

Below the design are these lines engraved :—

"A Fine Exaltation! Ye Britons—behold,
How Sawney profusely here Squanders y^r^ Gold".

This satire is No. "21" in "The British Antidote to Caledonian Poison", The Fifth Edition, London (7857. a. a.). In "A general Humorous Explanation", prefixed to vol. ii. of this work, is the following, referring to this design :—"21. His *Fingallian* Lordship *Booted* and Spur'd, riding upon a *Lyon*, appears to his Countrymen as *Jupiter* did of old to Danæ, in a Shower of Gold." Lord Bute's patronage of Macpherson, the promoter of the book styled "Ossian", is alluded to here.

See "Gisbal", No. 3848.

For "The British Antidote", see "Scotch Impudence", No. 3938.

There is an impression from this plate in the Print Room, without the number "21", which occurs in (7857. a. a.).

$4\frac{1}{8} \times 2\frac{3}{8}$ *in.*

129

This etching is a copy, with variations, reduced from "The Jack-Boot, Exalted.", No. 3860. The man seated on the step says:—"*This is the Land of Canaan*"; on one side of the throne, the gentleman kneeling cries:—"*To thee I kneel & own*" ——, the sentence is unfinished. The man with the broadsword shouts:—"*get ye out ye Southerns loons we will Beggar & starve ye all*"; this is addressed to the Duke of Newcastle and Mr. Pitt; the former says:—"*what must we English put up with these Insults*"; the latter replies:—"*we shall see this Insolent Scotch mans fall. & then I hope for Liberty*".

On the other side the Duc de Nivernois, drawing back the curtain, observes:—"*be Gar dis Man be for make a de K of France de glorious Monarch*". A kneeling Scotchman says:—"*the whip for the South, & the Gold for the North*". Another states:—"*consider in 45 I was active ag^st the House of Hanover.*" "*I subscrib'd to Charly*", admits a looker-on; "*tho we cry out for Cæsar we all for our Steuart*", is said by a fourth person.

Below the design these lines are engraved:—

"A Fine Exaltation ye Britons behold,
How Sawney profusely here Squanders y^r Gold".

This satire is No. "129" in "A Political and Satirical History Displaying the unhappy Influence of Scotch Prevalency", &c., vol. ii., "The Fifth Edition", a copy of which is in the Print Room; another copy is (554. a. 13.); for an account of the variations in the Fourth and Fifth Editions of this work respectively, see "Mon^r Bussy^s secret embassy discoverd", No. 3810.

In the letterpress prefixed to this volume, the following refers to this print:—"Plate CXXIX. The Exaltation of the Boot. Points out the Laird of Corruption feeing his Creatures for evil Services; and a plaided Miscreant driving out Sons of *English* Liberty."

$4\frac{1}{8} \times 2\frac{1}{2}$ *in.*

3862.

The Laird *of the Posts or the* Bonnett's Exalted.

[*May*, 1762]

An etching showing a number of stone posts set upright in the ground, and respectively marked:—"500", "500,", "1000.", "1500.", "2000.", "4000,", "4000", "1000,", "500,", "2000,", "4000,". A large hole or pit, referring to William Pitt, is in front, in the centre of the design, and seems to be yawning under Lord Bute, who, in a "Scotch" dress, is stepping from one post to the other, using his hands in his progress. A crowd of hungry Scotchmen are throwing up their caps, and running gleefully towards their patron, who cries:—"*Come awa my Bonny Lads, I'll provide for ye au.*" One of the clients cries:—"*My saul Mon gin I get hauld I wonna let go.*" Another, with many followers, declares:—"*My Laird I have brought au y^r freends & Relations.*" An old bagpiper, whose face shows that he is ricketty, seems to be playing:—

"*Come awa my bony Lads,*
wi y^r Bonnetts and y^r Plaids
We will dance & we will Play
Oer the Hills & far away".

Three Scotchmen, who have become fat and look extremely jolly, already sit on posts, and they exclaim:—1. "*I have a gude post*"; 2. "*For my Services in America*",—this man holds a little post, or staff which is shaped like one, and

marked "500."; 3. "*Mak haste Jocky my Laird has thrown 'em doown.*", the speaker points to three gentlemen, ministers who had resigned, and are now prostrate on the ground—*i. e.* the Duke of Devonshire, who cries :—"*ye Locusts are Coming*", and two others, probably Lord Holdernesse and Mr. Grenville, or another member of the last cabinet, who, in May, 1762, had been superseded by the accession of Lord Bute to the post of First Lord of the Treasury, abuse of the privileges of which office in favour of his countrymen is the gist of this satire, and numerous others published at this period, and described under the date now in question.

Two gentlemen stand apart, on our extreme right of the design. One says to the other :—"*There will be no chance for us, now our best Friends are thrown off.*" His companion remarks, with an Irish brogue :—"*Arrah now dear honey if I had a Post I wou'd have no place at all.*" This appears to mean that if he had a post, or fixed office, he would not care to obtain a place or an appointment which must be vacated on the fall of the ministry then in power. These persons have not been identified.

Lord Bute, in the act of kicking out behind, has cast the Duke of Newcastle off his post; the latter, while falling, throws up his hands, and shouts in grief :—"*that Boot has kicht me of at last.*" The duke, with two short intervals, had been in office from 1721 till May, 1762. His tenacious hold on power was much commented on; accordingly, a stout gentleman, one of the three prostrate ministers, exclaims, rubbing his own head :—"*If you have lost y^r^ Post. no wonder we have.*"

Below the design twelve lines of verse are engraved.

"An Epigram on the New Pavement", quoted in "The New Foundling Hospital for Wit", part iii. 1769, p. 113, illustrates this satire.

On the subject, see "Without Within", No. 3877, and "Gisbal", No. 3848.

11 × 5¼ *in.*

The Laird of the Posts, or the exalted Bonnets.

193 "*Pub^d^ by M Darly* 1762"

Copied and reduced from No. 3862. Some figures have been omitted. Lord Bute cries :—"*Stand Clear Il Jump over evr'y thing dam'n Y'ere Liberties*". "*I Set very easy*", says one of the Scotchmen, seated on a post; "*mines a gued Post*", another observes; "*& in Troth so is mine Thanks till y^e^ Boot*", says the third. "*Here we Come*", is the cry of a crowd of advancing Scotchmen; "*They that dont like our music shall be dull indeed*", declares the bagpiper. The Duke of Newcastle, overthrown by the Earl of Bute, exclaims as he falls :—"*If I was young I^d^ kick you to the Devil*". "*Our hopes are in the deep Pitt*", says one of Lord Bute's opponents; "*we shant have a Post left to defend us.*", remarks his neighbour. "*He flies too fast to hold it long*", says one of those who have fallen down; "*Room for his Grace*" is the appeal of another in behalf of the Duke of Newcastle.

This print is No. "193" of the illustrations to "A Political and Satirical History Displaying the unhappy Influence of Scotch Prevalency", &c., "The Fifth Edition", vol. ii., of which there is a copy in the Print Room, another copy is (554. a. 13.); for an account of variations in the Fourth and Fifth Editions of this work respectively, see "Mon^r^ Bussy^s^ secret embassy discoverd", No. 3810.

In the letterpress prefixed to the illustrations of this volume, the following refers to this satire :—"Plate CXCIII. The Laird of the Posts; or, the Exalted Bonnets. The *Scotch* kicking the *English* out of their Birthright, by jumping over their Heads, and taking all their valuable Posts from them."

3⅞ × 2½ *in.*

9

This etching is a reversed and reduced copy from No. 3862. The speeches differ from those in the original. Lord Bute says :—" *Stand Clear For* 10000 *a Year.*" The Duke of Newcastles declares :—" *If I was Young again you dare not do this* ". One of the clients exclaims :—" *Stand Clear of my Laird and Flee over those bonny Posts Sawney* ". Another Scotchman replies :—" *Hoot awa he'll have em all in his Grasp soon* ". The bagpiper sings :—" *Come dance my Laddies while I play over the hills and Far away* ". One of the Scotchmen, who has already attained a post, states :—" *I am Snugg and easy settled for* ", his foot is on a post marked " 200 ". His countryman, likewise fixed on a post, states :—" *Ive got a muckle Post Sawney* ". A third man says :—" *Troth laddie I am well settled* ".

One of the fallen ministers, noticing the overthrow of the Duke of Newcastle, shouts, while crawling out of the way of the latter, " *Room for his Grace* ". One of the lookers-on remarks of Lord Bute's movements :—" *He Flies too fast to hold it long.*" Another spectator says :—" *We have no hopes left but in that deep Pitt* ". A third declares :—" *So I see how its going why I suppose they'll hardly leave us a Scrubbing Post* ", *i.e.* a post against which an itchy Scotchman could rub himself.

This satire is No. " 9 " in " The British Antidote to Caledonian Poison ". The fifth Edition (7857, a. a.). In " A general Humorous Explanation ", prefixed to the second volume of this work, is the following, referring to the print :—

" This Plate is a melancholy Instance of the great Power of a short-liv'd Favourite ; his Creatures are here seen eagerly vaulting into the most profitable Posts, though their bonny Patron is himself all the Time riding Post to the Devil."

For " The British Antidote ", see " Scotch Impudence ", No. 3938.

There is an impression from this plate in the Print Room without the number " 9 ", which occurs in (7857 a. a.).

$4\frac{1}{8} \times 2\frac{3}{8}$ *in.*

3863.

Scotch Arrogance or the English Worthies turn'd (out) *of Doors*— 1762—

[By the Marquis Townshend.] [*May*, 1762]

An etching representing the door of the Treasury Building, Whitehall, as alleged, immediately on the assumption of power by Lord Bute, in May, 1762, see numerous entries in this Catalogue with this date, especially " Gisbal ", No. 3848.

A Scotchman expels an Englishman from the building, pushing him by the shoulders, and crying :—" *Il get ye out & evry English man of ye Au, ye shall all have a Bute ith Arse* ". The victim declares :—" *Damme Sawney but Il remember this Usage.*" A second Scotchman shouts from behind :—" *Out with him he's an Englishman* ". A third Scotchman has shoved another Englishman away ; the former says :—" *Get out ye loon ye shall not have so much as a hearing yere a rascal* " ; the latter avers :—" *by God Il bring ye to repentance before ye are a* 12 *month Older* ". A fourth Scotchman threatens another Englishman with a cudgel, shouting :—" *Il knock your brains out if you open your mouth* ". The threatened man declares :—" *I will be heard if it costs me my life* ". A fifth Scotchman, turning to the last-named of his countrymen, says, with a jeering air of remonstrance :—" *heres a loon thinks himself ill treated.*" ; he points to an Englishman who, shrugging his shoulders in disgust and anger, complains :—" *what a damned abuse of English generosity that these locusts should suck all our Honey.*" Two Scotchmen are in conversation on our extreme right ; one remarks :—

"*We shall soon have it all to ourselves Jocky.*"; the other declares:—"*I wonder how an Englishman dare open his mouth or offer to Grumble.*"

For the authorship of this satire, see "The 2 H, H,'s", No. 3342, and "The Scotch Hurdy Gurdy", No. 3847.

For the subject of this satire see "Gisbal", No. 3848.

For an announcement of the publication of this print made in "The Public Advertiser", Nov. 3, 1762, see p. 4, col. 2, together with "We are all Come", No. 3858.

$10\frac{3}{4} \times 6\frac{3}{4}$ *in.*

3864.

The Northern Con—star—nation, *or wonderfull Phœnomenon, from the observatory at Scone.*

To be had in Cranbourn Ally (*i.e.* at M. Darly's.) [*May*, 1762]

An etching showing the "Con-star-nation" (constellation) or Lord Bute in the air, seated on a treasure-chest, significant of the office of First Lord of the Treasury, which he assumed in May, 1762. At his side is "*a scotch mull calld by the Vulgar a Cornu-copia.*": it is a long horn, from it issues many papers which are inscribed severally, "*Post for M^c*", "*Patent for Sawny Mc*", "*agencys*", "*Commision,*" "*Excise*", "*Generals*", "*Comnisi*" (on), "*Captain*", "*Embasy*", "*Admirals c——s*", "*Bishopricks*"; these inscriptions suggest patronage as alleged to have been unfairly employed by Lord Bute at this period, see "Scotch Arrogance", No. 3863; "Without Within", No. 3877, and numerous entries in this Catalogue, dated May, 1762.

The papers inscribed as above pass to one side of the design and towards a group of Scotchmen who receive the windfalls with rapture. An old fellow who wears a tartan scarf raises both hands in extreme joy, and cries:—"*Oh Lord you know my wants, four or five places of about* 3 *or* 4 *thousand each will do for y^r hum^e*" (? humble servant). A kneeling Scotchman says:—"*Oh! how bright & powerfully he shines he warms all on this side*". A third declares:—"*I shall have a bonny chance if I get in his sunshine*". A dignitary of the legal profession, possibly Murray, Lord Mansfield, rushes forward with arms extended, and implores:—"*One lift more, my dear star, & I praise thy Influence.*" Fame flies above this group and holds a scroll, on which is written, "*Plan for removing the north to the South, & the south to the North by Alcibiades M^cfunum*". Fame announces by her trumpet:—"*Prefermeut is only in the Northern Sphere*".

Scotia, or "*Scotland*", wearing a plaid robe, sits in front of the design, holds out one hand to receive the guineas which descend to her from the irradiated Bute, and cries:—"*Oh! he'll warm & cherish me while my eldest sister is starving with cold & in the dark.*" She has an impudent, selfish grin on her face; on her shield is the Scotch Lion. Britannia, or "*England*", sits facing Scotia, manacled, covered by a tartan robe, and lamenting:—"*this tartane dress, & northern partiality will never suit me nor my sons*". Towards Britannia five papers, each inscribed "*Blanks*", are descending from Lord Bute. Three English gentlemen stand near; one says:—"*I am sure we shall not recieve any warmth from him*", *i.e.* from the occupant of the Treasury; the second declares:—"*We are all in the dark as to his merit*"; the third cries:—"*I can't see any thing about this phenomenon forbodes to our advantage—*".

Below the design the following verses are engraved:—

> "I strike at Vice, be't where it will;
> And what if great foo—s take it ill?" &c.

The reference in the verses quoted here to the legal penalties for "Scandalatum

Magnatum," which were to be feared by satirists, may have been prompted by the prosecution of public writers and others, during the ministry of Lord Bute; proceedings of this nature, which the victims felt to be tyrannical in the extreme, had been in vogue before Wilkes's case decided the matter of General Warrants.

$10\frac{1}{4} \times 5\frac{1}{8}$ *in.*

3865.

Britannia guided by Justice &c. c c.

(An Apology for Lord Bute.)

[*May*, 1762]

An etching showing a statue of Justice on a pedestal, the front of which is inscribed "1760". The figure holds a balance, in the scales of which respectively are labels marked "*N*" and "*S*", *i.e.* North and South. The former, which represents the party of Lord Bute, or the so-called "Scotch" influence then in power at the court of George III., outweighs the latter. A man wearing the "Highland" dress, bears a shield, on which is "*AMERICA*", thus referring to the recent victories of Great Britain in the transatlantic continent, see "Without Within", No. 3877. This man flourishes a broadsword, and exclaims, "*Thanks to you M^r^ Justice*". The speech seems to refer to a contest between the Scotchman and another person, an Englishman, the decision in favour of the former is probably expressed by the state of the balance. The latter person stands in front on the left of Justice, and says despondently, "*What do I see! I am Weigh'd, and am found Wanting*". A stout man who is behind the speaker pats him on the shoulder, and says, "*I wish I had been born in a colder Climate for I find Merit lies North*". Near this man is another, doubtless Lord Bute, who stands erect before Britannia, while she places a laurel wreath on his head; she declares, "*My Son, Guided by Justice, I bestow the Laurel you have so justly Merited*". He replies:—"*I receive them with Gratitude and value not the World's Cencure, as I am determin'd to Act with impartiality with honour and with Honesty*".

On the right of Justice four persons are represented, 1., a soldier, walks away and declares:—"*By I—— Since this is the Case I am glade there's no Union*", *i.e.* no legislative union between England and Ireland; the speech was doubtless designed as an imitation of an Irishman's manner of pronouncing English. 2. says to his neighbour, 3, a merchant, whose back is turned towards us:—"*Tell me Brother Traffick why our Brethren hate this new Favourite*"? The rejoinder of 3 is:—"*Because he's an Honest Man*". It is obvious that this dialogue indicates the strenuous opposition of the City of London to the measures and conduct of Lord Bute and his coadjutors. On this point, see "The Scotch Ovation", No. 3817. 4. seems to be addressing 3, with, "*As I live Brother this is worse than naturalizing the Jews*". The last speech refers to the Jews' Naturalization Bill, which was introduced by the Newcastle Administration, in 1753, and, after strong opposition in the House of Commons and in the City of London, was by the influence of the government passed in June of the same year; the Act was, however, repealed in the following December. For the so-called "Jew Bill", see "Four Prints of an Election. Plate I.", No. 3285. It is possible that "Brother Traffick"—"traffic" being a frequent name for bribery—may be intended for Sir William Calvert, a brewer, and Lord Mayor of London, who was said to have been bribed by the Jews of the metropolis to support the Bill, which he did, and thereby lost his seat for London in 1754, see on this point "The Jews Triumph", No. 3206. In the background is the Royal Exchange, north side, as it then existed; under the arcade is a numerous crowd of men in eager debate. One of these persons declares:—"*We are resolved not to Allow of the Decision of Justice. Now, more than Usual*".

In front of the pedestal of the statue of Justice, the following verse is engraved on a scroll :—

"*Envy will Merit like its Shade Pursue,*
& like a Shadow prove y^e^ Substance true."

Such prints as this, apologies for Lord Bute, are among the rarest satires.
$12\frac{7}{8} \times 7$ *in.*

3866.

An Hieroglyphical, Enigmatical, & Paradoxical Address, to the Laird of the (Boot) *relative to the Loss of* NEWFOUNDLAND.

Price 6^d [*June* 24, 1762]

This engraved letter, or "address", comprises rebuses, which in the following partial transcript are represented by the names of objects within brackets. At the top of the epistle is the following motto :—

"*Among the other evil Consequences of the War, I might reckon our extraordinary Success.* Briton. N°. VI."

"*May* (eye)*t please* (ewer) *Laird*(ship)*!*

"*At a* (time) *w*(hen) *the N*(ace)*ion is again Mbroiled in the Horrors of F*(axe)*ion, and t*(hat) *the Dmon of Dis*(cord) *h*(ass) *once m*(oar) *kindled his* (torch) (toe) *light up the* (flames) *of* (sieve)*il C*(dish)*ion, it* (can)(knot) (butt) *give the* (grate)*est Satisf*(axe)*ion* (toe) (ewer) *Laird*-(ships) *Friends in G*(knee)*r* (awl), *t*(hat) *the Dawn of* (ewer) (dish)*i*(awl) *con*(duck)*t h*(ass) *been atXded with such hap*(pie) *Ffects, so l*(eye)*kely* (toe) *put a s*(pea)*D End* (toe) *the War.*" &c.

"*Signed, The People of England.*"

In "The Scots Scourge; or *Pridden's* Supplement to the British Antidote to Caledonian Poison", &c., "London; Printed for J. Pridden", &c., "the Sixth Edition", which is in the Print Room, there is an impression of this broadside, with a different title :—"*An Hieroglyphical, Enigmatical, & Paradoxical Address, to the* LAIRD *of the* (Boot) *from the People of* ENGLAND."

"The Briton" was a journal, edited by Smollett, and published in the interest of Lord Bute, see "Without Within", No. 3877. The publication of this print with that of similar works is recorded in "Lloyd's Evening Post", Sept. 27—29, 1762, p. 6, col. 1.

$7\frac{1}{4} \times 9\frac{3}{4}$ *in.*

3867.

THE HIGHLAND SEER, *or* THE POLITICAL VISION.

"Felix quem faciunt aliena pericula cautum."

Price 6 *Pence.* [*June*, 1762]

AN engraving showing the Earl of Bute, "*F*", in the "Scotch" costume, starting in alarm from a couch at the appearance of five ghosts. A voice, that of the Princess of Wales, whose form is hidden by the curtains of the couch, cries to him :—"*Fly, Sawney, to the Middle of Wallachia & in its blissful Vales forget your Fears.*" The earl takes no heed of this suggestion, but, wholly terrified, declares :—"*By S^t^. Andrew, these ill-far'd Ghaists gar my Bleed run cauld with Horror ! gin I were safe in my ain Country, I'se be content to feed on Bannocks & Haggies, as I were wont to do.*" On a table lie the "*Monitor*" and the "*North Briton*".

The ghosts are, "A", Roger Mortimer, Earl of March, who says :—

"*Let not ambitious Love thy Heart ensnare,*
Lest thou the Fate of Mortimer should share".

Lord Bute, the alleged "favourite" of the Princess of Wales, was frequently admonished to beware the fate of Roger Mortimer; see "A Prophecy", No. 3966; "La Croix de St: Pillory", No. 4117; and below.

"B", the second ghost, wears a modern college gown and square cap; this is William des Roches, Bishop of Winchester, who avers :—

"*William des Roches am I; beware, proud Scot,*
Lest foul Disgrace like mine shou'd be thy Lot."

"C", the third ghost, is Hubert de Burgh, who counsels :—

"*Listen to Hubert's Voice e'er 'tis too late,*
Resign thy Pow'r, & shun the Fav'rite's Fate."

"D", the ghost of Simon de Montfort, Earl of Leicester, cries :—

"*Montfort, who rul'd an easy Monarch's Heart,*
Bids thee with Caution act thy dang'rous Part."

"E", the ghost of Robert Devereux, Earl of Essex, admonishes Lord Bute with :—

"*Beware, O favour'd Thane, remember well*
That Essex by a Queen's Indulgence fell."

Below the design is the following reference table :—

"A. Roger Mortimer, Earl of March, Favourite & Supposs'd Minion of the Queen-Mother, in the Reign of Edward III. B. William des Roches, Bishop of Winchester, Favourite of Henry III. and during the Minority of that Prince, Protector of the Realm", &c. Likewise references to Hubert de Burgh, Simon de Montfort, Robert Devereux, Earl of Essex, and "Sawney Macintosh, Principal Piper to the Princess-Palatine of Wallachia" (Wales). "For the History of this Illustrious Chief, we refer the Reader to the British Museum, the Bodleian Library, the Vatican at Rome, or where-ever else he can find it."

Above the design is the following :—

"Is there a Curse on human kind so fell,
"So pestilent, at once, to Prince and People,
"As the base servile Vermin of a Court," &c.

"The Monitor", to which Arthur Beardmore contributed political articles adverse to Lord Bute, published, May 22, 1762, an essay suggesting comparison between Lord Bute and Sejanus. "The Briton" was established on the Saturday following, May 29, to oppose "The Monitor", and contained papers by T. Smollett. "The North Briton", another antagonist to "The Briton", conducted by Wilkes, Churchill, and Lloyd, was first published on the Saturday after "The Briton" appeared—*i. e.* June 5. "The Auditor", the paper in which Arthur Murphy supported Lord Bute, began to appear on the 10th of June. This design suggests the terrors alleged to have been evoked in the mind of the minister by the publication of "The Monitor" and "The North Briton".

See "Gisbal", No. 3848.

$9\frac{5}{8} \times 5\frac{7}{8}$ *in.*

175

This etching is a copy, reversed and reduced, from No. 3867. Lord Bute is on our left. Some of the speeches have been shortened. Lord Bute says:—"*By S^t Andrew I am Wrong*". The first bishop says:—"*remember the disgrace of W^m des Roches*". "*Think of Huberts fate*", is said by the second. "*Favourite beware remember Essex*", says the ghost of Queen Elizabeth's "favourite". "*Remember Montfort*", is the speech of the Earl of Montfort. "*Remember the fate of Mortimer*" is the cry of the Earl of March. The "North Briton" and the whisper of the Princess of Wales, have been omitted from this copy.

Below the design is engraved the following:—

"Is there a Curse on human kind so fell, so pestilent at once to Prince and people as the base servile vermin of a Court; corrupt, corrupting Ministers & Favourites How oft have such eat up the widows morsel The peasants toil the merch^s far sought gain and wantond in the ruin of a Nation; Thompson,".

This print is No. "175" of the illustrations of "A Political and Satirical History", &c., "The Fifth Edition", vol. ii.; there is a copy in the Print Room, another is (554. a. 13.); for the Fourth and Fifth Editions, see "Mon^r Bussy^s secret embassy discoverd", No. 3810.

In the letterpress prefixed to the illustrations of this work, the following refers to this satire:—"PLATE CLXXV. The Highland Seer; or, Political Vision. Shews the Horror of a bad Conscience, which always represents imaginary evils."

$3\frac{7}{8} \times 2\frac{1}{8}$ *in.*

29

ANOTHER copy, reversed and reduced, from No. 3867. Lord Bute is on our left. Some of the speeches have been shortened. The last paragraph of the inscription below the original does not occur on the copy.

This satire is No. "29" of the illustrations to "The British Antidote to Caledonian Poison", the fifth Edition (7857. a. a.). In "A general Humorous Explanation", prefixed to vol. ii. of a copy of this work, which is in the Print Room, is the following respecting this print:—"29. My Lord and My Lady at the old Trade of Basket-making, interrupted at their Work by several unmannerly Apparitions of former Times. For a more clear Explanation, vide *Smollett's impartial History of England.*"

For "The British Antidote", see "Scotch Impudence", No. 3938.

$4 \times 2\frac{3}{8}$ *in.*

3868.

A NEW HUMOROUS SONG, ON THE CHEROKEE CHIEFS.

Inscribed to the LADIES of GREAT BRITAIN.
By H. HOWARD.

To the Tune of, *Cæsar and Pompey were both of them Horned.*

Sold by the Author, opposite the Union Coffee-House, in the Strand, near Temple-Bar, and by all the Print and Pamphlet-sellers. [*Price Six-pence.*] *N.B. In a few Days will be published the Political Bagpiper. A New Song, with a Head-piece.*[1] [*July*, 1762]

A BROADSIDE comprising seven verses in letterpress below an engraving, representing three Red Indian Chiefs in their national costumes; these men are

[1] See "The Masquerade; or the Politicel Bagpiper", No. 3880.

named, "*The Stalking Turkey*", "*The Pouting Pidgeon*", "*The Man killer*". This satire refers to the arrival in London of three chiefs of the Cherokee Nation, June 18, on an embassy to the Court of George III., July 8, 1762, and the impression these envoys produced on the English is described in the verses, of which the following are characteristic examples:—

"I.

What a Piece of Work's here, and a d—d Botheration!
Of Three famous Chiefs from the *Cherokee* Nation;
Who the Duce wou'd ha' thought, that a People polite, Sir,
Wou'd ha' stir'd out o' Doors to ha' seen such a Sight, Sir?
Are M——rs [1] so rare in the *British* Dominions,
That we shou'd run crazy for *Canada Indians.*
Are M——rs so rare," &c.

"A treaty of peace with the *Cherokee Indians* is finally ratified, on which the flag was displayed, and nine guns fired from *Granville's* bastion, at the castle of *Charles Town, South-Carolina.*"; see "The Gentleman's Magazine", 1762, p. 92, Sat., Feb. 27, 1762.

See "The Asses of Great Britain", No. 3941, for a reference to this subject, and "Frontispiece to the Celebrated Lecture on Heads", No. 4113; for the Cherokees, "Without Within", No. 3877. There is a portrait of "Skiagusta Ostinaco, the Cherokee King", in "The Universal Museum" (pp. 5440. a.), 1762, facing p. 357, wearing a gorget like that of a military officer, inscribed "K. G. III.". There is another portrait of the same person in "The Royal Magazine" for 1762, facing p. 16, named "Austenaco, Great Warriour, Commander in Chief of the Cherokee Nation." McArdell engraved the Cherokee Chiefs after their portraits by F. Parsons.

7 × $4\frac{3}{8}$ *in.*

3869.

The GLASGOW and ABERDEEN PROFESSORS of POETRY.

THE NORTH BRITON SATURDAY, May the 28th, 1763.

[*August* 12, 1762]

THIS woodcut represents half-length figures of two gaunt, half-starved Scotch poets, probably designed for John Home, author of "Douglas", and James Macpherson, who produced the so-called "Ossian", "Temora", and other works. Both men wear wreaths set with thistles, and very long hair or wigs. The "Professor" on our left wears a ragged coat of the kind in vogue in the middle of the eighteenth century; he holds a scroll of paper, his nose is very big, his lower jaw very long, and he has prominent, impudent eyes, with which he looks at his companion on our right, a still leaner man with bare shoulders, half-covered by a Scotch plaid; the latter holds an open scroll, and is in the act of singing; this is probably Macpherson in the character of his own Ossian, the "Highland Bard", singing the deeds of Fingal.

The woodcut heads a text in verse, printed on succeeding pages of the tract, which professes to be a number of "The North Briton", a copy being bound with "The North Briton" (629. b. $6\frac{1}{4}$.) dated as above, but not included in the reprints of the serial, see "The North Briton, continued by several Hands", 1769 (Burney Collection of Newspapers, vol. v., 1762-9). The verses occur in No. XXII. of "The North Briton", Oct. 30, 1762, and they were written by

[1] Monsters.

Robert Lloyd, Wilkes's and Churchill's friend. On the republication in question here, see below.

The characteristic portions of the text are as follow :—

> " Old England has not lost her pray'r,
> And George the Good, has got an Heir.
> A royal babe, a Prince of Wales.
> — Poets ! I pity all your nails ——
> What reams of paper will be spoil'd !
> What *Graduses* be daily soil'd
> By inky fingers, greasy thumbs,
> Hunting the Word that never comes ! " &c.
> * * * *

These verses refer to " Fingal ", Loveling, Hervey, Allan Ramsay, the King, Queen, Earl of Bute, Macpherson, Home, Pitt, and " Widows ".

For the allusion of the concluding lines see " Gisbal ", No. 3848. See " The North Briton ", No. XXVI. On Home, Macpherson, and Mallett, or " Malloch ", see " The Prophecy of Famine ", by C. Churchill. The opening lines refer to the birth of the first son of George III., afterwards George IV., August 12, 1762.

" Neither Glasgow nor Aberdeen had any professor of poetry between 1760 and 1770; nor was there then, nor is there now, a professor called 'Professor of Poetry' in any Scottish university. Dr. Hugh Blair became Professor of Rhetoric and Belles Lettres in the University of Edinburgh in 1762, and in that capacity lectured on Poetry; he was the first Professor of modern literature in any Scottish University."—Communication on the above satire, to F. G. Stephens, from Prof. David Masson, Edinburgh, Jan. 12, 1878.

This satire is probably that referred to in " The Public Advertiser ", May 31, 1763, p. 1, col. 3, as " Printed for J. Pridden, at the Feathers in Fleet-Street."—" 2. The Original North Briton, that contained the Poetry Professors, now reprinted with great Additions, adorned with two curious Heads drawn from Life, of the Professors of Glascow and Aberdeen. Price Two-pence Halfpenny."

Lord Bute was Rector of Aberdeen University. For more on John Home, see " a true and accurate Plan of some Part of Kew-Green ", No. 4131.

$5\frac{1}{4} \times 3\frac{3}{8}$ *in.*

3870.

The Queen's Ass.

A NEW HUMOROUS ALLEGORICAL SONG.
Honi soit qui mal y pensé.
By H. HOWARD.

To the Tune of, *Stick a Pin there.*

Sold by the Author, opposite the Union Coffee-House, in the Strand, near Temple-Bar; and by all the Print and Pamphlet-sellers. (Price Six-pence.) N.B. In a few Days will be published, A Song on the Cherokees,[1] *with a Head-Piece.* [*Aug.* 1762]

A BROADSIDE, with ten indelicate verses by Mr. Henry Howard, in letterpress, surmounted by an engraving of a zebra, standing in profile to our left.

This satire refers to a beautiful zebra which had been given to the queen, and

[1] See " A New Humorous Song ", No. 3868.

fed in St. James's Park, close to Buckingham House, where her majesty and the king had recently taken their residence. The animal was known as "the queen's ass"; its presence suggested the above verses to Mr. Henry Howard, and the publication evoked several others, *e.g.* see "With a Fool's Head at the Tail", No. 3871; "The Real Ass", No. 3872; "The K—'s A—;" No. 3873; "The Other Thing", No. 3874; "Zebra Rescued", No. 3875; "The Asses of Great Britain", No. 3941. See "The English Hawke", No. 3690, a ballad by Mr. Howard, and "An Hieroglyphic Epistle from (Lord Bute) to (Beelzebub)", No. 4044.

For an allusion to this satire see "The Grumblers of Great Britain", No. 3900; "The Times, or 1768", No. 4242; "The Times, Plate 2." (1768), No. 3973. See a print of "The Queen's Female Zebra", facing p. 347, of "The London Magazine", 1762. An impression of this portrait is among the Historical Prints in the Print Room, 1762, on the back of which is a note to the effect that after this animal died its skin was stuffed and the effigy exhibited in the Leverian Museum, Blackfriars Road.

$5\frac{5}{8} \times 4\frac{5}{8}$ *in.*

3871.

With a Fool's Head at the Tail:

The other SIDE of the ZEBRAY: In REPLY to the ludicrous Song, upon the QUEEN'S ASS.

To the Tune of *Balance a Straw.*

[*Aug.* 1762]

A BROADSIDE, with eight verses in letterpress, surmounted by an engraving of a zebra standing in profile to our right; near the tail of the animal is the head of Henry Howard, wearing a fool's cap, and having an ass's ears.

The verses, besides superfluous portions, are as follows:—

"1.

Since Folly in *England* for *Wisdom* can pass;
And th' *Apollo* of *Grub-street* will shew himself—*Ass;*
He, from Lowness of Thought, by the Nose shall be led,
To the Tail of the Beast, to shew his Fool's Head,
He, from Lowness of Thought," &c.

This song was written against Mr. H. Howard, see "The Queen's Ass", No. 3870, which explains the circumstance in question. See likewise "The Real Ass", No. 3872; "The K—'s A—;", No. 3873; "The Other Thing", No. 3874; "Zebra Rescued", No. 3875; "The Asses of Great Britain", No. 3941.

The appearance of this print is recorded in "The Public Advertiser", August 19, 1762, p. 4, col. 1, as "*This Day is published,* Price 6d".

$5\frac{1}{4} \times 3\frac{1}{2}$ *in.*

3872.

The REAL ASS,

AUTHOR of the ALLEGORICAL ONE.

Dedicated, to *Who is to Virtue,* and every English Heart *ought to be*—the United Graces—*the Queen.*

By W. S——. (? S. Wilks, see No. 3875.)

To the Tune of, *Derry Down, &c.*

London; Printed and Sold by all the Print and Pamphlet-sellers, 1762. (*Price Six-pence.*) [*Aug.* 1762]

A BROADSIDE, comprising ten verses in letterpress, surmounted by an engraving. The latter represents Mr. Henry Howard, who had written and published an offensive broadside, referring to the queen in regard to a zebra which had been given to her, and was known as the "queen's ass", see "The Queen's Ass", No. 3870, and other entries to which it refers, concerning the subject of this, a counter attack on Mr. Howard.

Howard appears as an amateur artist, which he really was, sitting before an easel, with a palette on one thumb, painting, or rather daubing, a picture of the Graces, and remarking:—"*I darken y^e^ Graces*". He has the head of an ass, bound with thistles. Behind him squats a large ape, holding a vessel styled "*Blacking Pot*" in one hand, a bag in the other.

The verses are as follows:—

"1.

The dullest of Asses that ever was seen,
Is he who abuses the Ass of the Queen;
Nature's Hand has mark'd one, but t'other alas,
By Nature is *mark'd*, for an impudent Ass.
Harry down, down, down with him, down," &c.

* * * * * *

"x.

As an Asian W——e rides on an Ass, in disgrace,
Her Face, fronting backwards, the other's back Face,
Wits *Prostitute* thus, the *Park's Asses* shou'd pass,
And kiss his foul noisy Muse—th' Ar—e of an Ass."

The zebra in question grazed in St. James's Park, near Buckingham House.
$6\frac{7}{8} \times 4\frac{3}{4}$ *in.*

3873.

The K——'s A——;

A NEW SONG,

Intended as a COMPANION to the Q——'s A——.

To the Tune of *Derry down.*

Sold by all Print and Booksellers, (Price Six Pence.) N.B. This Ass has entered Stationer's Hall, and whoever copies him will be prosecuted.

[*Aug.* 1762]

A BROADSIDE, with nine verses in letterpress, surmounted by an engraved bust portrait of Lord Bute, nearly in full face, bareheaded, wearing a riband and star of knighthood. As to these decorations, see "The Jack-Boot, Exalted", No. 3860.

The verses are as follows:—

"I.

Attend my good People, I'll sing you a Song,
And if not very good—why it shall not be long;
Tho' if it be true, we must e'en let it pass,
And allow that a K— has a right to an A—." &c.

This satire was evoked by the alleged nature of the connection between the Princess of Wales and Lord Bute; the latter, see numerous entries in this Catalogue which are dated May, 1762, assumed many posts of power and dignity. "The Q—'s A—", refers to a zebra, see "The Queen's Ass", No. 3870, and other satires dated August, 1762.

$2\frac{1}{8} \times 2\frac{3}{4}$ *in.*

3874.

The OTHER THING,

A SONG, on the AMERICAN RABBET, said to be lately presented to the Q——, by a CHIEF of the CATAWBAWS, By GEORGE ROLLS.

Evil be to him that Evil thinks. To the Tune of the *Old Woman of Grinstead.*

To be had of all the Printsellers in London and Westminster. (Price Sixpence.) [*Aug.* 1762]

A BROADSIDE, comprising nine verses in letterpress, surmounted by an engraving of a rabbit, which is curiously striped and spotted, grazing on a lawn in front of Buckingham House, the residence of George III. and his queen at this time.

The verses, which are grossly indecent and dull, begin thus:—

"I.

Let the wits of the age our attention engage,
Let the Asses on Asses grow funny;
But my muse now shall sing of another guise thing
That's her M——'s beautiful ——," &c.

The reference to "Asses on Asses" and to the "Zebra" are explained by

the facts that a gift had been made to the queen of a very beautiful zebra, which, grazing in St. James's Park, was called "the queen's ass"; referring to this Henry Howard published a broadside, described in this Catalogue as "The Queen's Ass", No. 3870. This publication evoked several rejoinders, *e. g.* "With a Fool's Head at the Tail", No. 3871, and "The Real Ass", No. 3872. See likewise "The K—'s A—", No. 3873.

$6\frac{1}{8} \times 3\frac{5}{8}$ *in.*

3875.

ZEBRA *Rescued, or a Bridle for the Ass; by S. Wilks.*

To the Tune of Nancy Dawson.

Price 6^d. [*Aug.* 1762]

AN engraved broadside, with four verses in letterpress printed beneath. The engraving represents Mr. Henry Howard as a ballad-singer, with the head of an ass, and in the act of singing his ballad :—

"*Ye Bucks and ye Jemmies who amble the Park*".

Near him stands a zebra, and, descending in the air on his right, is a boy-genius offering a halter to Howard, and saying :—

"*Vile Wretch! attend, I from Apollo come*
To curb thy Insolence, behold thy Doom;
Know 'tis decreed, that for thy Verses fine,
* *Thou with Duke Humphry one whole month shall dine*
That Asses may take Care another time
Avoid thy Crimes, nor dare to bray in Rhime;
Example may make Animals beware,
And Asses all remember what they are.

* *Number y^e^ trees in the Park instead of a Dinner.*"

The occasion of this satire was due to the fact that a beautiful zebra had been given to the queen. The animal fed in St. James's Park, and was known as "the queen's ass." Mr. H. Howard, an artistic amateur and poetaster, published a ballad on this subject, which is described in this Catalogue as "The Queen's Ass", No. 3870; this ballad begins with the line here quoted in the mouth of Howard. See "The Asses of Great Britain", No. 3941.

Numerous replies were evoked by "The Queen's Ass"; many are indicated in "The Queen's Ass".

The verses printed below the design are :—

"Of all the Fools who've lately writ,
To show the Town they wanted Wit,
The subject none so right hath hit,
As scurvy Harry Howard.
His satire dull tho' great his spite,
The Muses are in woful plight,
When they permit such Bards, to write,
As dirty drunken Howard," &c.

$6\frac{1}{2} \times 3\frac{1}{4}$ *in.*

3876.

The Fishermen.

Price 6^{d} [*Aug.* 1762]

In this etching four authors are fishing in the "*Waters of Sedition*". Near each man, and in an inscribed bag, lies the bait by means of which he hopes to catch the public. Arthur Murphy, who was associated with "The Auditor", and defended Lord Bute in that paper, is fishing with a rod, and leans against a pile of his own books, being the "*Auditor*", "*Orph. of China*" "*Coke upon Littleton*" (this refers to Murphy's legal studies and his membership of Lincoln's Inn), "*Apprentice*", "*Desert Island*", "*Statutes at large*", "*Upholsterer*", "*Way to keep him.*" Addressing the disappointed Smollett, see below, in the Irish dialect, appropriated to him in satires on account of his Irish birth:—"*Arrah! Honey, won't you aisy now? since we'll be after being paid for our Labour, even tho' we get nothing at all, at all.*" He angles quite at ease. His bait consists of "*Grand Pensionary*", "*Let*^{r} *from a Creole*", "*Baits for the Auditor*". The first bait refers to Pitt and his pension, a frequent subject for reflections by Murphy in "The Auditor"; the second refers to Alderman Beckford, who was associated with the West India trade and Pitt's energetic supporter. "A Letter from a Creole" was published in "The Auditor", No. IV., dated June 28, 1762, and professes to justify the election of "a Creole Lord Mayor of London", *i. e.* Beckford himself, see below. Another of Murphy's opponents, Churchill, who is in front, with the "*Rosciad*" sticking out of his pocket, cries:—"*Rare Sport, by G—d! I'll be d—d if this is n't better than preaching.*" He has thrown down the "*Holy Bible*", his cassock and bands. This indicates his abandonment of the profession in which he had lived; see "The Bruiser", No. 4084, the title of which refers to this writer as "once the Rev^{d}". These things are inscribed:—"*To be sold cheap being of no Use to the Owner*". His "*Baits for the North Brit.*" are "*Personal Invective*", "*Detraction*", "*Calumny*". Arthur Beardmore, who wears a lawyer's gown, was a London lawyer employed by Wilkes. He has drawn his net to the shore, holds a caduceus, and leans on a barrel which is addressed "*To Mr Alderman Rumbo.*"; he cries:—"*Ay, Ay, there's nothing like fishing in troubled Waters. Let you and I alone to find a Bait.*" Two of his "*Baits for the Monitor*", the journal which he represents here, are "*Newfoundland*", and "*Count Bruhl*"; subjects Beardmore was accustomed to treat in his paper. The former subject was provoked by the loss of Newfoundland at this time, see "Without Within", No. 3877. Count Bruhl was the Saxon minister, see "The Slough", No. 3471, and "Sawney below Stairs", No. 4048. "The Monitor" of May 22, 1762, under allusions to Tacitus and Count Bruhl, gave the character of Sejanus, "a Favourite M——r," thus reflecting on Lord Bute. The third bait refers to this, being "*Parallels unlike*", alluding to the practice of "The Monitor" to compare men and circumstances of that day with those of past times. "The Monitor", of June 12, 1762, suggested a comparison between the evil influence of Madame de Pompadour and that of the Princess of Wales. On July 31 this journal had animadverted strongly on the loss of Newfoundland by means of a fleet which escaped from Brest. This allusion suggests that this satire was published before the arrival of the news of the recapture of the island by the English.

Smollett, dressed as a Scotchman, stands on the further side of the stream; having thrown down his rod in disgust, he turns away, and cries to Murphy:—"*Geud Faith! Maister Auditor, we're o'th' wrang Side t' Pool; the De'el o' ane mair we get Mon, so e'en let's be ganging.*" His "*Baits for the Brïton*" are "*Continental Connections*" and "*Pruss*^{n} *Subsidy*", the subjects on which "The

Briton" frequently descanted. A snuff-box lies on the ground near Smollett's feet.

Sinking in the "Waters of Sedition" is a man whose name is given as "*Patriot*", and who cries:—

"*Unplac'd, unpension'd I, alas! retire:*
The fatal Plunge has quench'd my Patriot-Fire."

"The Patriot", a journal begun in June, 1762, opposed the ministerial writers, and did not wholly fall in with their antagonists.

On our left is a house, the sign of which is the "Thistle and Boot", as represented on the signboard, which describes it as "*The Scotch House*", kept by "*Sawney M^c Stuart*", *i. e.* the Earl of Bute. It is further described as open for the "*Entertainment for Mon and Beast.*" Two Scotchmen are drinking in the first floor. The Scotch sign has been but lately hung; the former signboard of the house, "The Rose and Crown", lies split on the ground; the proprietors' names were "*P—tt & T—le removed from the Constitution.*" This refers to the resignation of Mr. Pitt and Earl Temple, see "Merit Rewarded", No. 3814.

Over the fishermen is the following inscription:—

"*Veluti in Speculo.*
This Scene as in a Glass, presents
The Source of civil Discontents". &c.

Below is the dedication:—

"To the courteous Readers of the MONITOR, BRITON, NORTH BRITON, & other political Quixotes, This Print is humbly inscrib'd."

See "The hungry Mob", No. 3844. For this subject in general, Murphy and Smollett in particular, see C. Churchill's poem "The Author"; likewise "The Rosciad", lines 555, and after.

Beckford is frequently referred to in this Catalogue as a "creole", and by similar titles. In "The New Foundling Hospital for Wit", Part the Second (992, a. 5.), 1769, is reprinted "The City Farce, as it was acted at Guildhall, in the month of April, 1757", p. 67, "William the Fourth", *i. e.* William Pitt, is soliloquizing, when "enter Alderman Sugar-cane", announces a dialogue of Pitt and Beckford.

See a satirical announcement of the stoppage of "The Plain Dealer", "The Test", and "The Briton", journals to be "buried in Grave *Forty-five* Feet deep, at Luton Hoe in Bedfordshire", *i. e.* at Lord Bute's seat, in "The Public Advertiser", May 4, 1764, p. 2, col. 3. "Forty-five" was the number of "The North Briton" which attracted most attention.

$9\frac{3}{8} \times 6\frac{3}{4}$ *in.*

The Fishermen or the Authors & their Motives 1762

197

AN etching, copied, with variations, and reduced from No. 3876. The tavern is styled "*The Scotch House*", and stated to be kept by "*Sawney M^c Stuart*"; on the overthrown signboard is written, "*Pitt & Temple removed from the Constitution*"; at Churchill's feet are "*Baits for y^e N. Brit*", "*Facts*", and "*Liberty*". At Beardmore's feet are "*Baits for the Monitor*", "*No Excise*", and "*Property*"; "*Baits for the Briton*", belonging to Smollett, comprise "*Lies*" and "*Perjury*", "*Baits for the Auditor*", the property of Murphy, consist of "*Lies*" and "*Pensions*". Churchill cries:—"*Il fish for the truth if it costs me my life & Liberty*". Beardmore remarks, "*These Rascals will catch nothing but court Gudgeons*". Smollett says:—"*I have mixt a deal of Scotch Arsenic in my Oatmeal Paste*". Murphy says:—"*Arrah by Jesus Honey but we'l be well paid for our Dirty Work, I fish with a Poisond Hook*". Below the design is written:—"Veluti in Speculo".

This print is No. "197" of the illustrations to "A Political and Satirical History", &c., "The Fifth Edition", vol. ii., a copy is in the Print Room, another is (554, a. 13.); for the Fourth and Fifth Editions, see "Mon^r Bussy^s secret embassy discoverd", No. 3810.

In the letterpress prefixed to the illustrations of this volume is:—"PLATE CXCVII. The Fishermen. Shews the different Vindicators of *Scotch* Faction, and *English* Liberty, with their proper Baits and Motives."

$3\frac{7}{8} \times 2\frac{3}{8}$ *in.*

38

This etching is a copy, reversed (the tavern being on our right), and reduced from No. 3876. Some of the inscriptions have been omitted, others abbreviated. Part of the "Briton" bait is "*Scotch Lies*"; the other part is "*Nat Debt*". Churchill is in a lay dress. Four lines only of the verses are engraved below the design.

This is No. "38" in the illustrations of "The British Antidote to Caledonian Poison"; the fifth Edition, vol. ii. In "A general Humorous Explanation", prefixed to this volume is:—"37. The Monitor, North Briton and Briton Fishing in the Waters of Sedition, for Pensions and Places."

For "The British Antidote", see "Scotch Impudence", No. 3938.

$3\frac{7}{8} \times 2\frac{3}{8}$ *in.*

3877.

WITHOUT WITHIN

"*To the* KING *of the* CHEROKEES *a Lover of Englishmen this Print is Inscribed by his Most Obedient Slave the Author.*"

[*Aug.* 1762]

AN etching in two divisions, one representing the exterior, and the other the interior of the old Treasury Building, Whitehall.

The former shows a cart, laden with "*SCOTCH COAL*" ("Cole" was an old term for money), having two horses attached to it, and drawn up below one of the windows of the building; the Earl of Bute is throwing bags of money from the window, and saying to the driver of the cart, a Scotchman:—"*Heres muckle wealth Mon*". The driver, extending his arms to catch the bags, cries:—"*Heave out Sawney let's not leave them a Bawbee*". The sentinel sleeps in his watchbox. Mr. Pitt stands at the door of the Treasury, and cries in disgust:—"*O ho is it so. is it so*"?

Below the design these verses are engraved:—

"With Shame O BRITONS here behold
Sly SAWNEY Pocketting your Gold—
While we who get it for his use
Are forc'd to Pockett the Abuse—
But leaving them to laugh that win
Lets see what Tricks are play'd within."

This refers to the second part of the satire, the above-named "Within", which displays the Council-table, with Lord Bute in a "Scotch" dress with a riband, sitting at the head and saying, "*I wull provide for au my freends*". The Princess of Wales leans from between curtains behind the speaker, and remarks:—"*Ah Brave Sawney.*" Lord Mansfield, in his robes, obsequiously places one hand on his breast and, bowing, replies to the favourite:—"*Your Will shall be my Law.*" This

minister, himself a Scotchman, was then Lord Chief Justice of the Court of King's Bench, and had a seat in the Cabinet without a portfolio. Mr. Fox, leaning back in his chair, with his hands in the skirt-pockets of his coat, declares:—"*Since we cant continue the W—r with Spirit lets patch up a Peace.*" A big, raw-boned Scotchman rises hastily from his chair with a drawn sword in his hand, crying:—"*De'el o' my Saul but I'll retake Newfoundland.*" Another, and apparently younger, Scotchman, who sits with his back towards us, replies with:—"*Continue your Pit ifal Abuse.*" to the inquiry of Tobias Smollett, who says:—"*I want subject matter for the next Briton*". He leans on the back of a chair which is occupied by another Scotchman, who, in the act of speaking, points to a "*Plan fo*(r)——" which, with other papers, lies on the table. Four needy and hungry Scotchmen appear at the door of the room; one says:—"*I want a Post*", the second declares:—"*I want a Place*", the third states:—"*I want to be made Se—t—y of State*".

Against the wall behind the Council-table, hang two large pictures; one of these represents Lord Bute kicking Mr. Pitt out of office, the other is a whole-length portrait of the former, in the characteristic attitude of showing as much as possible of his legs.

Below the design these verses are engraved:—

"See here the STATE turn'd upside down
The BONNET triumphs o'er the ——
The half starv'd CLANS in hopes of Prey
Come o'er the Hills and far away
But let us still our Rights maintain
And drive the LOCUST's home again."

An impression from this plate, without the dedication to the King of the Cherokees, and printed on two pieces of paper for the convenience of binding, occurs in "The Second Volume of the British Antidote to Caledonian Poison.", &c. (7857, a.a.). The several parts of the divided print lack respectively the numbers "36", and "37".

Lord Bute was appointed First Lord of the Treasury, May, 1762, a post which he resigned in the following April. A letter from Mr. Rigby to the Duke of Bedford, dated Feb. 3, 1763, and printed in "Correspondence of John, fourth Duke of Bedford", 1846, iii. p. 185, refers to an extensive "clearing out" of officers by this new dignitary. See likewise H. Walpole's "Memoirs of the Reign of George the Third", 1845, i. pp. 233-237. Numerous vacancies were thus created to be filled, as it was popularly asserted, by "Scotch" followers of Lord Bute.

See "The Caledonians Arrival in Money-land", No. 3857, and other satires on this subject. This matter made a great stir at the time, and is referred to in nearly all the memoirs and tracts of a political character which then appeared.

Three chiefs of the Cherokees arrived in London, June 21, 1762, see "The Asses of Great Britain", No. 3941. Newfoundland had been captured, June 24, 1762, by a French force under the Chevalier de Ternay, and the Count de Haussonville; see "An Hieroglyphical, Enigmatical, & Paradoxical Address", &c., No. 3866.

Horace Walpole wrote, June 8, 1762, to Mr. George Montagu, regarding the levée held by Lord Bute on coming into office.

The publication of this print is recorded in "The St. James's Chronicle", Sept. 2-4, 1762, p. 4, col. 4.

There is an impression from this plate without "Scotch Cole" on the back of the cart.

$10\frac{1}{2} \times 5\frac{3}{8}$ *in.*

3878.

Within

133 [*Aug.* 1762]

Copy, reversed, from half of the print described as "Without Within", No. 3877, with variations. Lord Bute says:—"*I will provide for Aw my gued Friends*"; Lord Mansfield professes:—"*Your will shall be my Law.*"; Mr. Fox declares:—"*Il advise my Lord a scandalous Peace, &c. then* ——". One of the Scotch bystanders states:—"*we shall aw get places.*" The Scotchman with his back towards us remarks:—"*we'l continue our Pit-ifull abuse*". The princess says:—"*make em slaves dear Sawney*", this is addressed to the Earl of Bute. Smollett avows:—"*I want some Scurility for the Briton*". The first four lines of the verses quoted with the account of the original of this design are repeated here.

This satire is No. "133" in "A Political and Satirical History", &c., "The Fifth Edition", vol. ii., a copy is in the Print Room, another is (554, a. 13.); for the Fourth and Fifth Editions, see "Mon^{r} Bussy^{s} secret embassy discoverd", No. 3810.

In the letterpress prefixed to this volume is:—"Plate CXXXIII. Within shews the *Scotch* Politicians studying their own Advantage, at the Expence of their Country."

$4 \times 2\frac{1}{4}$ *in.*

3879.

Without 1762

134 [*Aug.* 1762]

An etching, a copy, reversed, from half of the print described as "Without Within", No. 3877, with variations. The speeches of Lord Bute and Mr. Pitt are similar in both designs; the driver of the cart says:—"*Heave out Sawney, lets not leave em a Bawbee nor bit of Bread*". The first four lines of verse quoted with the description of the original design are repeated below this copy.

This satire is the sequel to "Within", No. 3878, a copy of the other half of "Without Within"; it is No. "134" in "A Political and Satirical History", &c., "The Fifth Edition", vol. ii., a copy is in the Print Room, another is (554, a. 13.).

In the letterpress prefixed to this volume is:—"Plate CXXXIV. Without is a droll View of the disposing of *English* Money, by the *Scotch* Mammon."

The copy of "A Political and Satirical History", vol. ii., in the Print Room is defective in respect to this etching.

$3\frac{7}{8} \times 2\frac{1}{4}$ *in.* Brit. Mus. Library, 554. a. 13.

3880.

The MASQUERADE; or the POLITICAL BAGPIPER.

A New Comic SONG, in the SCOTCH Taste.
By H. HOWARD.

To the Tune of, *The Flowers of* Edinburgh.

Qui. Capit ille Facit.
*Publishd according to Act of Parliament Aug^st^* 26 1762.
Sold by the Author, opposite the Union Coffee-House, in the Strand, near Temple-Bar, and by the Print and Pamphlet-sellers, &c. [*Price Six-Pence.*] *N.B. Shortly will be published, The Peace-maker.*[1] *A new Song, with a Head-piece.* [*Aug.* 1762]

THIS is a broadside, with six verses in letterpress printed below an engraved design; the latter represents the interior of a large room, where, on a wide throne, sit the Princess of Wales playing on a flute, and Lord Bute playing a bagpipe. The king stands at one end of the throne, and plays on the fiddle. Mr. Fox stands at the other end of the throne; above the throne is a crowned *enseigne* of a Thistle within the riband of the Order of the Thistle, and the proper motto of the Order "*NEMO ME IMPUNE LACESSIT.*" At the sides of the design, in front, are a Spanish lute-player, a Frenchman playing on the French horn, Clown, Pantaloon, and Columbine. Numerous Scotchmen, some of whom sit at a dinner table, and others, who hold drawn swords, are represented in the background, with reference to Lord Bute's alleged unfair excess of patronage for his countrymen; see numerous entries in this Catalogue, which are dated 1762, especially "The Caledonian Voyage", No. 3856.

The princess, expressing her alleged relationship to Lord Bute, wears a bodice of plaid; the young king is clad in a kilt, and performs on an instrument of music which is peculiarly Scotch. The *enseigne* of the Thistle alludes generally to Scotland, and particularly to the fact that Lord Bute had belonged to that Order, until he, much to the indignation of the English, appropriated to himself the Garter, and was installed at the same time with Prince William Henry; see "The Jack-Boot, Exalted", No. 3860. The instrument on which his lordship performs is introduced with reference to the so-called "Scotch-Fiddle" or Itch.

Below the design the following, with other and indecently suggestive, verses occur:—

"1.

Bra' *John o' Boot* was a bonny muckle Mon,
Fra' *Scotland* he came wi his Broadsword in his Hand,
He came at the Head of a bra' bonny Clan,
Who the Deil cou'd his muckle *muckle Suit* withstand?"

There is an impression from this plate, which has been coloured by hand.

For Mr. Henry Howard, author of this satire, see "The Queen's Ass", No. 3870.

The above verses are printed in "The Scot's Scourge; or, Pridden's Supplement to the British Antidote to Caledonian Poison", (7857. a. a.), vol. ii. p. 76. For "The Scots Scourge", see "Scotch Impudence", No. 3938. See "Gisbal", No. 3848.

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[1] See "The Pe * * e-Soup-Makers", No. 3882.

The appearance of this satire is announced in "The Public Advertiser", Aug. 27, 1762, p. 3, col. 2, as "*This Day is publish'd*, Price 6d".

$7\frac{1}{4} \times 4\frac{1}{2}$ *in.*

3880* The Political Bagpiper.

41

Copy, reduced, from the design described under "The Masquerade", No. 3880. It is, according to the title-page of that volume, No. "41" in "The Scots Scourge; or, Pridden's Supplement to the British Antidote to Caledonian Poison," vol. ii., which is in the Print Room.

There is no publication line to this copy. The "Song" referred to in the description of the original is printed as part of "The Scots Scourge", beginning on p. 76. For "The Scots Scourge", see "Scotch Impudence", No. 3938.

In an imperfect copy of the above-named volume, "The Sixth Edition", which is in the Print Room, an impression from this plate bears the number "41", and is so numbered on the title-page of the book. In "A humorous Explanation" prefixed to the plates of this volume is—

"Plate 41.

"How sweet with the Bag pipe the Jerman flute sounds
But an ear truly Brittish such harmony wounds;
Scotch music may give the *fair Lady* good cheer,
But were it in hell 'twoud be better than here."

There is an impression from this plate in "The Scots Scourge", &c., vol. ii. (7857 a. a.), without the number "41".

$4 \times 3\frac{1}{8}$ *in.*

3881.

The Scotch Music Master or Jacky dansy's head filld full of Crochets.

155 *Allan Ramsey, Fidler Inv^t et Sculp* [*Aug.* 1762]

This etching is an adaptation from the central portion of "The Masquerade", No. 3880, comprising the figures of the king, standing, with a violin and three musical signs, crotchets, issuing from his head. Lord Bute sits on a throne with the Princess of Wales, the former with a bag-pipe, the latter with a flute, or "German flute", as it was called; she wears a tartan dress. Mr. Fox (Lord Holland) stands behind. On the back of the throne is a Scotch "bonnet", with a plume.

The king says:—"*Il play any thing you bid me Il play Butterd peace, & Scoth Collops, or Girls & Boys come out to play.*" Lord Bute, with a look of gratification, declares:—"*he's as soft as Wax you* (can) *make any Impression on him*". Fox cries:—"*I have done my Busines. so il soon leave you to enjoy the fruits of your Labours. you may turn the Pin of his Brain any Way.*"

"Allen Ramsey", a Scotch artist, was much patronized by Lord Bute, and employed by him to paint the portraits of the king and queen; see "The Times. Plate II.", No. 3972.

This satire is No. "155" of the illustrations to "A Political and Satirical History", &c., "The Fifth Edition", vol. ii.; a copy is in the Print Room, another is (554. a. 13.); for the Fourth and Fifth Editions, see "Mon^r Bussy^s secret embassy discoverd", No. 3810, for a general account of "A Political and Satirical History", &c., see "The 2 H, H,'s", No. 3342, and "The Scotch Hurdy Gurdy", No. 3847.

In the letterpress prefixed to the illustrations of this volume is:—"PLATE CLV. The *Scotch* Music-Masters; or, *Jacky Dandy's* Head filled full of Crotchets. Shewing when Music softens the Wax, that Cunning is at Hand to mould it. A modern Truth."

"Butterd peace" was the Peace of Paris, see "The Congress", No. 3887. It was expected that H. Fox would desert Lord Bute when he had secured his own interests.

$4 \times 2\frac{3}{4}$ *in.*

3882.

THE PE * * E-SOUP-MAKERS. Or, A new Mess at the *B—d—d* Head.

A Loyal SONG. Addressed to the People of ENGLAND. By H. HOWARD.

An Honorable Pea—e or a Vigorous War.

Publishd according to Act of Parliam^t Aug^st. 1762. [*Aug.* 1762]

A BROADSIDE comprising an engraved design, and nine verses of letterpress below it. The design shows, in two divisions, "*The Old Bedford Head*", a tavern, the sign of which, bearing the title and a portrait of a gentleman, who wears a star and riband of knighthood, and intended doubtless for the Duke of Bedford, hangs in front of the building; a large Jack Boot, referring to the association of the Duke of Bedford with John, Earl of Bute, is pendant with the signboard.

In one division, on our right, are three gentlemen, walking arm in arm. In the other division is the kitchen of the "Bedford Head", with two gentlemen and a cook at work preparing a large copperful of the "Peace Soup" alluded to in the title. The gentleman in the middle of the former group, undoubtedly intended for William Pitt, says, while looking at the cooks and smiling:—"*How I could Spoil the Mess in a Moment*". One of his companions, referring to British captures, remarks:—"*Martinico Guadaloupe Goree Belisle &c &c to be restored*". The other person adds:—"*Without consent of the Parliament*". In the distance behind the speakers, a numerous crowd of persons shout:—"*Pit for ever*", and "*let Pitt make it*", *i.e.* the proposed "Peace-Soup".

In the other division the copper is inscribed:—"*Pea—e Porride without flavour by Sawney M^cBean Cook from the Highlands*". The fuel is "*French Coal*", *i.e.* "Cole", an old term for money. The cook, probably intended for the Duke of Bedford, says, turning to Lord Bute:—"*Sir it must go down & shall*". Lord Bute, who tastes some of the "mess" from a spoon and basin, declares:—"*Gude troth it is very Gude Soup*". Mr. Fox, holding a ladle over the cauldron, remarks to his companions:—"*This Mess will never go down with with an English Stomack*".

The Duke of Bedford went, Sept. 6, 1762, on a mission from the government of Lord Bute to make peace with the French.

The verses are as follows:—

"I.

"Of late we have heard of a Laird of high Station,
Determin'd to give a Treat to the Nation;
A Mess of *P——e Soup*, he has order'd, 'tis said,
To be cook'd in a Trice at the Old *B—df—rd Head.*
Sing Tantararara rara Cooks all, Cooks all.", &c.

For Mr. H. (Henry) Howard, see "The Queen's Ass", No. 3870. See "The

Jack-Boot kick'd down", No. 3965. See "The French Peace Soup Makers", No. 3883.

On the Peace of Paris, with regard to the Duke of Bedford's part in that treaty, see "Junius" to the Duke of Bedford, Sept. 19, 1769, and letters from Sir W. Draper to "Junius", Sept. 14, 1769; "Junius" to Sir W. Draper, Sept. 25, 1769; Sir W. Draper to "Junius", Oct. 7, 1769; "Junius" to Sir W. Draper, Oct. 13, 1769, all printed in "Junius", by John Wade, 1850, vol. i. See "The ever-memorable Peace-Makers settling their Accounts", No. 4300.

$5\frac{5}{8} \times 4\frac{1}{8}$ *in.*

3883.

The French Peace Soup Makers

136
J^no Bungle (Scullion fec^t) late at the Bedford Head [*Aug.* 1762]

This etching is a copy, reversed, from half the design described under "The Pe * * e-Soup-Makers", No. 3882, with variations. Fox says:—"*this Mess will never go down with an English Stomach.*" The Duke of Bedford replies:—"*Sir it shall go down & the must swallow it by G—*". The Earl of Bute declares:—"*its gued in troth, & too Gued for the saucy English. Il make em eat it.*" On the cauldron is inscribed:—"*Peace Porridge without Flavour by M^r Boot cook from the Oeconomy Tavern near S^t James.*" On a scroll at Lord Bute's feet is written:—"*I shall agree to evry thing that my friend the French King propos^s Il give up all to him*".

This satire is No. "136" in "A Political and Satirical History", &c., "The Fifth Edition", vol. ii., a copy of which is in the Print Room, another is (554. a. 13.); for the Fourth and Fifth Editions see "Mon^r Bussy^s secret embassy discoverd", No. 3810.

In the letterpress prefixed to this work is:—"Plate CXXXVI. The Political Peace-Soup Makers. Shews the three extraordinary Geniusses that cooked up the Mess, which cannot fail to sit heavy on true *English* Stomachs. Vide the Labels."

$2\frac{3}{4} \times 4$ *in.*

3884.

"Brother Brother we are both in the Wrong."

"The Bed-foot".

150
Pub^d by M Darly. [*Aug.* 1762]

An engraving showing the foot of a bedstead, or "*The Bed-foot*", an allusion to the Duke of Bedford, who concluded the Peace of Paris, Feb. 10, 1763, and acted as English envoy for that purpose during the preliminary negotiations, see "The Pe * * e-Soup-Makers", No. 3882, several other entries in this Catalogue dated August, 1762, and "An Hieroglyphical Epistle from a Certain (wood)en (Pier)", No. 3894. On the bed itself appear a male leg and foot, clad in a tartan stocking, and pointing downwards, and a female foot pointing upwards, see "A Snug Place", in "The Places", No. 4079, from the design of which this satire is adapted. At the foot of the bed on the ground is a bagpipe, the tube of which is directed to a circular vessel proper to the place; under the bagpipe lies a Scotch thistle. Leaning against one of the posts of the bed is a large jack-boot, alluding to John Stuart, Earl of Bute; leaning against one side of the bedstead is a Scotch harp,

covered by a curtain; over this hangs on the wall a widow's escutcheon, a lozenge bearing a goat's head, *erased, proper*, for the Princess of Wales, with a crest composed of a goat's horns. A Janus head, or double wig-block, is placed on the bed-post, see "Andrews Cross", No. 3964, "A Sett of Blocks for Hogarth's Wigs", No. 3916. A label passes over the Janus head, as if each mouth uttered the same words of the inscription:—"*Brother Brother we are both in the Wrong*"; the faces are profiles, and appear to be those of Lord Bute, looking to our right, and the Duke of Bedford, looking to our left; see "The Pillars of the State", No. 3371, where the same inscription occurs. Over the Janus head a long scroll is placed; on this is written, alluding to the Peace of Paris:—"*The Peace that passeth all understanding keep your Hearts & minds*".

This satire is No. "150" in "A Political and Satirical History", &c., vol. ii.; a copy is in the Print Room, another is (554. a. 13.); for the Fourth and Fifth Editions see "Mon^{r} Bussy^{s} secret embassy discoverd", No. 3810; for a general account of "A Political and Satirical History", &c., see "The 2 H, H,'s", No. 3342, and "The Scotch Hurdy Gurdy", No. 3847.

"Greatness", referred to in the text of this book, p. 9, may have been Lord Bute, "Wisdom" the Duke of Bedford; these qualities are satirically made interchangeable by applying the terms to the Janus head, which is formed of blockheads, or wig-blocks, combined.

$2\frac{7}{8} \times 4\frac{1}{8}$ *in.*

3885.

A Wonderful Sight.

Publish'd according to Act. 1762. [*Aug.* 1762]

An engraving, showing the street in front of "*The Old British Coffee House.*", in the balcony of which are two judges, or a judge, probably Pratt, Lord Camden, who discharged Wilkes, and Mr. William Beckford, Lord Mayor, a distinguished and powerful supporter of William Pitt, see "Merit Rewarded", No. 3814. With these are two soldiers, one of whom was probably meant for the Duke of York; he was, however, a sailor, but a military costume would not be inappropriate here. For the duke, see "The true British Ballance", No. 3807. With these is Mr. Pitt, see below.

The Princess of Wales and the Earl of Bute drag the British Lion, or George III., in a small car, such as children use, decorated with a big Thistle; on the king's head is a very large jack boot, which, falling over his face, blinds him. Pitt leans over the balcony and endeavours to remove the boot, *i.e.* to deliver the British Lion from the influence of Bute. The Duke of Cumberland, very fat, wearing the costume supposed to be appropriate to Roman generals, rushes forward to aid the king, his nephew. A soldier, a sailor, and a lawyer endeavour to hold back a wheel of the car, pulling at a rope attached to it. A number of persons, male and female, stand under the balcony and look on.

In the background a harbour is indicated by the masts of ships. On our left is "*the old british ware house.*", from which merchants are despatching bales of goods to "*Pondicherry*", "*Martinico.*", "*Guadeloup*", "*Louisbourg*", and "*Quebec*". These are the names of places captured from the French during the war which it was proposed to conclude by the peace promoted by Lord Bute, and agreed to in 1762. A Frenchman and a Spaniard, colonists (?), are receiving these goods in an amicable way. For these places see "The Congress", No. 3887, and "The Pe * * e-Soup-Makers", No. 3882. This satire was doubtless designed to induce the ministry of Lord Bute to desist from surrendering the places in question to the French as, even thus early in the negotiations, it was rumoured they intended to do. For the peace see "The Political Brokers", No. 3892; "The Caledonian Pacification", No. 3902. Pitt and his party strenuously

opposed this peace. The Duke of Cumberland, the army, the navy, and the people in general, as here represented, were equally opposed to it. The opposition of the lawyer may possibly allude to the straining of the royal prerogative said to have been practised under Lord Bute.

The minister and the princess drag the car towards a "*HOSPITAL FOR SCOTCH PENSIONERS.*" On our left, at the windows, three Scotchmen appear. Hogarth, mounted on a ladder, is busily painting a Scotch Thistle on the sign of the hospital. On his paint-pot is written:—"500 250". This refers to Hogarth as the recipient of a pension, or rather as Serjeant-Painter to the king, and especially to the publication of "The Times. Plate I.", see No. 3970; for the history of and numerous references to this matter, see "The Butifyer", No. 3971.

$11\frac{1}{2} \times 6\frac{7}{8}$ *in.*

A Wonderful Sight or the Go Cart 1762

132

AN etching, a copy reversed and reduced from No. 3885. Two speeches have been put into the mouths of the figures. The Lion riding in the go-cart says:—"*this Boot will make my poor Head Ake before a Years at an end*". This speech was probably intended to convey a threat that, if the Bute administration were supported for so long as a year by the king, he would repent it. The lawyer, who, with the soldier and sailor, is endeavouring to hold back the go-cart, cries:—"*let e'm pull they'l be brought to repentance soon*".

This satire is No. "132" in "A Political and Satirical History", &c., vol. ii., "The Fifth Edition"; a copy is in the Print Room, another is (554. a. 13.); see "Mon^{r} Bussy^{s} secret embassy discoverd", No. 3810, for the Fourth and Fifth Editions.

In the letterpress prefixed to this volume is:—"PLATE CXXXII. A woeful Sight; or the Go-Cart. Represents the Hero of his Country stopping two Wretches that are drawing the booted Lyon as a young Cub incapable of going alone".

$4 \times 2\frac{1}{2}$ *in.*

3

ANOTHER copy, reversed and reduced, from No. 3885. It is No. "3" of the illustrations to "The British Antidote to Caledonian Poison", the fifth Edition (7857 a. a.). In "A general Humorous Explanation" prefixed to vol. ii. of this work, is:—"3. A young sucking *Lyon* drawn in a Go-Cart through this City by a *Welch* Nanny Goat and a *Scotch* Grey, who are bearing him hastily to the *Thistle* Inn, *Scotland* Yard."

For "The British Antidote", see "Scotch Impudence", No. 3938.

$4\frac{1}{8} \times 2\frac{5}{8}$ *in.*

3886.

TEMPORA MUTANTUR.

[*Aug.* 1762]

AN engraving showing the king seated, blindfolded, on the throne, with Folly standing near him and sounding a child's rattle, on which is written "*Peace*". This refers to the peace concluded by the ministry of Lord Bute, 1762-3, the occasion of innumerable satires and profound disgust in England; see "The Pe * * e-Soup-Makers", No. 3882. The Princess of Wales, George III.'s mother, is introducing to the king her alleged "favourite" Lord Bute, who wears

a Scotch plaid on his shoulders, and the Garter on one of his legs; for this decoration see "The Jack-Boot, Exalted", No. 3860. Its appearance here proves that this satire was published after Sept. 21, 1762, see "The Instalation Feast", No. 3895. Fame flies above, sounding her trumpet, and placing a laurel on the head of William Pitt, who is in the foreground, endeavouring to comfort Britannia, who kneels at his feet as if beseeching succour. Envy intervenes to distract Pitt's attention. Minerva indicates to him the ships that are in the distance, with their colours falling, and brooms hoisted to show they are for sale.

These verses are engraved below the design :—

"Behold Britannia mourn and Pitt implore
Her Tears to wipe, and Happiness restore;
See Pallas indicate the Patriot's Fame;
Tho' Envy's Snakes retard the glorious Aim;" &c.

The verses probably refer to certain successes which were obtained while Lord Bute was minister, although they had been planned under the care of Pitt.

$9\frac{7}{8} \times 6\frac{3}{4}$ *in.*

This etching is a copy, reduced and reversed, from No. 3886. It is No. "39" in the illustrations of "The Scots Scourge: or Pridden's Supplement to the British Antidote to Caledonian Poison". In "A Poetical Explanation of the Plates contain'd in these Volumes", p. 89 of vol. ii. of this work, are the following verses :—

"Plate 39.

"If a Monarch wo'nt see, what must come of the realm?
The rattle of *Folly* presides at the helm;
Let us hope, like the Sun, we this cloud may break through;
That our Sov'reign may *see*, and the Kingdom *see* too."

For "The Scots Scourge", see "Scotch Impudence", No. 3938.

$6 \times 3\frac{3}{4}$ *in.* Brit. Mus. Library, 7857. a.a.

3887.

The CONGRESS; OR, a DEVICE to lower the LAND-TAX.

To the Tune of, *Doodle, Doodle,* Do, &c.

Publish'd according to Act of Parliam^t Printed for the Author, and Sold by all the Printsellers in London and Westminster. [*Price Sixpence*].

[*Aug.* 1762]

A BROADSIDE, comprising an etching and two columns of verse in letterpress beneath. The former represents Lord Bute marching under the "*Standard of E——d*",[1] which is held over his head by a gaunt Scotch attendant; the "Standard" is the embroidered petticoat of the Princess of Wales; this garment is borne, like a flag, on a pole, and in front of it hangs the large jack-boot, which always signifies John, Earl of Bute, see "The Jack-Boot, Exalted", No. 3860; and "The Masquerade", No. 3880, which explain many of the allusions of "The Congress". A Frenchman is receiving from his lordship a scroll inscribed: —"*Guadalupe Martinico &c &c &c &c &c &c.*" At Lord Bute's feet is another

[1] Part of the word "England" has been scribbled over, but as if it had been purposely left legible.

paper, marked:—"*Barren Canada.*", and "*Part of Newfoundland.*" Lord Bute exclaims:—"*Tak aw again Mounseir, and gie us back what ye please.*" This refers to the conditions of the peace concluded under the auspices of Lord Bute, and signed in February, 1763.[1] Preliminary articles of the treaty were signed Nov. 3, 1762, by the Duke of Bedford on behalf of the Bute administration.

The Frenchman, eagerly stretching his hands for the concessions of the English minister, cries:—"*Dere is Canada & N. F. Land, Now Tank de grand Monarque for hes royale bountee.*" A second Frenchman holds the British Lion in chains, and has planted his foot on the animal's back as he lies sleeping on the ground, having labels attached to his ears, on which are written the names of journals which defended the policy of the Bute Cabinet:—"*Auditor*", and "*Briton*"; the latter was supported by Smollett, the first number appeared May 29, 1762. It was the opponent of "The North Briton", which was established in antagonism to Smollett's journal, and often assailed that periodical. Arthur Murphy wrote for "The Auditor". See "The Fishermen", No. 3876.

Near the front of the design is a tomb inscribed:—"*ENGLISH GLORY* Obiit 1762." The verses in the letterpress bear the motto:—

> "Olim truncus eram ficulnus, inutile lignum;
> Cum faber incertus scamnum, faceretine Priapum,
> Maluit esse Deum: Deus inde ego, furum—
> Hor. Sat. viii. Lib. 1."

The verses, with others, are:—

> 1. "Here you may see the happy Congress,
> All now is done with such a *Bon-grace*,
> No English Wight can surely grumble,
> Or cry, our Tr—ty Makers fumble.
> *Doodle, Doodle, Do*," &c.

For Newfoundland, as lost and recaptured, see "Without Within", No. 3877.

Owing to the large landed estates in his possession, it was alleged to be greatly to the interest of the Duke of Bedford, English envoy to Paris, that he should conclude a peace with France. By this means he might escape paying the Land Tax, which was a war tax. To this alleged circumstance the title of this satire was due. See "A Rum Letter", No. 3901.

On the cession of English conquests to France, see No. XXVII. of "The North Briton".

The publication of this satire is recorded in "The St. James's Chronicle", Sept. 9-11, 1762, p. 4, col. 2, as follows:—"*This Day was published Price 6d.* A New Humourous Print, called THE CONGRESS. With a Song annexed, adapted to THE TIMES."

7 × 6½ *in.*

The Congress. 1762.

146

AN etching adapted from No. 3887, with additions and variations; the inscriptions are nearly the same as in the above example. The Frenchman receiving the scroll from Lord Bute says:—"*de King my Maitre he give you de Minorca a de Canada for*"——; Lord Bute cries:—"*monsuier heres a Carte Blanche*

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[1] See "The Pe**e-Soup-Makers", No. 3882; "A Sett of Blocks", No. 3916; "An Hieroglyphical Epistle from a Certain (wooden) (Pier)", No. 3894; "A Rum Letter to a Rum Duke", No. 3901.

yours it is to demand, tis mine & the Bedford Cobbler to comply." For the "Bedford Cobbler", see "Andrews-Cross", No. 3964; the standard-bearer declares:—"*This will be a gued Jobb not less than* 100,000£ *besides whiffs & Strays*". On the ground is a scroll inscribed:—"*well peopled & fertile Canada*", and "*Newfoundland w^t you please*". The man who holds the British Lion chained, says:—"*dis vil be de making of our Grand Monarch*". An obelisk has been added on our right, surmounted by a *fleur-de-lis*, and inscribed:—"*A Monu of Disgr to loya English, to see the vanquishd French gi terms of Pe to their Con* ——" (A Monument of Disgrace to loyal Englishmen to see the vanquished French give terms of Peace to their Conquerors.) The inscription "Standard of E——d" is omitted.

This etching is No. "146" in "A Political and Satirical History", &c., "The Fifth Edition", vol. ii. (554. a. 13.), a copy is in the Print Room.

In the letterpress prefixed to the plates in this volume is:—"PLATE CXLVI. The Congress Shews the great Goodness of the *French* King, in giving so many Conquests up, for the few trifling Places we had to give in return, and is a Confirmation of the Wisdom of *Gisbal*." For "Gisbal", see "Gisbal", No. 3848.

$4\frac{1}{8} \times 2\frac{3}{4}$ *in.*

27

THIS etching is a copy, reduced and reversed, from No. 3887. The inscriptions differ slightly. The first Frenchman says:—"*Dere is Canada & Minorca; now tank de grand Monarque for his Bonté*".

It is No. "27" in "The Second Volume of the British Antidote to Caledonian Poison" (7857 a. a.), a copy of which is in the Print Room, vol. ii. In the text of this volume the ballad quoted with the description of the original of this satire, is printed. In "A general Humorous Explanation" prefixed to the volume in question, the text referring to No. 27 has nothing to do with this print, although it is referred to by the number.

For "The British Antidote", see "Scotch Impudence", No. 3938.

$4\frac{1}{8} \times 3\frac{1}{4}$ *in*

3888.

The DIFFERENCE between NOW and THEN.

To be had at the Bee-Hive opposite Northumberland-Street, Strand; and of all Print and Pamphlet Sellers. [*Aug.* 1762]

THIS etching is in two parts, that on our left is named "*Time was!*" that on our right "*Time is!*" In the former Pitt is seated at a table, saying:—"*When I came into office, we were held in general Contempt. During my Continuance there, our Successes brought us into universal Esteem: And Since my Absence how much Degenerated!*" Pitt holds in one hand a paper marked:—"*The Banks of Newfoundland add Luster to the British Crown*". In the other hand of Pitt is a paper inscribed:—"*Private Intelegence of the family Compact*"; such intelligence was claimed by Pitt with regard to the agreement between France and Spain, and was said to have been conveyed to him by Marshal Keith, who obtained the news while acting in Spain as Prussian envoy; he had been proscribed as a Stuart partisan. On the table lies a packet of papers, marked "*No Plemuares*" (?). A scroll on the table is marked "*No Places we have Conquered Shall be Given up*". These were among the conditions of a peace between England and France and Spain. On another scroll is, "*Considerations for an honourable Peace and restitution for the Antigallican*". The "Antigallican" was the name of an English privateer which captured a French ship within, it was alleged, the limits of the port of Cadiz; ac-

cording to that allegation the prize was given up. The surrender was for some years a subject of complaint on the part of many English; see "The British Flag insulted", No. 3560, and "The British Flag insulted", No. 3561.

Below the design are fourteen lines of verse in letterpress, which are not worth reprinting.

In the second division of this satire Lord Bute is balanced in a perilous manner, having one foot on the apex of a lofty pyramid, the other foot, clad in a tartan stocking, is in the air. Over his head a naked dagger impends. In each of his lordship's hands is a label, on one of these is "*Advantageous articles For the French King*"; on the other the appeal to the people standing at the base of the pyramid:—"*My friends and Countrymen things being as they are rest Satisfied*". To this adjuration the people by no means assent, one of them, a fisherman, shouts:—"*D—n your Civility whers Newfound Land*". A party of Scotchmen, kneeling on the opposite side of the pyramid, implore Lord Bute to "*Take care of your head my Laird!*" thus calling his attention to the impending dagger.

The right of fishing on the Banks of Newfoundland, until then the exclusive property of the English, was conceded to the French by the Treaty of Paris, signed Feb. 10, 1763. Newfoundland had been lost to and recovered by England in the year 1762, see "An Hieroglyphical, Enigmatical, & Paradoxical Address", 3866.

For the peace in question, see "The Pe * * e-Soup-Makers", No. 3882.

Below the design are, with others, these verses in letterpress:—

> "Scarce can our Fields, such Crowds at *Tyburn* die,
> With Hemp the Gallows and the Fleet supply.", &c.
> "Johnson".

The appearance of this print was announced in "The Public Advertiser", Sept. 10, 1762, p. 4, col. 4, as, "This Day at Noon *will be publish'd.* A Striking PRINT", &c. "To be had of T. Ewart, at the Bee hive", "Price Six-pence".

$11\frac{1}{4} \times 6\frac{5}{8}$ *in.*

3889.

The Triple Compact or Brittannias ruin

165 [*Aug.* 1762]

AN etching showing Britannia seated on a rock among Scotch thistles, her shield thrown down, her spear broken. She is weeping and saying:—"*What a Situation am I in, sold by a Scot & purchasd by France & Spain Oh where's my Pitt*"? Lord Bute, with his broadsword drawn, holds a blank scroll before Britannia and threatens her:—"*Submit or I'l stab you thro the Heart*". The Duc de Nivernois, French Envoy in London, while concluding the Peace of Paris, stands with one hand on one of Lord Bute's shoulders, another on one shoulder of the Spanish envoy, whose back is towards us. The Duc says to Lord Bute:—"*My dear friend frighten her*". "*let me have back what I've lost*" is the demand of the Spaniard, referring to the capture of the Havannah. A Dutchman looks on and declares:—"*by God Madam they'l hum you*". See "The Pe * * e-Soup-Makers", No. 3882, and "The Congress", No. 3887.

This satire is No. "165" of the illustrations of "A Political and Satirical History", &c., "The Fifth Edition", vol. ii., a copy is in the Print Room; another is (554. a. 13.); for the Fourth and Fifth Editions see "Mon^{r} Bussy^{s} secret embassy discoverd", No 3819; for a general account of "A Political and Satirical History", &c., see "The 2 H, H,'s," No. 3342, and "The Scotch Hurdy Gurdy", No. 3847.

In the letterpress prefixed to the illustrations of this work is:—"PLATE CLXV The Triple Compact; or, *Britannia's* Ruin. The baneful Combinations of *Scotch*,

French, and *Spanish*, are too well known; yet we have a *Pitt* and a *Wilkes* who can administer that Relief *Britannia* stands in need of." There is on this subject a note to "Memoirs of the Reign of King George the Third", 1845, by H. Walpole, ii., p. 231.

For Wilkes, see "John Wilkes, Esq^r", No. 4050.

The following announcement, taken from "The Public Advertiser", Nov. 13, 1762, p. 4, col. 1, refers to this satire:—"*This Day is published, Price* 6*d.* each, Two curious caricature Cards, one called the Triple Compact, or Britannia in Tears; the other Scotch Provision for the Convent".

For "Scotch Provision", see "Provision for the Scotch Convent", No. 3980.

On this subject see "Its all of a Peace", No. 4043; "A New Flying Machine", No. 4212. The "Triple Compact" refers to the Family Compact between the royal houses of France and Spain.

$3\frac{3}{4} \times 2\frac{1}{2}$ *in.*

1

An etching, a copy from No. 3889. In the latter the Dutchman is on our left, in the former he is on our right. The speeches quoted from the former are the same in the present print.

It is No. "1" of the illustrations to "The British Antidote to Caledonian Poison", &c., "The Fifth Edition", (7857 a. a.). There is in the Print Room an impression in an imperfect copy of "The Second Edition" of this book; in this case the number "1" does not appear. For an account of "The British Antidote" see "Scotch Impudence", No. 3938.

In "A general Humorous Explanation" prefixed to the illustrations of volume ii. of this work is:—"Plate I. Shows *France* and *Spain* in Combination, artfully contriving to choak poor *Britannia* with a *Thistle*, who in that dangerous Situation is loudly calling out upon her darling Patriot *Pitt* to save her from Destruction."

$3\frac{3}{4} \times 2\frac{1}{4}$ *in.*

3890.

IOHN BULL's HOUSE sett in FLAMES

price 6^d *Publish'd According Act of Parliament Sep^r* 2^d 1762

[*Aug.* 1762]

An engraving showing St. James's Palace on fire. The friends of Lord Bute are running away; their political antagonists are endeavouring to extinguish the flames which pour out of the building and destroy the sign of a house on the east side of St. James's Street, on which is painted the sign of the Globe, with "*New lost Land*" written on the orb. This refers to the then recent capture of Newfoundland by the French; it was, however, soon after recovered by Sir Jeffrey Amherst. See "An Hieroglyphical, Enigmatical, & Paradoxical Address", No. 3866; "Without Within", No. 3877.

The Earl of Bute, in his shirt, as if he had just escaped from bed, runs away from the burning palace, wielding a huge pair of bellows, with which he had been urging the fire; on the bellows is painted a large Thistle. He evacuates wind with energy against the burning building. He cries:—"*O for an Inundution from the North, D—n y^e Bellow's wont do. I can blow a Stronger blast, other ways*". Another Scotchman, stooping down, cries:—"*Brother Small Wit We had better retreat*". This refers to T. Smollett, see "The Fishermen", No. 3876. Mr. Fox, evidently much disgusted with his Scotch associates, is hastening from the conflagration and crying:—"*D—n the Dogs how they stink I'll turn my tail on them*".

A group of men is at the door of a house in St. James's Street. One inquires: —*How did the Squire & his Family get off*". His neighbour says :—" *They are safe on y^e^ other side*". The "Squire" was doubtless intended for George the Third, who is supposed to have, in this case, joined the opponents of Lord Bute. The third speaker shouts to Bute :—" *Blow away my Lad they will expend all thier water soon*". This speech refers to the efforts made to extinguish the flames by a party acting with Pitt and using a fire-engine on the other side of the street. The latter party consists of Pitt, who stands on the engine and directs the water, while crying out :—" *Poor M^r^. Bull I* PITT*—y you and I will endeavour to quench y^e^ Flames*". The Duke of Cumberland, who assists in pumping, says to the Duke of Newcastle, his fellow labourer :—" *This Machine is sadly out of Order*"; the other replies :—" *Yes ever since you left it*". Another of the pumpers says :—" *Our Master* GUIDE'S *it well*", thus referring to a term employed by W. Pitt in his letter to W. Beckford, his chief supporter in the City of London; see "Merit Rewarded", No. 3814. Pitt wrote that he could not "remain responsible for measures which I was no longer allowed to guide." This phrase exercised the minds of his opponents. The speaker's neighbour answers :—" *Yes my Lads it flows from the fountain's Head*". Another man, referring to the wind ejaculated by Lord Bute, declares :—" *A Fresh Wind blow from abaft Jack it encreases the Flame D——ly*"; to this the remark applies :— " *Fresh—I think it come's from a very foul quarter*". In the distance beyond the fire-engine, a person in a clergyman's dress carries a bucket of water, inscribed :—" *NORTH BRITON*"; he approaches the engine and declares :—" *I'll help without hope of a Pension*". This person is the Rev. Charles Churchill, Wilkes's friend and Hogarth's antagonist, a contributor to "The North Briton", who thus offers to be disinterested in saving his country.

Below the design these verses are engraved :—

" Iohn Bulls house in Flames, to whom is this owing?
That's what we've to tell you. There look at them Blowing
New lost Land is done for, and all the world's going.
Let them puff with their Stinkpots, these Blasters are Bit.
For we're true English Cocks, & we will keep our PITT.", &c.

At this time the Dukes of Cumberland and Newcastle were acting in opposition to Lord Bute, see "The State Ballance", No. 3843. They were not on good terms with Mr. Pitt, see H. Walpole's "Memoirs of the Reign of King George the Third", vol. i., p. 219. Fox had been in accord with the Duke of Cumberland, and had benefited by his influence; but before the time here in view he joined Lord Bute's party, from whom he is here represented as running away, and accepted the leadership of the House of Commons. "The rupture between the Duke of Cumberland and Fox seemed naturally to pave the way for a connection between that Prince and Pitt. They accordingly met and had a conference of four hours". See Walpole, as above, p. 220.

The first number of "The North Briton" appeared June 5, 1762. It contained an article in reply to alleged attacks on the Liberty of the Press made by Lord Bute's organ, "The Briton," and had a distinct reference to the proceedings of the Hereditary Champion of England, both of which matters evoked bitter controversies.

It is observable that some of the pumpers are dressed as seamen and use nautical phraseology, thus indicating that at this period, as during the present, sailors were preferred as firemen. In the verses below the design these men are spoken of as "Tarrs". For an allusion to this print, see "The North Briton", No. XVII., which contains the attack of Wilkes on Hogarth, "John Bull's house in flames has been hackney'd in fifty different prints"; see likewise in this Catalogue, "The Times, Plate I.", No. 3970.

The appearance of this satire is announced in "The Public Advertiser", Sept. 6, 1762, p. 3, col. 3, "At the Beehive opposite to Northumberland Street, Strand."

$10\frac{7}{8} \times 7$ *in.*

This etching is a copy with variations, reduced and reversed, from No. 3890. Some of the speeches differ in the copy from those engraved in the original design. Lord Bute cries:—"*o for my Inundation from y^e North D——n y^t Bellows wont Blow*". Churchill says:—"*Ill help without reward*".

The Duke of Cumberland, and not Pitt, stands on the engine, and directs the jet of water; he says:—"*now my Lads work away for Honor*". Pitt, who is near the engine, calls to the duke:—"*Play away S^r Ill warrant we get it out*". The Duke of Newcastle says:—"*This machine's is sadly out of order*". One of the sailors declares:—"*A Fresh Wind from aloft Jack encreses*"; "*To it lustily Tom*", is the cry of a second sailor; "*Heave away mesmates*", ejaculates a third.

The verses quoted from the original are, with trivial variations, engraved below the copy.

This satire is No. "13." in "The British Antidote to Caledonian Poison", &c., the Fifth Edition, London (7857 a. a.). Prefixed to the second volume of this publication is "A general Humorous Explanation", containing the following reference to this satire:—

"13. The present State of *G——t B——n*, a *Scotch* Incendiary blowing up the Fire of Faction, and a true English *Cock* endeavouring to quench it."

For "The British Antidote", see "Scotch Impudence", No. 3938.

There is an impression from this plate in the Print Room, without the number "13", which occurs in (7857 a. a.).

$4\frac{1}{8} \times 2\frac{1}{4}$ *in.*

123

This etching is a copy, with variations, of No. 3890. The titles are not identical. Lord Bute, with the bellows, cries:—"*Oh for a Blast from the N—h Damn the Bellows they will not Blow.*" A man standing at the door of the inn, says:—"*Damn the Scotch Brimston*". The man stooping, remarks:—"*B^r Smolit we had better retire*". Mr. Fox shouts:—"*Damn the Scotch Dogs how they Stink Il turn my Tail on em*". Churchill, who carries buckets, declares:—"*Il help without a Reward*". The Duke of Cumberland is on the engine; this shows that the copy described next above was used as the original of this version. The Duke of Newcastle says:—"*This machine's sadly out of Order*". Pitt cries:—"*Play away & it will soon be out my dear Billy*", this is addressed to the Duke of Cumberland, who holds the nozzle of the fire-engine, and says:—"*Now my Lads work for Honour*". A sailor, *i.e.* a fireman, shouts:—"*Play away like Hearts of Oak*"; another sailor says:—"*Some more Constitutional Buckets*"; a third sailor says:—"*cheer up Lads*".

This satire is No. "123" in "A Political and Satirical History", &c., vol. ii., "The Fifth Edition", a copy is in the Print Room; another is (554. a. 13.); see "Mon^r Bussy^s secret embassy discoverd", No. 3810, for the Fourth and Fifth Editions.

In the letterpress prefixed to this volume is:—"PLATE CXXIII. *John Bull's* House in Flames. Is a droll and excellent Representation of the Disturbance and Faction raised by the *Scotch* Party. The Figures that try to extinguish the Fire are too obvious to need any Explanation."

$4 \times 2\frac{1}{4}$ *in.*

3891.

The Merry go Round, a Scotch Machine on French Principles

148 *Pub^d according to Act of Parl. by M Darly Nov^r* 10 1762.

[*Aug.* 1762]

An etching showing a stalwart Scotchman mounted on a pedestal, and turning a "merry go round", in the chairs of which are various persons. In the upper chair, which is marked by a *fleur de lis*, is the French king, holding out his sceptre in one hand, and, in the other hand, displaying a scroll on which is written:—"*Goree Martinico Gardeloup Desirade S^t Lucia S^t Pierre Pondicherry &c &c &c &c &c Marquelant New found* (land) *Bellisle miquilon* & & & & & & &". These are the names of places in question between England and France during the preliminary negotiations of the Treaty of Paris, see "The Congress", No. 3887. The king says:—"*tis I hum all the World &c Conquer by Deciet*".

In the second chair is the King of Spain, who had joined the French in the war against England; he says:—"*This Compact is a fine Thought for my dear Lewis &c I &c we'l keep up the hum*"; he holds a paper marked, "*Cuba &c &c &c*". For the "Compact", see "The Difference between Now and Then", No. 3888; the conquest of the Havannah is alluded to in "Cuba". Instead of a chair, on the third arm of the "merry-go-round", a huge jack-book has been placed, an allusion to John Stuart, Earl of Bute, with a great spur projecting from its heel; from the spur a heart is hanging, on which is engraved a *fleur de lis*, indicating the alleged subservience of Lord Bute's policy to French interests. In the boot are Lord Bute and the Princess of Wales warmly embracing, see "Gisbal", No. 3848. In the fourth and lowest chair, which is inscribed "*sunk*", Britannia sits weeping bitterly, and wiping her eyes with a tartan handkerchief; the Cap of Liberty has fallen from her head; near her is a scroll inscribed, "*minorca &c* 000".

This satire is No. "148" in the illustrations of "A Political and Satirical History", &c., "The Fifth Edition", vol. ii., a copy is in the Print Room, another is (554. a. 13.); for the Fourth and Fifth Editions, see "Mon^r Bussy^s secret embassy discoverd", No. 3810. For a general account of "A Political and Satirical History", &c., see "The 2 H, H,'s", No. 3342, and "The Scotch Hurdy Gurdy", No. 3847.

In the letterpress prefixed to the plates of this volume is:—"Plate CXLVIII. The Merry-go-round; a *Scotch* Machine on *French* Principles. This shews the Strength of *Gisbal* in the political Way, who could so suddenly raise *France* from the most abject State, and sink *Britannia* to the lowest Situation. We must ever admire such a Profundity of Politicks, and gaze at the Northern Star."

For "*Gisbal*", see "Gisbal", No. 3848.

The appearance of this satire is announced in "The Public Advertiser", Dec. 20, 1762, p. 3, col. 3. With allusions to M. De Bussy as a Frenchman who contrived the engine, and to Lord Bute.

$2\frac{7}{8} \times 3\frac{7}{8}$ *in.*

3892.

The Political Brokers *or an* Auction *a la mode de Paris.*

[*Sept.* 6, 1762]

An etching in two divisions. That on our left displays many persons grouped about a table, before which some of them are seated. The first person on our left

turns to leave his companions, saying:—"*A better Head you cannot send & I am for his Lordship's setting off now*". This refers to the departure of the Duke of Bedford for Paris as English envoy, to negotiate terms of peace with France; see "An Hieroglyphical Epistle from a Certain (wood)en (Pier)", No. 3894. The second person is the duke, who has a goose's head, and turns to his neighbour in a Scotch "bonnet", *i.e.* the Earl of Bute, and says:—"*I am at your Lordships service for that & will set out accordingly*". Lord Bute declares:—"*I think then we are all aggreed therefore we will send one over to sign the Pr—l—m—s*". The Duke of Bedford sailed for Paris, Sept. 6, 1762. The preliminary articles of the treaty were signed Nov. 3 following.

The fourth person is Lord Mansfield (?), who says:—"*I will prove them just by Act* 13 *Regn Ann —— Article Utrecht*". Some of the articles of the Treaty in question were justified by appeals to the conditions of the Treaty of Utrecht, concluded April, 1713, the thirteenth year of Queen Anne's reign. The next speaker says:—"*My Lord if it be not contrary to Law I declare for the Terms*". Mr. Fox, with a fox's head, cries:—"*I think them reasonable & therefore declar*(e) *for Peace, War intrenches upon my Pension*". Another speaker says:—"*These are the Conditions:—all Hesse Hanover & Canada only require the three kingdoms in return*".

In front of the table is a line of English soldiers and sailors. One says:—"*Was it for this I fought, Bled and Conquer'd!*" Mr. Hawkins suggested that this speaker is the Duke of Cumberland, who, however, neither bled nor conquered in the continental wars of this date. The face is not unlike that of the Marquis of Granby.

"*Was it for this We have shed our Blood & treasure*"; "*Brother What a Blow is this to the Conquest gaind by our union*"; "*A blow indeed & such a one as I fear we shall ne'er recover*", these speeches are made by those who stand in front of the table. W. Pitt approaches Britannia, who sits weeping on our left; he says:—"*Cheer up Britannia my Heart is still thine & we may yet live to survive this Dishonor*". Britannia declares:—"*O never, never! at least not while a St—t reigns in this Isle*". Lord Bute, leader of the cabinet under whose auspices the peace of 1762-3 was concluded, was often denounced as a Stuart in this sense of the term.

Below the design is engraved:—

"Here see the venal Council met", &c.

The second division of the etching may be introduced by the lines which are engraved below it:—

"To t'other Scene now turn your View,
And wish the Prospect mayn't be true", &c.

In this design the Duke of Bedford stands in a rostrum, and acts as auctioneer; several European potentates are before him as buyers. The duke cries:—"*Going, a Going. Indeed tis a great Bargain my own Estate is worth* 4 *times the Purchase*". The Duke of Bedford was one of the wealthiest landowners in England. A lady demands:—"*Dat be very Right dat de English Mounsieurs wear noding but Pompadours*". Madame de Pompadour, Louis XV.'s mistress, cries:—"*If de English be oblig'd to follow my Fashions I like de proposal*". This seems to be addressed to a Dutchman, who inquires:—*What think you of giving up Portugal & Hanover for them and sharing the Purchace*". Louis XV., whose nose is attached to a cord held by his mistress, replies:—"*Vatever Mad*^{me} *Pompadour pleases vid her Leave me vil sell dem one Cargo of Jesuits in de bargain*".

Hanover was an English appanage at this time much exposed to attacks by the French, and frequently occupied by the troops of France. The English were in

alliance with the Portuguese, who were then assailed by the Spaniards. A Spaniard says:—"*Very goot all & if youll but let me be your Cariers de English may go to de Divil Ha Ha Ha!*" The King of Denmark offers:—"*Ill resign my Pretensions in favor of ye both on Condition of retaining Holstein*". This province was a subject of contention for many years, and the King of Denmark had taken stringent means to secure it for himself. Maria Theresa, Empress-Queen, offers:—"*And I will give up all Silesia to be reveng'd of them*", *i.e.* the English and Prussians who were allied against her at this period.

A group of spectators comment on the persons who attend the auction. One says:—"*See the grand Monarch led by de Nose Ha! Ha*". A young woman behind desires:—"*Would a Man led me by the —— Nose!*". A man exclaims:—"*He is not the only gra*(nd) *Monarch dat is led so*". This is a reflection on George III., who was said to be controlled by his mother. Lord Bute, the last speaker's neighbour, says:—"*Very prety mon Am*"(ie). Over head a witch on a broomstick is flying through the air; this is the "*Caledonian Express*", who has brought "*News from the Havannah*". The Havannah was taken by the English under the Earl of Albemarle and Admiral Keppel, Aug. 13, 1762, news of the capture reached England Sept. 29 following.

For the reference to the Treaty of Utrecht, see "The North Briton", No. XXV.; see, on the capture of the Havannah, H. Walpole to Mr. Conway, Oct. 4, 1762.

For Lord Mansfield, see "Scotch Paradice", No. 4006.

The appearance of this satire is announced in "The Public Advertiser", Sept. 16, 1762, p. 3, col. 2, as "*This Day is publish'd*, Price 6d.", &c.

Each design, $6\frac{1}{2} \times 7$ *in.*

3893.

The Christening (of George the Fourth).

177 [*Sept.* 8, 1762]

An etching representing the christening of the Prince of Wales, afterwards George IV. The Archbishop of Canterbury, Thomas Secker, stands in the middle of a group of persons, near a font formed of a basin placed on a pedestal; he holds the infant, and says:—"*More Water Nurse, heres hardly enough to make the Child a Christian.*" "*But where's the Wine*"? is the demand of a gentleman standing near; "*The Devil a Drop*" is said by another gentleman; "*These are hard times*", says a young lady near the prelate; "*Such a christening*"! exclaims another lady; "*Poor Souls, they cant afford it yet.*", cries a gentleman, with regard to the king and queen, who are near the archbishop. The queen says, apologetically:—"*Consider We are but a young Couple.*", and the king adds:—"*And are likely to have many more*". "*Their shant be a Drop of Wine for the Mob.*", declares a lady; "*Pray let em ha some*", implores her neighbour; "*No they have affronted us.*", cries a Scotch gentleman, probably the Earl of Bute; "*Nor a Slice of Cake.*", is said by a lady behind.

This is No. "177" of the illustrations to "A Political and Satirical History", &c., "The Fifth Edition", vol. ii.; there is a copy in the Print Room, another is (554. a. 13.); for the Fourth and Fifth Editions, see "Mon^{r} Bussy^{s} secret embassy discoverd", No. 3810; for a general account of "A Political and Satirical History", &c., see "The 2 H, H,'s", No. 3342, and "The Scotch Hurdy Gurdy", No. 3847.

In the letterpress prefixed to this work is:—"Plate CLXXVII. The Christening. *Scotch* Gad fathers make but false Guardians."

The Duke of Cumberland and the Duke of Mecklenburgh Strelitz were godfathers to the prince. The infant alluded to could not be Frederick, afterwards

Duke of York, who was baptized Wednesday, Sept. 14, 1763; the male sponsors being the king's brother, the Duke of York, and the Duke of Saxe Cobourg.

It is probable that this is a general satire on the alleged parsimony of the royal household at this period. See "The Kitchen Metamorphoz'd", No. 3989.

$3\frac{5}{8} \times 2\frac{1}{2}$ *in.*

3894.

AN HIEROGLYPHICAL EPISTLE FROM A CERTAIN (wood)EN (Pier) AT PARIS (toe) the LAIRD of the (Posts) at WHITEH(awl)

[*Sept.* 13, 1762]

THIS engraved epistle comprises rebuses which are represented below by the names of the objects within brackets.

"*M*(eye) *D*(ear) *Laird after a most pleas*(ant) *S*(pea)*D & safe Jour*(knee) *Xcept receiving a few* (eye)*nsults from t*(hose) *ill*(man)*nerl*(eye) *Savagges the Mob* (ass) (Eye) *p*(ass)*t along*, (Eye) *R*(eye)*ved at Dover the follo*(wing) *Day where having waited some time for the R*(eye)*val of the Duke de never a*(nose) *at* (last) *we met con*(grat)(yew)*lated each other upon the Success of our* (knee)*got*-(eye)*at*(eye)*ons Kiss'd & parted he for the C—t of L*(hoe)*nd*(hoe)*n and* (Eye) *for Par*(eye)*s the* (Winds) *and* (Waves) *k*(eye)*ndl*(eye) *conDsended* (toe) *waft me over* (eye)*n Safet*(eye) (toe) *the Gallic Sh*(oars) *no sooner did* (Eye) *enter the* (Gates) *of Callais t*(hen) *with w*(hat) *Rapt*(ewers) *w*(ass) (Eye) *Received b*(eye) (awl) *ranks of* (Men) *who ignor*(ant)*l*(eye) *thought me an* (Angel) *sent from Heaven* (toe) *revive th*(ear) *droop*(eye)*ng Sp*(eye)*r*(eye)*ts &* (Bee)*less the Land again with* (Peace) *&* (Plenty)", &c.

"*Duke de never a* (head)".

"*Paris*

"*Sept*^{t}. 13th 1762."

This letter professes to be written by the Duke of Bedford, who left London for Paris in order to negotiate a peace between England and France, Sept. 6, 1762. See "A Rum Letter", No. 3901. On the 6th of September the Duke of Bedford sailed from Dover. He did not reach Paris until the 12th. See various letters from him, respecting the negotiations in question here, in "Correspondence of John, Fourth Duke of Bedford", 1846, iii.; a letter from Walpole to Conway, Sept. 9, 1762; to Mann, Oct. 3, 1762.

For "Monsieur (Buss)(eye)" or Bussy, in this epistle, see "Mon^{r} Bussy^{s} secret embassy discoverd", No. 3810, and "Mon^{r} Bussy's politics", No. 3813, in regard to previous negotiations for peace made by the Abbé de Bussy, in which the Duke of Bedford had been concerned.

The Duke of Cumberland strongly opposed Lord Bute and the "Scotch" party, see "Scotch Collops", No. 3811, and "The State Ballance", No. 3843. For Newfoundland, which was taken June 14, 1762, see "The North Briton", Nos. IX., XI., and XXVIII.; "An Hieroglyphical, Enigmatical, & Parodoxical Address", No. 3866. The resignation of Mr. Pitt was made Oct. 5, 1761. On this peace, see "A New Flying Machine", No. 4212.

"The Cocoa Tree" alluded to in the "epistle", was in St. James's Street, used by the "Jacobite" party, the Tories affected by Lord Bute. "The North Briton", No. XXXII., was addressed in a minatory strain to gentlemen who met there. No. II. recommends to Lord Bute for pensions "The patriots at the *Cocoa-tree*, if there are any left, who are still unprovided for by him." No. XXXII. refers to it; see "The Blasted Cocoa Tree", No. 3963; see Walpole's letters to Montagu, June 24, 1746; and to Bentley, June 10, 1755; likewise Earl Temple to Lady Chatham, May 10, 1765, printed in "Correspondence of William Pitt," 1838, ii., p. 309; Almon's "Biographical, Literary, and

Political Anecdotes", &c., 1797, i., pp. 70, 71; iii. pp. 196-214 (614. h. 24 and 26.); "The Gentleman's Magazine", 1762, p. 620.

See the journal of Edward Gibbon the historian, November, 1762, as to the Peace of Paris, "The Pe**e-Soup-Makers", No. 3882; "The D—kes Exchanged", No. 4001.

Among the satires of this category announced at this period, the following is named in "The St. James's Chronicle", Sept. 2-4, 1762, p. 4, col. 4, "*This Day was published*, Price 6d. A Congratulatory Hieroglyphic Letter to a certain *WISE* Nobleman, on his being Employed on a *WISE ERRAND*. To which is added, a new, humorous, satyrical Medley, being a Parody on the celebrated one of Mackheath, in the Beggars Opera, called '*THE PEACE BOTCHERS.*'"

$7\frac{1}{2} \times 11$ *in.*

3895.

THE INSTALATION FEAST.

Published according to Act of Parliament Price 6^d. [*Sept.* 22, 1762]

An etching showing a long table spread for a feast, at one side of which the Knights of the Garter are ranged in a single line, their chaplain at our extreme left. They look anxiously towards the same side of the design, where a Scotchman enters, dancing for joy, or capering his national "fling" (?), two men, sailors, seem to be shouting opprobriously at the knights, or one of them, and an old woman, having seized the *queue* of one of the attendants on the feasters, causes him to spill on the floor the contents of a plate of which he is the bearer. A gentleman, who is walking towards our left, holds up a framed portrait of "*PITT*", or it may be that the frame contains a mirror which reflects the actual approach of W. Pitt, that potent minister whose advent to political power would, it is here inferred, utterly disconcert and abolish the party of Lord Bute, a knight and minister in whose honour the installation feast thus represented was held.

On our extreme right, standing at a side table, is a gentleman wearing a knight's riband and star, who keeps apart from those at the table, and looks at them askance through a large reading glass or powerful lens. There can be no doubt that this figure was intended for the Duke of Newcastle, whose constant practice of carrying a similar glass is illustrated by the satire, "The Pillars of the State", No. 3371, see that entry and the account given in the Introduction to the third volume of this Catalogue of the Duke's habit of "spying", as Horace Walpole called it, with his glass.

A party of musicians are in a balcony on our left; one of them, who leans over the front of the box, is probably singing. Two balconies occupied by ladies and gentlemen, spectators of the feast, are at the opposite end of the room. They rise from their seat in a very animated way on observing the *fracas* which happens before them.

On this subject see "The Jack-Boot, Exalted", No. 3860; "The Magical Installation", No. 3896.

This satire is advertised in "The St. James's Chronicle", Nov. 4-6, 1762, p. 4, col. 4:—"On Monday will be published. Price 6^d. A New Humourous Print, intitled, The Installation Feast. To be had of all Printsellers in London and Westminster."

$12\frac{7}{8} \times 6\frac{1}{8}$ *in.*

3896.

The MAGICAL INSTALLATION *or* MACBETH *Invested.*

Publishd according to Act of Parliam^t 1762 *To be had of Gibby M^r Sarcasm facing the Union Strand & by Print & Pamphlet-sellers of London & Edinburgh.* [*Sept.* 22, 1762]

An engraved broadside, comprising a design and verses, with rebuses, below it. The former shows a sceptre in the air on our right, and Lord Bute approaching to grasp it, he says:—

"*Is it a Scepter that I see before Me?*
The handle toards my Hand—Come, let me clutch thee!"

As usually represented, Lord Bute is a big person with muscular legs which he makes prominent.

The three Witches of "Macbeth" encounter Lord Bute. The nearest witch holds a long halter, and salutes his lordship with:—"*Henceforth be Knight—the first that ever graced the Scottish Annals.*" This refers to Lord Bute having assumed the Order of the Garter, see "The Instalation Feast", No. 3895. The second witch, who leans on a crutch-stick, cries:—

"*All hail Macbeth—thou shall be King herafter.*"

The third witch salutes Lord Bute thus:

"*All hail Macbeth thou shall be more than King.*"

See "The Three Conjurors", a parody on "Macbeth", in "The Scots Scourge", (7857. a. a.) vol. i., pp. 16, and after.

The verses comprise rebuses represented here below by the names of the objects between brackets.

"*Deluded by* (witch)*craft*, *Re*(bell)*ion and Pride*
Macbeth even (Death) *and Damn*(ace)*on def*(eye)*d:*
As Shakespear h(ass) *told us the fat*(awl) *disaster,*
The Thane was a (favour)*ite who murderd h*(eye)*s master,*
And tho' with f(awl)*se T rs he his* (king) *cou'd* (bee)*moan,*
Yet he seiz'd on his (sceptre) *and mount*(head) *his throne!*" &c.

The conduct of Lord Bute in conferring on himself the Order of the Garter, was supposed to be an act of temerity approaching sacrilege, and fitly accompanied by his installation at the same time with that of a youth of the royal blood, *i.e.* William Henry, afterwards Duke of Gloucester.

"The North Briton", No. XVI., reflects popular feelings on this subject.

$6\frac{3}{4} \times 4\frac{3}{4}$ *in.*

3897.

THE WINDSOR APPARITION,
or the KNIGHT of the BLAZING STAR. A SONG.

Sold by the Printsellers of London and Westminster. [*Price Six Pence.*] [*Sept.* 22, 1762]

This is a broadside comprising an etched design and two columns of letterpress in verse. The former represents the "Chapter House" at Windsor, and the ghost

of Edward III., founder of the Order of the Garter, appearing to Lord Bute, the alleged "favourite" of the Princess of Wales, George III.'s mother, and First Lord of the Treasury. Lord Bute had bestowed the Garter on himself, and allowed his installation to be performed at Windsor at the same time as that of Prince William Henry, who was a youth of the blood royal, and afterwards Duke of Gloucester. Great indignation was expressed at this circumstance. See "The Instalation Feast", No. 3895; "The Magical Installation", No. 3896.

Britannia and the Duke of Cumberland, the last being a resolute opponent to Lord Bute, see "The State Ballance", No. 3843, stand in conversation on our right. Lord Bute is much terrified by the apparition, which has a resemblance to Charles I. On the wall beyond Lord Bute is a picture of Edward addressing his royal prisoners, the Kings of Scotland and France, the former is identifiable by his plaid breeches.

The verses are as follows :—

> "A Clown in his dress may be honester far,
> Than a Courtier who struts in his Garter and Star."
> "Miller of Mansfield."
>
> "I.
>
> Ye Patriots of Albion, vouchsafe your Attention,
> To a wonderful Tale I shall presently mention :
> I sing of King Edward, of ancient renown,
> Whose ghost has appear'd at fair Windsor Town." &c.

For the "peaceful" inclinations of Lord Bute, which are referred to in the verses, see "The S—— Quack", No. 3909, "The Times. Plate I.", No. 3970.

6 × 4 *in.*

174

An etched copy, reduced and reversed, the apparition entering from our right, of No. 3897. The portraits have been omitted from the background. Below the design the couplet from "The Miller of Mansfield" is etched.

It is No. "174" of the illustrations to "A Political and Satirical History", &c., "The Fifth Edition", vol. ii., a copy is in the Print Room; another copy is (554. a. 13.); for the Fourth and Fifth Editions, see "Mon^{r} Bussy^{s} secret embassy discoverd", No. 3810.

In the letterpress prefixed to the illustrations of this volume is :—"Plate CLXXIV. The *Windsor* Apparition; or, the Blazing Star. This points out the mistaken Honour that was conferred on *Scotch* Ingratitude."

$3\frac{7}{8}$ × $2\frac{3}{8}$ *in.*

3898.

The Laird of the Boot, *or Needs must when the De'el drives.*

Sold by J. Williams next the Mitre Tavern Fleet Street. [*Sept.* 1762]

An engraving showing George III. and Queen Charlotte, as the British Lion and Lioness, riding in a state coach, which is driven by the king's mother, the Princess of Wales, seated on the box. Among her petticoats Lord Bute is half concealed. She says to him gleefully :—"*Drive away Sawny I'll keep a tight Reign on them.*", that is, on the six horses, one of the leaders of which is ridden by Fox as postillion; Fox looks back to Lord Bute and, while flourishing his whip, demands :—"*Which way shall I turn my Lord*"? his lordship's reply is :—"*Why the nearest way to the tweed is trough Wales.*"; he is scattering money as the vehicle goes on.

Under the forewheels lies Britannia, her spear and shield fallen with her, crying: —"*If I were a Man you Dare not use me thus.*" On the hammercloth is a Scotch thistle. Instead of the lion in the royal arms on the coach door is a fox (?) with horns like a stag's. A Scotchman, who acts as footman behind the coach, counsels Lord Bute:—"*Dreve towards North my Laird & keep clear of that D——d Pitt*". Pitt and the Duke of Newcastle hasten on horseback to stop the coach; the latter says:—"*Im D—nably gall'd*"; the former deplores the fate of Britannia:—"*Ah Poor Britannia I can only Pit-y you*".

In the foreground a fat man, the Duke of Cumberland, has fallen on his back from his horse, losing his hat and wig, and exclaims:—"*Zounds that H——r horse he has flung me at last*". The horse (of Hanover) gallops away. Murray, Lord Mansfield, as a Scotch jockey, rides fast towards our right, and cries to his neighbour, "Jockey Americanus" of the verses below, another rider, "*I'm in a guid cause & the Law aw my side*". The other says:—"*Stick close my Lord Ill warrant we non Suit them.*" Lord Mansfield had taken a decided part against Wilkes.

Five Scotchmen stand on our right, one, looking at Lord Bute, cries:—"*Here's muckle gould*"; another says:—"*You'll split your Axle tree if you donna mind.*" "*De'el take the hindmost.*", is the exclamation of a third.

Below the design the following verses are engraved:—

"See the Squire's old Coach fill'd with proud Scotish Thanes,
A Petticoat Driver directing the Reins,
Crafty Reynard the Fox as Postillion remains
To guard 'em along twa braw Lads now reckond,
Jockey Americanus Justice Rider the second.", &c.

The sequel to this print is described as "A Prophecy", No. 3966, where nearly all the same characters reappear. To this refer for explanations; see likewise "Gisbal", No. 3848.

The publication of this print is recorded with others in "The St. James's Chronicle", Sept. 2-4, 1762, p. 4, col. 4; and "The Public Advertiser", Aug. 18, 1762, p. 3, col. 3. For Williams the publisher, see "1765", No. 4114.

$11\frac{5}{8} \times 5$ *in.*

137

An etching, a copy, with variations, from No. 3898. The Princess of Wales says:—"*whip away my Buty Il keep a tight Rein over 'em*". Fox demands of the Earl of Bute, who is placed among the petticoats of the princess:—"*which way shall I turn my Lord*"? the earl replies:—"*The nearest way to the Tweed is thro Wales*". The footman's speech and that of the Duke of Cumberland are the same as in the original design. The Duke of Newcastle is omitted. Pitt says:—"*Poor Brittannia I can only Pit y you*". Lord Mansfield says:—"*We'l non suit em Il warrent ye*". The speech of the other horseman is omitted. One of the group of Scotchmen on our right says:—"*I hope Brittannia will be killd*", thus referring to Britannia prostrate before the wheels of the coach. The following lines are engraved below the design:—

"See the Coach filld with Scottish Thanes
A Female managing the Reins", &c.

This satire is No. "137" in "A Political and Satirical History", &c., "The Fifth Edition", vol. ii., a copy is in the Print Room, another is (554. a. 13.); see "Mon^r Bussy^s secret embassy discoverd", No. 3810, for the Fourth and Fifth Editions.

In the letterpress prefixed to this volume is:—"Plate CXXXVII. The

Laird of the Boot; or, Needs must when the Devil drives. Represents *Beersheba* holding the Reins, while *Gisbal* points the Way to run over *Britannia* and Liberty."

For "Beersheba" (Bathsheba) and "Gisbal", see "Gisbal", No. 3848.

$4 \times 2\frac{1}{2}$ *in.*

30

This etching is a copy, reduced and reversed, from No. 3898. Several of the speeches have been omitted from the copy, these include those of the Duke of Newcastle, Britannia, the Scotch "Jockey Americanus", and the group of Scotchmen in the front.

Eight lines of verse are engraved below the design:—

"See the Coach fill'd with Scottish Thanes,
A Female managing the Reins," &c.

It is No. "30" of the illustrations to "The British Antidote to Caledonian Poison", the fifth Edition (7857. a.a.). In "A general Humorous Explanation", prefixed to vol. ii. of this work, is:—"30. The old State Coach turn'd into a Hackney one, No. 1762, an elderly *Welch* Lady, remarkable for her still loving the Smack of the Whip, driving a *Crown* Fare thro' thick and thin from *Stuarts* Rents to St. James's."

For "The British Antidote", see "Scotch Impudence", No. 3938.

$4\frac{1}{8} \times 2\frac{1}{2}$ *in.*

3899.

The Zebra loaded or the Scotch Pedler a Northern farce now playing in the South.

[By the Marquis Townshend.]

Well fed Sawney M^c^kenzie del. et Scratchavit, acc^s^ to his own Act

[*Sept.* 1762]

An etching representing the Princess of Wales, mother of George III., mounted on a zebra, having for a saddle three large sacks of "*coal*", *i.e.* money, and carrying in her lap "*a new bonnet*", *i.e.* the cap or "bonnet" of her so-called "favourite", Lord Bute, in which a plume is placed. Lord Bute, moving in a way which displays his legs, of which he was very proud, walks before the zebra, leads it by the bridle, and says:—"*nemo me impune lacesset Il forward a peace, & oppose the peoples favourite, that antigallican W Pitt.*" Pitt had resigned his post in the government on a question of procuring peace with France and Spain, and Lord Bute succeeded him in office determined to conclude a peace, see "Merit Rewarded", No. 3814, "The State Ballance", No. 3843, and numerous entries in this Catalogue dated from September to the end of the year 1762.

A lean Scotch poet walks by the side of the zebra, and receives from the rider a bag of money, described as "*Mackenzies reward. for his O.limp,us: strain.*" The man says:—"*Il' take upon me the name of mackenzie, & do some what, in the scribling way to get me a favour from the Pedlar.*" Three joyful Scotchmen follow the zebra, throwing up their caps, and crying severally:—"*I have got* 2000 *p^r^ Annum tho in the las rebellion*—". The speech is incomplete, but it is inferred that the speaker had been "out in the '45". "*What care I now how bad a peace we make, the scotch are sure of being gainers.*", that is, under the "patronage" of Lord Bute, his countrymen would secure places of profit; see "The Posts", No. 3944; "*Scotland & France for ever, no Anglicisms, no pitts.*" Two Scotchwomen follow

the speakers, and they say :—"*how impertinent the city of London grows, as if equal to Edinburgh, truely*", and, "*the Duchess has promisd me some French presents when her Amoretto returns.*"; the "duchess" was doubtless the wife of the Duke of Bedford, English Envoy for the conclusion of a peace with France; see "The Political Brokers", No. 3892, and reached Paris, Sept. 13, following.

Mr. James Stuart, brother to Lord Bute, took the name of McKenzie on succeeding to an estate at Rosehaugh. In 1763, after the publication of this print, he was made Lord Privy Seal for Scotland.

As no Garter is on his leg, this print appears to have been published in the interval of the departure of the Duke of Bedford, Sept. 6, 1762, and the installation of Lord Bute as Knight of the Garter; see "The Instalation Feast", No. 3895, Sept. 22. The zebra is illustrated in "The Queen's Ass", No. 3870. See "Gisbal", No. 3848. For the authorship of this satire, see "The 2 H, H,'s", No. 3342, and "The Scotch Hurdy Gurdy", No. 3847.

12 × $7\frac{7}{8}$ *in.*

194 "*Pub^d by M Darly*"

An etching, reproducing the design of No. 3899, reduced, with alterations. Lord Bute says :—"*Il forward a Peace & oppose the favourite of the People M^r Pitt.*"; "*Back our Intrest dear Mackenzie*", says the Scotch poet, referring to Mr. James Stuart, brother of Lord Bute. The princess states :—"*Y^r being a relation, of Sawneys is a sufficient recommendation.*" "*I have got* 2000 *p^r Ann in the last rebellion.*", "*A bad Peace will be a Scotch Good.*", and "*The Dutchess will send me some fine chicken Gloves*—", are sayings of the remaining three persons.

This is No. "194" of the illustrations to "A Political and Satirical History", &c., "The Fifth Edition", vol. ii., of which there is a copy in the Print Room, another is (554. a. 13.); for the Fourth and Fifth Editions, see "Mon^r Bussy's secret embassy discoverd", No. 3810.

In the letterpress prefixed to the illustrations of this volume is :—"Plate CLXCIV. The Loaded Zebra; or, *Scotch* Pedlar. *Beersheba* riding in Triumph on an Ass loaded with Riches, and proudly led by *Gisbal*, amidst the Acclamations of *Scotch* Sycophants."

For "Beersheba" (Bathsheba), and "*Gisbal*", see "Gisbal", No. 3848.

$3\frac{7}{8}$ × $2\frac{3}{4}$ *in.*

This etching is a copy, reduced and reversed (Lord Bute moving to our right), from No. 3899. The speeches differ slightly in some cases. The princess says :—"*Your being a Scotchman and a relation Laird is a Sufficient recomendation to my Favours*".

It is No. "14" in the illustrations of "The British Antidote to Caledonian Poison", "The Fifth Edition". In "A general Humorous Explanation" prefixed to vol. ii. of this work (7857. a. a.), is :—"14. The famous Madam *Aprice* riding the *Zebra*, distributing her Favours to the Scotch, and bidding the English kiss her *Ass*".

"Aprice" may have been intended to suggest the Princess of Wales, by a Welsh name.

For "The British Antidote", see "Scotch Impudence", No. 3938.

There is an impression of this plate in the Print Room without the number "14", which occurs in (7857. a. a.).

$4\frac{1}{8}$ × 3 *in.*

3900.

The GRUMBLERS of GREAT BRITAIN;

A New Humorous Political Song. *By a* Grumbletonian.

Tune. *The Roast Beef of England.*

Publish'd According to Act of Parliament, Sept^r. 15. 1762 Sold by W. Tringham, Engraver in Castle-Alley, Royal Exchange, and at the Print Shop under St. Dunstan's-Church. [*Price Six-pence.*] [*Sept.* 1762]

A BROADSIDE, comprising two columns of verse in letterpress below an engraved design. The latter shows the coffee-room of "*THE BEDFORD Coffe*(e) *House*". Two old gentlemen face each other sitting at a table; one of them holds the "*LEDGER*", has the "*Monitor*" on the table before him, and says:—"*D—m the Peace.*" His companion, pouring his tea into a saucer, holds the "*GAZETTEER*", while the "*BRITON*" lies before him; he cries:—"*D—m the War*".

The verses are, with others:—

"II.

When St——n miscarry and Things go awry
The Coffee-House Grumblers their Rancour let fly,
And snarl, snap and worry—yet know not for why.

III.

Muckle Glee fills the Heart of brave *Sawney* the *Scot*,
Because he has slily the upper Hand got.
The *Englishman* grumbles—because he has not.

IV.

Some *Grumblers* possess'd of more Money than Sense,
Complain of the Land-Tax, the War and Expence,
That *Conquest brings Ruin*,—they plead for Defence.

V.

The poor People grumble about the Strong Beer,
Our Soldiers and Sailors too grumble for Fear,
Of losing the *Dollars*,—they hope to bring here." &c.

The Bute ministry despatched the Duke of Bedford to Paris to treat for a peace with France, Sept. 6, 1762, see "The Pe * * e-Soup-Makers", No. 3882; "An Hieroglyphical Epistle from a Certain (wood)en (Pier)", No. 3894. The "Ledger" and "The Monitor" were journals which opposed the policy of the Bute ministry. The "Briton" was in Lord Bute's interest, it was connected with Tobias Smollett, see "Without Within", No. 3877. Beardmore supplied the "Monitor" with political essays. See "The Fishermen", No. 3876. The triumph of "brave Sawney", *i.e.* a Scotch client of Lord Bute's, refers to the alleged good-luck of Scotchmen imported to England and thrust in places of public trust, see "The Scotch Ovation", No. 3817, and numerous satires dated 1761 and 1762. For the Land Tax, see "The Congress", No. 3887. For the "Strong Beer", see "The Brewers Charity", No. 3805.

For the meaning of "the Q—n's *A*—", mentioned in the verses, see "The Queen's Ass", No. 3870. See "The Grumbler", No. 3921.

This plate, with the title "*The Rum* Grumblers of Great *Britain*", the number "6" placed in the upper corner on our right, the date having been erased

from the publication line, was used to illustrate "The British Antidote, or, Scots Scourge.", (Grenville, 18,165), see "Scotch Impudence", No. 3938. In the text of this volume, pp. 5, 6, the ballad referred to above is reprinted. Other verses on the subject occur in "The St. James's Chronicle", Nov. 6–9, 1762, p. 3, col. 3, addressed "To the *CITY GRUMBLERS*". In "The Public Advertiser", Sept. 16, 1762, p. 3, col. 2, the appearance of this satire is announced.

For an imaginary account of the Bedford Coffee House, frequently alluded to in the satires, including references to many well-known men in London at this time, see "Memoirs of the Bedford Coffee-House, By a Genius", 1763 (12330 b. b.).

$7\frac{1}{8} \times 5\frac{1}{4}$ *in.*

3901.

A *Rum* Letter *to a* Rum Duke *on a Rum Occasion by a* Rum Fogerum

The Peace-Botchers

[*Sept.* 1762]

THIS engraved epistle comprises rebuses, which are represented below by the names of the objects within brackets.

"*May it Please* (ewer) *Gr*(ace)

"*Perm*(eye)*t me Unknown* (toe) *Congratulate you &* (Eye) *make no doubt the rest of my Country*(men) *will do the same upon* (ewer) *being fixt upon* (ass) *Negociator of a* (Peace) (bee)*tween us & our long enveterate Neighbours the French his Northern Lord*(ship) *could* (knot) *have chose* 1 *more r*(head)*y for y^e^ Underta*-(king) *of so import*(ant) *& wish'd for an Employ*(men)*t*".... "*I hope x*(awl)(head) (toe) *a higher* (post) *by the Good* (people) *of England w*(hat) *blessings will* (bee) *shower'd down both on us and* (ewer)*self* 2 *Shill^gs^ will t*(hen) (bee) *taken of the Land t*(axe) *by* (witch) (ewer) *Gr*(ace) *cant gain less than* 1000£ *P. Ann^m^ a* (glory)*ous atcheive*(men)*t. Plenty will reign thro' the Land & Poverty* (bee) *banishd* (toe) *her native Pl*(ace) *the other side o' the Tweed perhaps some r*(ass)-*cally Scriblers eMployd by those who love fighting better than U do may take upon them* (toe) *daub* (ewer) *unspott*(head) *Name with the vile Epithets of Traytor* (toe) (ewer) *Country* (butt) *f*(ear) (knot) *U*(ewer) *Withers are unwrung w*(hat) *is the Lash of* (satyr) *w*(hen) *com*(pear)*d with t*(hat) *U^r^ Gr*(ace) *underwent at L—d*[1] (butt)", &c.

The above letter, with rebuses, is printed from a plate and placed above a ballad in letterpress, which is as follows:—

"*THE PEACE-BOTCHERS* A New, Satyrical, Political Medley", &c.

"O Cruel, cruel, cruel Case!
Must we suffer this Disgrace?"

And continues:—

"But, ah! I fear 'tis all in vain,
Prowd *Sawney* rules the Roast." &c.

The publication line of the letterpress, and therefore of the entire satire, is:—

"Sold by J. Williams, next the *Mitre* Tavern, in *Fleet-street;* and to be had at all the Booksellers and Print-Shops, in *London* and *Westminster.* Where may likewise be had, Price Sixpence each, The Laird of the Boot, The Coach over-turned, or the Fall of Mortimer, The Asses of Great Britain, and Within and Without."

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[1] That is "Lichfield"; see "A Sight of the Banging Bout", No. 2863.

For the above-named publications, see this Catalogue, Nos. 3898, 3967, 3941, and 3877.

"His northern Lordship" was Lord Bute. The Duke of Bedford was a great landowner, therefore reduction of the Land Tax was very important to him, see "The Congress", No. 3887.

As to the details of this negotiation, see "Correspondence of John, Fourth Duke of Bedford", 1848, iii., at the date in question; Walpole's "Memoirs of the Reign of King George the Third," 1845, i. 195; Walpole's letter to Mr. Conway, Sept. 28, 1762.

This print is announced in "The Public Advertiser", Sept. 4, 1762, p. 1, col. 2.

An impression of the letter is, with the number "45", included in "The Second Volume of the British Antidote to Caledonian Poison: &c.", "London: Sold at E. Sumpter's" (7857. a. a.). The text of this volume, p. 7, refers to the plate under the number "44."

See "An Hieroglyphical Epistle from a Certain (wood)en (Pier)", No. 3894.

$9\frac{1}{4} \times 5\frac{3}{4}$ *in.*

3902.

The Caledonian Pacification. or All's Well that Ends Well.

Published According to Act of Parliament Sep^{t}. 1762 *Price* 6^{d}.

[*Sept.* 1762]

An etching. Lord Bute, in a "Highland" dress, sits on a hill in the middle of the design, holding the muzzled British Lion, who sleeps behind him. He says:—"*Be this our R—l Will & Pleasure known.*" Below, the Duke of Bedford, winged, and without a head, carries a paper of "*Pr—l—m—n—s*" (Preliminaries) towards the kings of France and Spain, who stand on our right. The duke exclaims:—

"*At Gisbal's Nod, on Eagle Wings I fly*
With Tidings of impetuous Joy."

"Gisbal" was Lord Bute, see "Gisbal", No. 3848. The Duke of Bedford set out on a mission to conclude peace with France, Sept. 6, 1762; the preliminary conditions were signed Nov. 3 following; for the duke's head, see "The Caledonian Slaughter-House", No. 3907.

The King of Spain, who, by way of inducing the English to desist in the war against France, had, in May, 1762, attacked Portugal, the ally of England, says:—"*O spare the Havannah, spare my Dollars, and I will loose my good Brother of Portugal.*" The Havannah had been threatened by the English fleet under Admiral Pocock at this period. By the allusion to his "dollars", the King of Spain probably refers to the loss he had sustained in the capture of the "Hermione", May 21, 1762, by three English frigates; she had a vast treasure on board. See "The Times, Plate I.", No. 3970. The King of France says, indicating his ideas of the conditions of peace:—"*We will have for de present, only Canada, & Martinique, & Guadelupe, & Senegal, & Goree, & Newfoundland, & Pondicherry; & you shall have all Hanover, & vatever else be dear to Great B——n.*"

Britannia weeping, cries to William Pitt (?), who is near her, and offers consolation:—"*O aid me Heav'n! and save a sinking St——e!*" Two gentlemen stand near the foot of the hill on which Lord Bute sits; one of them cries:—

"*Far greater Joy the outed Patriot feels*
Than Gisbal with a Senate at his Heels."

His companion demands:—"*Seest thou how the Man is inebriated with Prosperity?*"

Two Frenchmen are looking at the headless condition of the Duke of Bedford. One inquires:—"*Vill not dat Englishman go back for one Head?*"; his companion replies:—"*Begar! me tink dey do our Business best widout.*"

Above the design these verses are engraved:—

"Monarchs, 'tis true, should calm the Storms of War,
Nor urge the Rage of Victory too far;" &c.

For the negotiations of the Duke of Bedford, in respect to the peace alluded to here, see "Correspondence of John, fourth Duke of Bedford", by Lord John Russell, 1846, vol. iii., under the dates 1762 and 1763.

For the Havannah, see "Tit for Tat", No. 3978.

This print is advertised in "The St. James's Chronicle", Sept. 7–9, 1762, p. 4, col. 4.

$10\frac{7}{8} \times 5\frac{5}{8}$ *in.*

28

An etched copy, reversed and reduced, from No. 3902. It differs but slightly from the original in respect to the inscriptions.

It is No. "28" of the illustrations to "The British Antidote to Caledonian Poison", "The Fifth Edition", vol. ii. (7857. a.a.), likewise in another edition of this volume, which is in the Print Room.

In "A general Humorous Explanation", prefixed to the plates of this volume is:—"28. We have left undone those Things which we ought to have done, and we have done those Things which we ought not to have done." The verses engraved above the original design are repeated in the copy.

For "The British Antidote", see "Scotch Impudence", No. 3938.

$4\frac{1}{8} \times 2\frac{3}{4}$ *in.*

3903.

The Caledonian Peace Makers, or alls well that ends well.

168 *Pub^d by M Darly*

An etching, a copy, reduced and reversed, the headless figure of the Duke of Bedford running to our left, from No. 3902. The figures of the two Frenchmen have been omitted. The Duke of Bedford holds a scroll inscribed, "*Charte Blanch*"; his speech is not in this copy. The King of Spain says:—"*I will have the Havanna & then Il quit Portugal.*" The King of France declares:—"*Give me all you have took in Europe, Asia, Africa & America, & Il give you Minorca & Hanover.*" Lord Bute avers:—"*It shall be done*". Pitt says to Britannia:—"*Aid me Heavens to save my Stinking Countrey from ruin.*" Below the design is engraved:—

"What tho' from peace declining states survive,
The Dupes of hasty Treaties never thrive."

This satire is No. "168" in the illustrations to "A Political and Satirical History", &c., "The Fifth Edition", vol. ii., a copy is in the Print Room, another copy is (554. a. 13.); for the Fourth and Fifth Editions, see "Mon^r Bussy^s secret embassy discoverd", No. 3810.

In the letterpress prefixed to the etchings of this volume is:—"Plate CLXVIII. The *Caledonian* Peace-Makers; or, all's well that ends well: Here's Wisdom! A Man without a Head! Representing the Olive, and a Carte Blanche to *Lewis* the Great. *O Tempora! O Mores!*"

$3\frac{1}{4} \times 2\frac{1}{4}$ *in.*

3904.

A Poor Man Loaded with Mischief. Or John Bull and his Sister Peg

*Publish According to Act of Parliament Sep^r^ 1762 p^r^ 6^d^* [*Sept.* 1762]

An engraved broadside comprising a design, with four verses beneath. The design represents the road in front of a public house, before which hangs the sign of the "Jack-Boot", an allusion to John Stuart, Earl of Bute. Over the door is a board, inscribed:—"*Ass's Milk here by J R from Bedfordshire* 1762". This refers to John Russell, Duke of Bedford, who was sent to Paris to negotiate a peace with France; see "A Rum Letter", No. 3901. St. Paul's is in the distance.

John Bull, blind, horned, leaning heavily on a staff, bears on his back a heavy, ugly Scotchwoman, his wife, who tickles his nose with a thistle; a raven whispers in her ear. John Bull is led by a fox—Mr. H. Fox—instead of a dog; the fox has captured a goose, and thrown its carcass over his shoulder. The goose is probably designed for the Duke of Newcastle, who had quitted power in the year 1762, owing, it was said, in no small degree to the machinations of Fox. See "The Fox & Goose", No. 3469. The big Scotchwoman was undoubtedly intended for Lord Bute, whose pride in his legs, so often apparent in his portraits, and whose largeness of person, were subjects of satire, as displayed by the bare legs of the woman and her bulky form. She extends her right hand to a French ape, probably the Duc de Nivernois, French envoy to conclude the Peace of 1763, who was very little, and of a peculiar personal appearance; see "An Hieroglyphical Epistle from a Certain (wood)en (Pier)", No. 3894. The ape holds out to the Scotchwoman a bag of money which is marked with a *fleur de lis* and an olive branch.

In a shed opposite to the "Jack-Boot" ale-house is a Scotch cobbler busily hammering a piece of leather. On his show-board is:—"*Shoes and* BOOTS *made or a New* PEACE *put upon Old Soles by Mackensie from* NORTH BRITON". A man gossips with the cobbler.

Below the design is the following:—

"Sawney Mackensie's Comp^ts^ to all the Southerns And, he hopes they will very soon comply with the following Modest Request

"Each Fat Lugged Loon which dwell in this Town
I beg ye'll give up your Dominions
And Gang to the North pass the River of Forth
And Feed upon Crowdy and Onions", &c.

It is probable that Lord Bute's brother, Mr. Mackenzie, is alluded to by the inscription on the show-board of the cobbler, see "The Zebra loaded", No. 3899. The staff is "the Staff of Gisbal", see "Gisbal", No. 3848.

The appearance of this satire is recorded in "The Public Advertiser", Sept. 23, 1762, p. 3, col. 2. "To be had of J. Williams, next to the Mitre Tavern in Fleet-street, and at all the Print-shops."

$5\frac{7}{8} \times 4\frac{1}{4}$ *in.*

3905.

John Bull loaded with Mischief or the Scotch Cobler

163 *Pub^d^ by M Darly* [*Sept.* 1762]

An etching, a reversed adaptation (the toe of the boot pointing to our right), from "A Poor Man Loaded with Mischief", No. 3904. The writing on the front of

the cobbler's booth is:—"*Shoes & Boots made, a new Peace put up on Old Soles by Sawny macknsie from Scotland* 1762". Over the door of the milk shop is:—"*Asses Milk sold here*".

This satire is No. "163" of the illustrations to "A Political and Satirical History", &c., "The Fifth Edition", vol. ii., a copy is in the Print Room; the impression of this satire in that copy has been damaged by fire; an uninjured impression is in (554. a. 13.). For the Fourth and Fifth Editions, see "Mon^{r} Bussy^{s} secret embassy discoverd", No. 3810.

In the letterpress prefixed to the illustrations of this volume is:—"PLATE CLXIII. *John Bull* loaded with Mischief; or, the *Scotch* Cobler. Is a droll View of the Author of Mischief on the Back of *John Bull*, who is going to receive a withered Laurel from *Lewis Baboon*."

$3\frac{7}{8} \times 2\frac{1}{4}$ *in.*

3906.

Sawney Mackensies Modest request from the Southerns

[*Sept.* 1762]

THIS etching is a copy, reversed, with a few alterations, and reduced from the design described as "A Poor Man Loaded with Mischief", No. 3904.

It is No. "22" of the illustrations to "The British Antidote to Caledonian Poison", The fifth Edition, vol. i. (7857. a.a). In "A general Humorous Explanation", prefixed to vol. ii. of the above work, is:—

"22. *John Bull* blind to his own Interest, supported by Gisbal's Staff, led by a *Fox* and *Goose*, bending beneath the Weight of his Sister *Peg*, who is accepting the Pledge of *Peace* from our most moderate Enemies. The whole of this Plate is a true Emblem of Petticoat G——t."

For "The British Antidote", see "Scotch Impudence", No. 3938; for "Gisbal", see "Gisbal", No. 3848.

There is an impression from this plate in the Print Room without the number "22", which occurs in (7857. a.a.).

$2\frac{5}{8} \times 2\frac{1}{2}$ *in.*

3907.

The Caledonian Slaughter-House or the Death of John Bull.

[*Sept.* 1762]

AN etching of a slaughter-house, where Lord Bute, dressed as a Scotchman in "trews" and holding a pole-axe, grasps a bull, John Bull, by the horns, and cries: "*Gued troth maister Bull you have got a Soft Skull.*" The bull, who is bound to a stake, demurs to his fate and says:—"*Ah me! will noboddy save me from the fatal blow.*" On the other side of the place a French cook points to the head of a calf which his neighbour, a butcher's man, carries in his arms, and cries:—"*Begar Monseur Butcher dis Calves head ave no brains.*" His companion says:—"*You may tell the king your maister monseur Ragout it never had any.*" The carcasses of four sheep hang on the wall.

Below the design the following verses are engraved:—

"Alas! poor John Bull how Severe is thy Lot,
To be led to the Slaughter by Sawney the Scot,
With thy Childern like Sheep to be Butcher'd and Sold
O Shame! to the Nation for Curst Gallic Gold.
Then Britons to Glory let's boldly advance,
In spite of dull R—— (Russell) the Spaniards and France.
Like the Sons of Great George Still be Valient and Free
And knock them on the Head as the S——h have done thee."

The brainless calf's head was doubtless that of the Duke of Bedford, who negotiated a peace with France, and was satirically represented as deficient in brains, or headless. See "The Caledonian Pacification", No. 3902. The French cook may be the Duc de Nivernois, French envoy in England.

See "Gisbal", No. 3848.

$11\frac{3}{8} \times 5\frac{7}{8}$ *in.*

3908.

The Triumvirate & the Maiden.

[By the Marquis Townshend.]

Anonymous Inv^t et del, Alex^r O'Garth, Scratchavit [*Sept.* 1762]

An etching in little more than outlines representing the "*Triumvirate*", *i. e.* Mr. Pitt, the Duke of Newcastle, and the Duke of Cumberland, who had at this period united in opposition to Lord Bute in reference to the negotiations for peace with France, see "The State Ballance", No. 3843. On the opposite side, standing near the instrument which resembled a guillotine and was "*used for decolation in Scotland*", and at Halifax, are Lord Bute and the Princess of Wales. The instrument was called a "maiden".

Pitt says:—"*I am for keeping that Glory we have acquired & pushing our conquests, that our Enemies may sue for peace, & not we to entreat.*" This is part of a speech of Pitt's in regard to negotiations for peace with France, see "Merit Rewarded", No 3814; he holds a scroll bearing his motto:—"*Pro Patria non Sibi*". See "Pro-Sibi-non-Patria", No. 3678. The Duke of Cumberland, pointing to Lord Bute, shouts:—"*He dont deserve Wife nor Widow, but the maiden Yonder, if he suffers one leaf of our Lawrels to fade*". The figure of the Duke of Cumberland is almost identical with that of the "lump of fat crowned with laurel upon the altar", see H. Walpole's letter to Sir H. Mann, Ap. 20, 1757, quoted with "The Recruiting Serjeant", No. 3581. The Countess of Bute was the "wife" alluded to here, the Princess of Wales was the "widow". The Duke of Newcastle cries:—"*when I was Young I thought it my duty to spend my Fortune to serve my King, but heres a fellow from the devils arse a peak woud sell his Country to get a Fortune*". It was said that the Duke of Newcastle seriously injured his fortune in the manner thus indicated.

Lord Bute, hearing these speeches against himself, turns to the princess and cries:—"*By my Sol but I've a mind to put my Boot in their Arses*". She replies:—"*I shoud* (not) *mind what you do with the Boot so as you preserve the Spur for me*".

A jack-boot, referring to John, Earl of Bute, lies under the axe of the maiden.

The peace negotiations, which so much offended Pitt's party and evoked this satire, were begun by the mission of the Duke of Bedford to Paris, Sept., 1762; the preliminary articles were signed in November following, see "The Times. Plate I.", No. 3970. See "Gisbal", No. 3848. For the authorship of this satire, see "The 2 H, H,'s", No. 3342, and "The Scotch Hurdy Gurdy", No. 3847.

The following, referring to this print and others, occurs in "The Public Advertiser", Oct. 14, 1762, p. 3, col. 3:—"*This Day is Published*, Price 6d. each, A CARICATURA by a Lady, called the Triumvirate and the Maiden. A Character called the Scotch Peace Bawler, and a Ludicrafito, in the Italian Grotesque Manner, called Tit for Tat".

For "Tit for Tat", see No. 3978; for the "Political History", see "The 2 H, H,'s", No. 3342, and "The Scotch Hurdy Gurdy", No. 3847.

$11\frac{1}{4} \times 6\frac{1}{2}$ *in.*

3909.

The St—te Quack

Publish'd According to Act of Parliament Price 6^{d} [*Sept.* 1762]

An etching showing an open space among houses, where Lord Bute, as a quack doctor, is mounted on a platform before many spectators, offering his nostrums, and accompanied by his zany and his female dancer on the tight rope. He proffers the services of his "*Union squirt*" and medicine in a bottle labelled:—"*Pease or a Political Clyster*", and he is crying out:—"*To mend the constitution & cause a plentifull evacuation.*" The female dancer is the Princess of Wales, who, on her back and holding a balancing pole, slides on a rope stretched over the public way; she cries:—"*In full Swing.*" On her stomach, supported by a large staff, *i. e.* the so-called "Staff of Gisbal", see "Gisbal", No. 3848; a large jack-boot, referring to John, Earl of Bute, is poised; on the sole of the boot is a coronet. Two women look at the performance from a window of one of the houses behind, and seem entertained.

The zany blows his master's trumpet with energy, and capers on the platform with animation. On the banner of the trumpet is written:—"*Wandsworth Epistle.*" This was "A Letter to a Gentleman in the City", dated "Wandsworth, Sept. 5", 1762, and is reprinted in "The Gentleman's Magazine", 1762, p. 405. Having been much circulated on the Exchange it attracted considerable attention, and, favouring the policy of Lord Bute, it was commonly ascribed to him or one of his supporters; see "The Raree Show", No. 3975. On the quack's table are several bottles of "*Soporifics.*" One is labelled "*times*", and refers to Hogarth's print "The Times. Plate I.", see No. 3970; another bottle bears a label marked "*Auditor*", the name of a journal which supported Lord Bute and contained essays by Arthur Murphy, see "The Tempest", No. 3958; on the remaining bottle is "*Briton*", the name of a similar journal, supplied by T. Smollett. See "The Fishermen", No. 3876.

Behind the stage is the booth to which it was attached; by a flag it is announced that there was to be performed within:—"*the senate a farce. Dictator by M^{r}. boot Consul. by M^{r}. Boot Praetors—M^{r}. Boot. tribunes. by Pittius & Tempilius Orators—Dafsodius &c Placemen, Toadeaters, &c. Vivat Rex et Regina*". Another flag flies above the booth, and displays a picture of a Scotchman and a lady, Lord Bute and the Princess of Wales, embracing. This flag has the motto:—"*Perform'd here 5 times a Day.*" "Boot" refers to Lord Bute, "Pittius and Tempilius" to W. Pitt and Earl Temple; see "The Temple and Pitt", No. 3652. These statesmen resigned their offices in May, 1761.

On the ground in front of the stage a Scotchman and a Frenchman are warmly saluting each other; this is "*The Salutation.*" The Devil has cast a net about their feet, while he exclaims:—"*This is as I woud wish, the old Alliance renew'd.*" Many spectators are enjoying the performance of the mountebanks. A Scotchman thus commends the doctor's nostrums:—"*He's a braw Doctor and has taen his Degrees at Edinburgh.*" An English sailor, standing near, turns and clutches the speaker by the collar, and lifts his cudgel while he cries:—"*You lye y^{e} Rascal, his d—d Drugs have almost poison'd H—ke & me.*" "H—ke" was Admiral Hawke, see "The English Hawke", No. 3690. A fat old female pedlar carries a basket and shouts:—"*Just imported from France. who buys my Ware!*" The ware are bags for wigs, boxes and other things resembling candles, which are not recognized; a box is inscribed:—"*Dil—s*". A woman is making a purchase.

The "Pease", set on foot by Lord Bute, gives a date to this design, see "An Hieroglyphical Epistle from a Certain (wood)en (Pier)", No. 3894.

See "Gisbal", No. 3848. "The Raree Show", No. 3975, should be compared with this satire.

$6\frac{3}{4} \times 8\frac{5}{8}$ *in.*

135

This etching is a copy from No. 3909, with variations. The Scotchman kissing the Frenchman, says:—"*The happy Salutation*"; as to which performance the Devil cries:—"*a true Alliance & Union of my own Scheming*".

This satire is No. "135" in "A Political and Satirical History", &c., "The Fifth Edition", vol. ii., a copy is in the Print Room, another is (554. a. 13.); for the Fourth and Fifth Editions, see "Mon^r Bussy^s secret embassy discoverd", No. 3810.

In the letterpress prefixed to this book is:—"Plate CXXXV. The State Quack. Is a droll and excellent Representation of those Heroes, &c. that play the *Scotch* Farce upon the new raised Political Stage."

$2\frac{7}{8} \times 4$ *in.*

47

An etching, a reduced and reversed copy (the princess moving to our right) of No. 3909. There are a few differences in the respective designs. The flag hanging before the players' booth represents two doves perched on a thistle, and "billing" one another; these birds are the Princess of Wales and Lord Bute, whose portraits appear in the original design.

It is No. "47" in the illustrations to "The British Antidote to Caledonian Poison" (7857. a.a.), vol. ii. The entry No. "47" in "A general Humorous Explanation", prefixed to this volume, has no connection with this design. No. "46" is:—"A Mountebank Stage erected. Dr *Mc. Farce*, or the Noted Scotch Empirick distri*bute*ing his Tincture of *Olive* to the People of E——d. Madam ap *Wagstaff*, the famous Tumbler, performing several Feats of Activity; the *Wandsworth* Trumpeter; the Devil turn'd Fisherman. Cum Multis Alliis quæ nunc prescribere longum est."

For "The British Antidote", see "Scotch Impudence", No. 3938.

$3\frac{1}{4} \times 4\frac{1}{4}$ *in.*

3910.

A Satire on Lord Bute, the Duke of Bedford, Earl Talbot, Lord Mansfield, Hogarth, Smollett, and others.

[This print has no title.]

[By Paul Sandby.] [*Sept.* 1762]

An etching, comprising many figures grouped close to St. James's Palace. A bull-headed man, or John Bull, while struggling for freedom, is pressed to the ground by Lord Bute and the Duke of Bedford; the latter is the drover who tries to force down Bull's throat a scroll marked "*Peace*", which is lowered by a string by a French ape, the Duc de Nivernois, French Envoy to England for concluding the peace of 1762-3. Lord Bute, a savage-looking Scotchman, crouches down and bawls in John Bull's ear. The ape strides on the beam of an inn sign; on the signboard is painted what may be the "Gate of Calais" as depicted by Hogarth, see "The Gate of Calais", No. 3050. A second string leads to a dove which flies in the air, and is pursued by a hawk; this may refer to Lord Hawke and his naval achievements against the French.

In the balcony of the inn are a Frenchman, Scotchman, and Dutchman, rejoicing on account of the peace which was then pending between England and France. With these persons is a herald, on whose tabard are French *fleurs-de-lis* and Scotch thistles; he seems to be proclaiming peace; the banner of his trumpet is embroidered with a dove bearing an olive-branch, a *fleur-de-lis*, and a thistle. See "The Butifyer", No. 3971. From the balcony hangs a large show-cloth on which is painted two "*Ost*(riche)*s a Live*"; in the background of this picture is the Tower of London, with a flag announcing "*Lodgings to Lett*", for Scotchmen, or Lord Bute. Under the balcony Drummond, Archbishop of York, is checking the furious oratory of Lord Mansfield, who clutches his forehead as he declaims. On the wall behind the orator is a bill, announcing that the "*York and Mansfield Machines sets out*" (f) "*rom the Talbot Inn Places taken and Parcils*" (taken) "*care off.*" The "*Talbot Inn an Ordinary on Sundays*" is written on a sign-board above one of the entrances to St. James's Palace, accompanied by a picture of a hungry-looking talbot dog. This refers to the economical arrangements of William, Earl Talbot, at the coronation of George III., when he officiated as Lord High Steward of England,[1] and in regard to the royal household.

A second bill hangs on one of the posts of a pair of stocks, which appear near the show-cloth; the bill displays a picture of a "*Post for the Briton*", that is, for T. Smollett, who supported Lord Bute in "The Briton"; the "post" is a whipping-post, to which a bare-backed man, or Smollett, is tied, while an executioner flogs him. A bare-breeched and itchy Scotchman is using this post to rub his back against. In front of this is a large Knave of Hearts, decorated with a *fleur-de-lis* and a thistle. A lean and hungry Irishman, in a Kevenhuller hat, looks at the proceedings of Lord Bute and the Duke of Bedford; he holds a scroll marked "*Audit*(o)*r*", and wears on one leg a large jack-boot, alluding to his subserviency to Lord Bute, and on the foot of the other leg a French *sabot*. This is Arthur Murphy, who seems utterly amazed at the scene. Murphy was a frequent contributor to "The Auditor" on behalf of Lord Bute's policy; see "A Prophecy", No. 3966, and "The Fishermen", No. 3876. Near the Scotchman and Murphy is a signboard inscribed "*patriot arms*"; it appears to be blank.

Immediately behind the signboard a young man dressed as a sailor, and by this circumstance, his face, and action, designated as Edward, Duke of York, advances, by stepping over the stocks, and with his sword drawn, to assist John Bull; another sailor follows the young duke and flourishes a cudgel. In the middle of the design the Duke of Cumberland, in a black dress, is endeavouring to horse-whip the ape, the Duc de Nivernois, with one hand, while he sustains the Duke of Newcastle with the other; the latter has fallen from the back of John Bull. The Duke of Newcastle had been compelled to resign his place in the administration in 1761. Mr. Pitt likewise aids John Bull, by coming forward and drawing his sword to threaten Mr. Fox, who, with a bushy tail between his legs, stands here slyly, having already stolen the victim's watch, and the key of the Treasury, while his hand is still in Bull's pocket. Earl Temple appears behind. See "The Times. Plate I.", No. 3970.

A Scotchman, mounted on Hogarth's back, is driving a sow between Pitt's legs, see "The Times. Plate I." Hogarth, who looks very much terrified, grasps a thistle with one hand and the tail of the pig with the other; the curvature of the tail forms the "*Line of Buty*" on Hogarth's palette. This is a triple satire: 1, on Hogarth's "Line of Beauty", see "The Analysis of Beauty. Plate I.", No.

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[1] See "The Kitchen Metamorphoz'd", No. 3989, as to the earl's domestic arrangements at St. James's, and, as to those he effected at the coronation, see Horace Walpole's "Letter to George Montagu", Sept. 24, 1761. For his duel with Wilkes, see "The Bagshot Frolick", No. 3914; for his lordship in another character, see "The Scotch Ovation", No. 3817.

3217; 2, on Hogarth as a recipient of pay from Lord Bute, and, 3, for the "booty" thus accepted; Hogarth having, during the administration of Lord Bute, been confirmed as Sergeant-Painter to the king. In the foreground on our left, the City of London sits lamenting with her "*Petition Rejected*", Mr. Beckford and Charles Churchill are comforting her. This incident suggests that this satire was published at a later date than that which it bears here, see "The Addressers", No. 4273.

Beyond appears "*The Caledonian Coffee House*", kept by "*Smallwit*", that is, T. Smollett, a contributor to "The Briton", a journal which supported Lord Bute, and was opposed by C. Churchill and Wilkes in "The North Briton". Beckford was a potent and constant supporter of Pitt. See "The Boot and the Block Head", No. 3976, and "A Prophecy", No. 3966. The sign of the coffee-house is "*An Angel* (in a Scotch "bonnet") *Appearing to Shepherds*", or Lord Bute announcing the good tidings of his elevation to the Scotch, who go on their knees before him for joy; see "The Caledonian Voyage to Money-land", No. 3856; "*P*—— 1745 *C*", is over the sign, referring to "Prince Charles, 1745".

On the gate-posts of the coffee-house are statues of Scotia and a vapouring Highlander; the latter is a lean fellow in the "Highland" dress, armed with a claymore, and carrying a shield on which is "1745". Scotia is a melancholy woman, seated in the manner of Britannia, holding out, instead of a rose, a big Scotch thistle, and having a fool's cap instead of the Cap of Liberty on her spear.

Outside the design is, on our left, an English sailor with a broken anchor, sucking his thumb in dudgeon, and overgrown with cobwebs; beyond him an English grenadier sits with folded arms. On our right is a Scotchman abusing a crippled English soldier, and beating the man with one of his own wooden legs, which he appears to have taken away for the purpose. The victim cries, "*O Liberty. O my Country*".

For Paul Sandby as an opponent of Hogarth, see "The Butifyer", No. 3971.

$14\frac{1}{4} \times 8$ *in.*

3911.

The loaded Boot or, Scotch preferment in Motion or Monsuiers will you ride

[By the Marquis Townshend.]

Invented by Tho. Finesse, Graveur to the Great Lewis the 15, *the humbugg of G. Britain.* [*Sept.* 1762]

An etching showing a huge jack-boot, an allusion to John Stuart, Earl of Bute, here called the "*Scotch state Machine*", mounted on wheels, and dragged by a white horse and a zebra, that is, the king and the queen; for the reference of the zebra belonging to Queen Charlotte, see "The Queen's Ass", No. 3870. Mr. Fox acts as leader, and says:—"*I'l lead this white Horse & Zebra the scotch hero, & his crew, till I get 'em in the mire & then I'l leave 'em*". Round the boot is the riband of the Garter with the motto, "*Soit . Qui . Mal . Ma .*", see "The Jack-Boot, Exalted", No. 3860.

In the boot are Lord Bute and the Princess of Wales, very affectionately seated side by side; she says:—"*tis charming to be above the croud, this is a pleasing Boot to me*"; he adds:—"*you see my dear we are the higest in esteem, & our power is Almighty as you have often raisd me so will I now support you.*" The driver, wearing a waistcoat of Scotch plaid and a plumed "bonnet", says:—"*lets mind the reins & get a peace with France & make e'm our Friends, & then lets see if the city of London dare Grumble*". The person, although clad as a Scotchman, was probably intended for the Duke of Bedford, who, on behalf of the Bute ministry,

negotiated the peace with France in 1762-3; see "A Rum Letter", No. 3901. A driver on foot, likewise clad in a Scotch dress, smacks his whip, and says:—"*come get on & never mind how many English you trample upon, we all Friends to France*".

A Scotchman pushes the vehicle behind, and says:—"*Il make the Machine gang a little faster for I'm in haste*", probably this is the Pretender; three more Scotchmen follow the "machine" on foot, one says:—"*I think we have it in our power to have what peace we think proper*"; the second says:—"*damn the english I hope he l run over all the english that comes in his way.*"; the third Scotchman declares hopefully:—"*Our party goes on well with this new machine*". "Machine" was the common name for a coach, and particularly for a public vehicle of this nature.

"Scotch preferment" is illustrated by "The Posts", No. 3944, and its alleged origin by "The Wanton Widow", No. 3851, and "Gisbal", No. 3848.

For the authorship of this satire, see "The 2 H, H,'s", No. 3342, and "The "Scotch Hurdy Gurdy", No. 3847.

$12\frac{3}{8} \times 7\frac{1}{8}$ *in.*

10.

This etching is a reduced and reversed copy from No. 3911. Some of the speeches differ from those in the original. Lord Bute says:—"*Now we are at the Summit of earthly Happiness let us look with disdain on those below us*". The haughtiness of Lord Bute to those not of his own circle is asserted by all writers of the time, except his friends; much of the angry feeling against him was said to have been due to this peculiarity of manner. The Princess of Wales says:—"*This is a pleasing Boot to me tis charming to be above the Croud*".

This print is No. "10" of the illustrations to "The British Antidote to Caledonian Poison", The fifth Edition, (7857 a.a.). In "A general Humorous Explanation", prefixed to vol. ii. of this work, is:—"10. *Gisbal* and *Bathsheba* riding through the Streets of *Nova Scotia* in a triumphant Car made in the Form of a *Boot*, and drawn by a *German* Horse, an *Arabian Zebra*, and an *English Fox*." By "Nova Scotia" London was intended.

For "Gisbal and Bathsheba", see "Gisbal", No. 3848.

For "The British Antidote", see "Scotch Impudence", No. 3938.

There is an impression from this plate in the Print Room without the number "10", which occurs in (7857. a. a.).

$4\frac{1}{8} \times 3\frac{1}{4}$ *in.*

3912.

The Scotch Tent, or true Contrast.

[By the Marquis Townshend.]

Pub^d in Ryders Court and to be had at the sign of the Pannel painter in Cheapside, or at the bust of Impudence alias the brazen head in Leicester Square.[1] [*Sept.* 1762]

An etching showing a large tent, which is meant to suggest a petticoat, made of tartan; on it is represented a large irradiated jack-boot, from this a Scotch thistle issues; it is accompanied by the motto, "*HOMINES MORES.*" The border of the roof of the tent is decorated with *fleurs-de-lis*. The Duke of Cumberland, as

[1] A reflection on Hogarth's sign, "The golden Head, in Leicester-Fields", and his office as "Panel-painter", Serjeant Painter to the king.

the "*Emblem of England*", stands on one side, and exclaims:—"*It put a stop to this Scotch & French scheme & Damme if I suffer either, to hurt King or Country, I know 'em by heart. both alike.*" On the other side is the Duc de Nivernois, wearing one of the hats which bore his name, and described here as "*Emblem of the state of France*". The duc was French envoy in London at this time, especially with reference to the Peace of Paris, 1762-3, concluded under the auspices of the Bute Cabinet, the chief support of which ministry was the influence of Lord Bute and the Princess of Wales on the mind of the king. The duc points to the tent, and cries:—"*begar me like a de tent schemes but me no like dat fat man, he lova his country, he make a me tramble, when I do any good Ah! me povre Never-Knows*".

On holding this print to the light, the persons inside the tent appear, including George III., holding a scroll inscribed, "*amor vincit omnia*"; over his head is suspended a large petticoat, thus placed to indicate that he lived under petticoat rule. The Princess of Wales and her "favourite", Lord Bute, stand near together. He is clad in a Scotch dress; the "Staff of Gisbal" is suspended at his belt. The princess says:—"*your Love's too Large for a Vulgar body*". The earl says:—"*in you, is all my* PLEASURE". See "Gisbal", No. 3848.

For the part taken by the Duke of Cumberland in opposition to Lord Bute, see "The State Ballance", No. 3843, and "The Tempest", No. 3958. For the Duc de Nivernois, see "An Hieroglyphical Epistle from a Certain (wood)en (Pier)", No. 3894.

For the authorship of this satire, see "The 2 H, H,'s", No. 3342, and "The Scotch Hurdy Gurdy", No. 3847.

The appearance of this satire was announced in "The Public Advertiser", Oct. 7, 1762, p. 3, col. 3:—"*This Day is published*, Price 1s. A Curious Transparent Print called The SCOTCH TENT, or the TRUE CONTRAST. Published by Mary Darly, in Rider's Court, near Leicester Fields", &c. Hogarth was satirized as the "Pannel-Painter", see "The Times. Plate I.", No. 3970. "Hogarth's Head" was the sign of a printseller in Cheapside; see "A View", No. 3819.

See "The Rape of the Petti-coat", No. 4190.

$10\frac{3}{8} \times 6\frac{1}{4}$ *in.*

N°. 159 "160" *M D* (Matthew Darly.)

AN etching, a copy from No. 3912, reduced and produced as a "Transparency", two plates having been used, an impression of one of which, *i. e.* "160", shows the figures within the tent, and is attached to the back of the other, or "159". The speeches differ slightly from those of the original in form. The duke says:—"*Il put a stop to this French & Scotch Scheme & not suffer either to hurt King or Countrey, I know evry Scotchman is a Rebel ins Heart*". The duc cries:—"*Begar me like de Tent Schemes. but me no like dat fat man he be de enemy to France he no lika Pauvre Never a Nose like a de Scotsman.*" The speeches of Lord Bute and the princess, and the motto of the irradiated boot, are omitted.

This satire is Nos. "159" and "160" of the illustrations of "A Political and Satirical History", &c., "The Fifth Edition", vol. ii., a copy is in the Print Room, another, defective in this and other prints, is (554. a. 13.); for the Fourth and Fifth Editions, see "Mon^{r} Bussy^{s} secret embassy discoverd", No. 3810.

In the letterpress prefixed to the illustrations of this volume is:—"PLATE CLIX. CLX. The *Scotch* Tent; or, true Contrast (a Transparency). Shews in Front the Difference between the well-fed Hero, and the starving Pettit Maitre. Look thro' the Tent and know more."

For "Gisbal", or Lord Bute, see "Gisbal", No. 3848.

$4 \times 2\frac{7}{8}$ *in.*

23

This etching is a copy, reversed and reduced (the Duke of Cumberland being on our right), from No. 3912. The figures within the tent are visible without holding the print to the light. The speeches of the Princess of Wales and Lord Bute, the motto with the irradiated boot, and the publication line were omitted in the copy; the remaining speeches are to the same effect in both versions.

It is No. "23" in the illustrations to "The British Antidote to Caledonian Poison", (7857. a.a.), The fifth Edition. In "A general Humorous Explanation", prefixed to the plates of vol. ii. of this work, is the following, referring to this satire:—"23. Love in a Tent."

For "The British Antidote", see "Scotch Impudence", No. 3938.

$4\frac{1}{8} \times 3$ *in.*

3913.

SIC TRANSIT GLORIA MUNDI

Sawney Scott In^t^ Paul, Sandwich Sc [*Sept.* 1762]

An etching showing William Pitt seated astride a large bubble floating in the air, above a crowd of admirers in Palace Yard, Westminster, and accompanied by other bubbles. On the large bubble is "*Pride Conceit Patriotism Popularity*", supposed to be the elements of fortune which bear the statesman aloft. The minor bubbles are respectively inscribed, "*vanity*", "*Adulation*", "*self Importance*". Pitt holds a soap-dish, and with a tobacco-pipe blows many bubbles which, sinking towards the earth, are eagerly clutched by his admirers. A huge bubble named "*Moderation*" is about to leave the bowl of the pipe; it was preceded by "*spanish war*", "*north america*", "*honesty*", and "*Poverty*". Pitt was popularly supposed to be poor, and favour was demanded for him on that account. Bubbles of "*Beer*", "*Blood & Treasure*", "*Changing Sides*", "*pension*", "*Taxes*", "*sinceri*"(ty) are bursting over a man who is carving the Hat of Liberty out of a crown. This sign is placed on a post, as if it belonged to an inn.

This is not the work of Paul Sandby, although it bears his name travestied.

An impression of this plate forms No. "16" of the illustrations to "The British Antidote, or, Scots Scourge", (Grenville, 18,165.); see "Scotch Impudence", No. 3938. In the text of this publication, p. 15, the following refers to this design:—

"*Gloria Mundi.* Plate 16.

"This Print was trumped up by Sejanus and his party against the Great Commoner; whom they have placed on the Globe; blowing thro' a Pipe, bubbles of his Popularity; while the Mob below are sounding his Praise; on the right Side is a Figure modelling a Crown into a Commonwealth's Hat."

This print was probably published about September, 1762, by Lord Bute's party to discredit W. Pitt with the people, his great supporters.

$8\frac{1}{8} \times 6\frac{3}{8}$ *in.*

This is a copy, reversed (the figure of Pitt looking to our left), from No. 3913. "*Pension*" is on the bladder with "*Vanity*", "*Changing Sides*" with that of "*Honesty*". There is no signature.

$8\frac{3}{8} \times 6\frac{1}{2}$ *in.*

3914.

The Bagshot Frolick, or the Pot-lid & the Inkhorn

[By the Marquis Townshend.] [*Oct.* 3, 1762]

An etching, showing Earl Talbot, who was Lord Steward of the Household, standing behind a "*Fire Screen*", on the floor near which are two saucepans. His lordship is armed with a spit, and carries a pot-lid by way of a shield to defend himself against Wilkes, who, armed with a pen and an ink-bottle, advances against him, backed by C. Churchill. T. Smollett attends the earl. On the ground, at Wilkes's feet, is :—"*letter to parson surly of Winchestr*", see below.

Earl Talbot cries, in evident trepidation :—"*I shall kill you, take care, what are you at, dont let me beat your brains out with the pot-lid, or or spit you like a Hare. Why! Why! S^r your an Infidel, you dont tremble, Why! S^r your making game of me*". Wilkes rejoins :—"*If I am an Infidel I dont fear dying, come on my lad, & take care of your self, for I shall discharge such a Volly of Ink in your face will make you look blacker than you are, or else I'l knock you down with a feather.*"

Churchill holds a scroll, inscribed :—"*The North Briton magna est Veritas et Prævalebit*". He cries to Wilkes, in reference to Lord Talbot :—"*he's not Westminster breed, laugh at him, his hearts on the wrong side, he had better be stopping up Chimneys or weighing the Bacon.*"; see "The Kitchen Metamorphoz'd", No. 3989. Smollett, Lord Talbot's backer, is dressed as a Scotchman, and holds forth two scrolls; on one of these is, referring to two public journals which supported Lord Bute's administration :—"*Auditor or the State Scavenger*", and "*Briton, will lie like any Maubert.*" For Maubert, described as the author of the notoriously lying "Brussels Gazette", see "The Present State of Europe. Act III.", No. 3929.

Below the design the following verses, referring to Earl Talbot, are engraved :—

> "His Cheeks look gastly pale; his shivring knees
> Knock; and refuce to bear their load: his heart
> Pants in his Breast; weakness unnerves his limbs:
> His body quakes like quivering leaves of trees,
> That tremble to the Wind, his teeth aloud,
> Chatter, & Death in every Shade he views."

For the origin and cause of the duel between Earl Talbot and Wilkes, see "B—t H—h", No. 3915. Wilkes's account of the meeting suggested the speech put into the mouth of his antagonist. This account is in the Addenda to the Appendix to "The North Briton". "Parson Surly of Winchester", was doubtless the Rev. Dr. John Burton, Head-Master of Winchester School, to whom part of No. XXI. of "The North Briton" was addressed. This essay was devoted to correspondence between Wilkes and Dr. Burton, and to comments by the former, in respect to a dispute concerning one of the sons of the Earl of Bute (a lad in the school), which had been promoted by remarks in "The Auditor". Dr. Burton received the name of "Surly" because he refused to concern himself with the affair. See his letter to Wilkes in No. XXI., as above. The motto of this essay was, referring to the "Auditor":—"Semper ego *Auditor* tantum, nunquamne reponam?" Wilkes had been designated by "The Auditor" "Col. Cataline," and it was alleged that the lad, being insulted by Wilkes, turned on him with:—"You are a squinting scoundrel, for offering to talk to me in this manner."

The duel between Wilkes and Mr. Martin afforded a subject to C. Churchill for his poem, "The Duellist"; an introduction to which, see "The Poetical

Works of C. Churchill", 1804, i. p. 184, describes this duel; see "The Political Mouse-Trap", No. 4067.

The publication of Wilkes's account of this duel was nearly the cause of a duel between the Earls Temple and Talbot. The latter accused the former of having made the ludicrous epistle public. It was Wilkes who sent it to the press. See "Biographical", &c., "Anecdotes" (by J. Almon), 1797 (614. h. 25.), ii. p. 60.

For the authorship of this satire, see "The 2 H, H,'s", No. 3342, and "The Scotch Hurdy Gurdy", No. 3847.

This satire is referred to in the following, taken from "The Public Advertiser", Oct. 27, 1762, p. 4, col. 2:—"This *Day is published.* Price 6d. each. Two Curious Caricaturas in the North-Briton stile, one called The BAGSHOT FROLIC, or the Pot-lid and Ink-Horn, and the other the BOOT and the BLOCKHEAD; being the most pleasing Pasquinade ever published since the advancement of Caledonian Power", &c. See "The Boot and the Blockhead", No. 3976.

The "North Briton stile", frequently illustrated by satires described in this Catalogue, under the dates 1761-2-3, refers to attacks on the Earl of Bute, against whose administration "The North Briton" was chiefly directed.

At this date the term "Frolic" was applied to the going out of a party of pleasure, an "outing", as in "Hogarth's Frolic", an account of the trip of that painter and his friends into Kent, see "Breakfasting", No. 1887.

$10\frac{3}{4} \times 6\frac{1}{8}$ *in.*

149 M D (Matthew Darly.)

THIS etching is a reduced copy from No. 3914; Wilkes holds the pen nearly upright, sloping slightly towards our right. The inscriptions are nearly identical with those of the original.

It is No. "149" of the illustrations of "A Political and Satirical History", &c., "The Fifth Edition", vol. ii., a copy is in the Print Room, another is (554. a. 13.); for the Fourth and Fifth Editions, see "Mon^{r} Bussy^{s} secret embassy discoverd", No. 3810.

In the letterpress prefixed to the illustrations of this volume is: "PLATE CXLIX. The *Bagshot* Frolick; or, the Potlid and Inkhorn. Represents a recent Scene of the Courage of my Lord *Saveall.* The Story is too well known to need any further Explanation."

$4 \times 2\frac{3}{4}$ *in.*

26

THIS etching is a copy, reversed and reduced, from No. 3914. Some of the speeches, *e.g.* that of Earl Talbot, have been abbreviated. "Fire Screen" is omitted; likewise the verses below the design.

It is No. "26" in "The Second Volume of the British Antidote to Caledonian Poison", The fifth Edition (7857. a.a.). In "A general Humorous Explanation", prefixed to vol. ii. of this work, is:—"26. A full and particular Account of a sharp and bloody Duel that was fought on Bagshot Heath, between *Colonel Fatatine* and Lord *Dripping*, about the Right of *Kitchen Stuff.* The old Proverb is here aptly verified, "'The *Pott* calls the *Kettle* Black.'"

"Colonel Fatatine" is a misprint for "Colonel Cataline", a name occasionally applied to Wilkes, see the last page. "Lord Dripping" refers to Earl Talbot's post in the royal household.

For "The British Antidote", see "Scotch Impudence", No. 3938.

$4\frac{1}{8} \times 2\frac{3}{4}$ *in.*

3915.

B - - - - - T H - - - H (Bagshot Heath) : or, The MODERN DUEL.

[*Oct.* 3, 1762]

A BROADSIDE, comprising an etching, and two columns of verse in letterpress below it. The former represents Wilkes and Earl Talbot fighting a duel, shaking hands and discharging their pistols in the air. In the distance is a gibbet with a corpse suspended from it. On one side is a chariot, near which the two seconds of one of the combatants stand; one of them cries:—"*Dead for a Ducat*", referring to the discharging of the firearms. On the other side a gentleman shouts:—"*Mist by G—*".

The verses printed below the design are as follows:—

"The King of France, and Forty Thousand Men,
Went up a Hill, and so came down again."

"Tune, Chevy Chase.

"GOD prosper long our noble King,
Our P—s and C——s all!
A woeful Duel once there did,
On B——t H——h befal", &c.

Wilkes in one of the numbers of "The North Briton" ridiculed the flattery of Lord Talbot, who, at the coronation of George III. (while officiating as Lord High Steward of England, in attendance on Mr. Dymocke, the Champion), had endeavoured to back his horse to the gate of Westminster Hall, that he might not turn his own back on the king. Wilkes was challenged by Lord Talbot; and after a series of letters, which had more the air of a treaty than a defiance, and consequently reflected no great honour on either, they fought a bloodless duel on Bagshot Heath. See H. Walpole's "Memoirs of the Reign of King George the Third", 1845, vol. i. pp. 193-4.

Lord Talbot, created Earl Talbot in 1761, is in the verses styled "Lord Edifice" because he was Lord Steward of the Household, in which post, having reformed many abuses, he incurred much animosity, see "The Kitchen Metamorphoz'd", No. 3989, and "The Scotch Ovation", No. 3817. The correspondence between Lord Talbot and Wilkes is printed in the Appendix to "The North Briton", "Addenda", accompanied by Wilkes's amusing description, which had been sent to Earl Temple, of the behaviour of his antagonist. It was No. XII. of "The North Briton" which provoked the anger of Earl Talbot by assailing him in both his offices.

For another result of Wilkes's account of the combat here in question, see "The Bagshot Frolick", No. 3914.

According to No. XII. of "The North Briton", the offence for which, notwithstanding this duel he provoked, Earl Talbot got no redress, occurred in satirical attacks on his receiving public money, on the conduct of his horse at the Coronation, and on the manner in which he had managed the royal kitchen.

Walpole recorded a *bon mot* of G. Selwyn's which bears on this subject, see "Letter to George Montagu", May 25, 1762, referring to the resignation of the Duke of Newcastle.

$5\frac{7}{8} \times 4\frac{3}{8}$ *in.*

3916.

A Sett of BLOCKS for Hogarth's Wigs.

price 6 [*Oct.* 1762]

In this engraving a figure, intended for the Earl of Bute, First Lord of the Treasury, is mounted on a "*Treasure Box*", and composed of a pole "*A*" and a barber's block, with a likeness to Lord Bute; see "The Boot and the Block Head", No. 3977. The block wears a Scotch "bonnet" surmounted by "*G*", an owl in spectacles holding a thistle in its beak. The figure wears likewise a collar of knighthood embroidered with asses *passant*, and sustaining a jewel or badge comprising a thistle and crossed keys within a garter, on which is the motto, "*KNOCK & it shall be Opened*"; the collar is named "*Coller fo Ass's*"; an indecorously suggestive bagpipe, with its bladder, is suspended below; see "Brother Brother", No. 3884. A long scroll goes across the *quasi* shoulders of the figure, intended for the riband of an order of knighthood, and inscribed:—"*The Landtax lower'd a new peace by the Bedford undertaker*", and "*Transposed for the Bagpipe according to the Scots measure*". For an explanation of this allusion, see "The Congress", No. 3887. The Duke of Bedford, when sent to represent the Bute administration, was supposed to have had strong inducements to conclude a peace with France; chief of these inducements was the fact that, as a large landowner, he would profit by that reduction of the Land Tax which was expected to follow the termination of the war.

The shoulders of the figure are indicated by a jointed scale, which is inscribed "*ARCHETECTONIC SECTOR.*" Instead of one leg is a large jack-boot, referring to John Stuart, Earl of Bute; see "The Jack-Boot, Exalted", No. 3860. On one side of the figure is another barber's block, "*E*", with a piece cut out of the head, to show that it is hollow and empty; against the pole on which this block is mounted leans an "*Either Down Bed for D* (Bedford) *To be left.*" Against the bed leans a large horsewhip which rests on a scroll on the ground, the scroll is marked "*Lichfeilb Races*". The reference here is explained in "A Sight of the Banging Bout", No. 2863. From another block an ink-bottle of an excise man, thus indicating the most unpopular measure of the Bute administration, is suspended. On the cranium of the next block is a shuttlecock. This may indicate Mr. Charles Townshend, called, on account of his versatility, "The Weathercock", see "The Precipice", No. 4153.

On the other side of the figure of Lord Bute is a second group of blocks, comprising a block with a likeness to Earl Talbot, Lord Steward of the Household; see "The Scotch Ovation", No. 3817; "The Bagshot Frolick", No. 3914; "B——t H——H", No. 3915; "The Kitchen Metamorphoz'd", No. 3989. Earl Talbot had effected reforms in the royal household, and thus become obnoxious to satire from many persons. This block is capped by an inverted saucepan, inscribed "*These useless Now*", a declaration which comprises the large fish-kettle and ladle suspended at the neck of the block, as well as the gridiron and tongs leaning against the pole on which the block is supported. A hungry dog, whose collar shows that he belongs to "*S^t James's*" Palace, barks at the cooking utensils, objects which have become strange to him. A block marked "*D*", for Sir F. Dashwood, completes the group, see below.

Behind the central group, and on our right, is a picture, "*Design'd for the City, see North Briton XIX*", and representing the Demon of Envy insulting Britannia.[1] Against the canvas lies a MS. volume described as:—"*Manuscript*

[1] See No. XIX. of "The North Briton", Oct. 9, 1762.

Ralph against PITT *& Liberty of the City by the Instigaticion of a Noble Lord Scot Lord and Co*".

Below the design is "*An Account of the Blocks their origin &c. A: B from a highland Fir, of vast height Length and thickness. R. The Hollow where the peice* (Peace of 1763) *came out. the rest of the Noddys are hewn out of the Cocoa Tree Except D. Ashwood C: B*^{e} (Bute's) *Crest blazond—owl volant: Thistle rampant, Spectacles pendant Bonnet couchant. Wisdom Dormant. N: B there are a pair of Heads not Blocks which are to be heard of at the Townshend of Halifax,*[1] *that we cannot exhibit in this plate, nor Severall others whom we have the Honour to be acquainted with None of M*^{r} *Hogarths wigs fitting.*" Between the two parts of this "Account" is an escutcheon of arms, comprising, on a lozenge-shaped frame or shield, a large jack-boot, spurred, between four fists; supporters, a blacksmith, "*Nail em*", and a hackney-coachman, "*Flogg 'em*". Motto:—

"*By blows and Knocks*
We'll prove this peace is Orthodox".

For the "Cocoa Tree", see below. The shield is that of a widow, *i. e.* the Princess of Wales, introduced here on account of her alleged connection with the Earl of Bute, see "Gisbal", No. 3848.

On our left of the design, exterior to the frame of cudgels and stones by which it is enclosed, a scroll announces:—"*To be Lett for any Suceeding Lord Mayors Day the Bruisers Comp*^{y} *as Ministerial Whifflers*", see "The Scotch Ovation", No. 3817. It was alleged that when George III. visited the City, Nov. 9, 1761, the Earl of Bute, anticipating a street row, had employed "bruisers" to protect himself, including the notorious "one-eyed fighting coachman", Stephenson, and other "roughs." Notwithstanding this, the spectators discovered his lordship in a chariot where, in order to insure plaudits for the "favourite", they had been told Pitt, whom they were certain to cheer, was seated. On this discovery the shouts changed into "Damn all Scotch rogues", "No Bute", and the like. The hated peer had a very ignominious time of it until he reached Guildhall, from which, after the banquet, it was thought prudent he should retire in the Lord Chancellor's carriage. On another occasion Lord Bute had a still narrower escape, when going to the House of Peers in a sedan chair. "Nail em" refers to the "Nailer", a pugilist, for whom, and "Flogg 'em", to Stephenson, the fighting coachman, see "The Scotch Ovation".

Below the scroll is the "*Scotch Faction*", being a group composed of the Devil, clad in a Scotch plaid, holding a forked stick or pitchfork, on which are blockheads of T. Smollett, or the "*Briton*", and A. Murphy, or the "*Auditor*". These writers supported Lord Bute in periodicals thus named; see "Without Within", No. 3877. The Devil reads from a book:—"*Scoth reasons for givim up the Havannah —— Because keeping it Wow'd pay the National Debt and thats Contra to my Scheming*". The restoration of the Havannah to Spain by the treaty of 1762-3 evoked the strongest popular indignation in England, and did much to insure the fall of Lord Bute; see "A Prophecy", No. 3966.

On our right of the design, and, like the last-named portion, beyond the framework, is a group of two blocks. "*K*", or Joshua Kirby, the editor of Brook Taylor's book on Perspective, see "The Frontispiece to 'Kirby's Perspective'", No. 3259. Kirby was drawing-master to the king and queen, a great friend of

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[1] The "Townshend of Halifax", where the "pair of Heads" was to be heard of, doubtless refers to the old machine in use at Halifax for beheading, see "The Triumvirate & the Maiden", No. 3908; it refers likewise to Charles Townshend, and to Lord Halifax, one of the Secretaries of State who signed the warrant against Wilkes.

Hogarth's. A triangle is drawn on the left cheek, one angle being in the eye, which is designated the "*Point of Sight*"; at the neck hang a hinged scale and a sector. The blockhead "*H*" is meant for Hogarth; near it are a graving tool, marked on the handle with "*W-H*", for William Hogarth; a whitewash brush, see "The Butifyer", No. 3971; a bag and a palette, on which is drawn a large jack-boot, designated "*Lines of Buty*", see "From London in a Straight Line", No. 3957. At the foot of the group of blocks is an open volume, inscribed on one page, "*Brook Taylors Inspetive or Clearing into Obscurity by J. K*"(irby), and, on the other page, "*An Essay on the Beauty of Pannel Painting by W H*". Hogarth was abused as "Pannel-Painter" to the king, because he had accepted the Serjeant-Paintership, see "The Times. Plate I.", No. 3970. A scroll lying near the volume is said to comprise Hogarth's print, "*The Times*", see "The Times. Plate I.", and "*A Grand Scheme for a new Academy the professors to be pension'd Before Hand*", see "The secret Councel of the Heads", No. 4218. Hogarth strongly opposed the institution of an Academy of Fine Art under royal or noble "patronage"; he asserted that the artists would most wisely aid themselves, as they had done before, without accepting help from *dilettanti* and patrons.

The two blockheads, "*K*" and "*H*", are grouped as "*GENUS*", and an inscription declares that:—"*These Noddles belong to the pair of pannell painters. H Some say cut out of a Dutch Elm, others say out of the grubb'd up Root of a Blasted Codling Tree, others suppose it from a Medlar, but Linneus Opines the Block from the Conjunct Graft of All three. K. cut out of a Crab Tree rotten at Heart*".

There is a second state of this print, with the addition of—"*How glorious will it be to our King and Country, as well as to his Royal Highness the Duke of Cumberland, who Plann'd the Expedition to the Havannah*", &c. The escutcheon below the design is called "*The Scot Patriot Arms*".

There is a third state of this print, in which a gallows has been added on our right, near the group of Kirby and Hogarth. From the gallows a sealed letter depends, which is inscribed:—"*For, the Letter writer from the COCOA TREE*". "The Cocoa Tree Coffee House" was a resort of the Tory and Conservative party at this time. "A letter from the Cocoa Tree to the Country Gentlemen" was published in Dec. 1762; it evoked "An Address to the Cocoa Tree from a Whig"; both of these compositions may be found in "The Gentleman's Magazine", 1762, pp. 620-5. See "The Blasted Cocoa Tree", No. 3963; "An Hieroglyphic Epistle from a Certain (wood)en (Pier)", No. 3894.

For "D. or Dashwood", see "Sir Francis Dashwood at his Devotions", No. 3743, and "Excise", No. 4012. "Ralph" probably refers to the political writer of that name, see "The Laugh", No. 3123.

The allusion to "Hogarth's Wigs" in the title of this satire indicates "The five orders of Perriwigs", No. 3812.

15 × 9$\frac{1}{8}$ *in.*

152 153

THIS etching is a copy reduced, from No. 3916. It appears to have belonged to a series of publications, and has been taken from a book. The first state of the original has been used in making this copy. Many of the inscriptions have been omitted. The lines below the design are repeated here. "*A List of Scotch Pensioners*" is on one of the pages of the book formerly occupied by the name of the "Briton"; on the other leaf, instead of "Briton", is the inscription from the lower book on the same side, beginning "*Scotch reasons for giving up the Havannah*". "*Lines of Booty*" is on the palette.

An impression from this plate occurs in "A Political and Satirical History",

vol. ii., "The Fifth Edition"; for the Fourth and Fifth Editions, see "Mon^{r} Bussy^{s} secret embassy discoverd", No. 3810. In the text, p. 9, prefixed to this volume is:—"PLATE CLII. CLIII. A Set of Blocks for Hogarth's Wigs. This is a fine Allegorical Print, where the Satire is so well told that each Blockhead speaks for itself."

For this book, see "The Scotch Hurdy Gurdy", No. 3847.

$6\frac{1}{2} \times 4\frac{7}{8}$ *in.*

49

AN etched copy, reversed and reduced, from No. 3916. Many of the inscriptions have been omitted from the copy. The original of this copy appears to have been the etching described immediately above here; the inscriptions on the book as described in that entry, occur here. A scroll has been added on our left with the inscription, "*Blasted Cocoa Tree Francis*".

It is No. "49" of the illustrations to "The British Antidote to Caledonian Poison" (7857. a.a.). In "A general Humorous Explanation", prefixed to the illustrations of vol. ii., is:—"48. Several curious Blocks of a modern Date, very striking Likenesses. If the Reader has not Penetration enough to find 'em out, I shall think his own only wanting to make the Group compleat."

For "The British Antidote", see "Scotch Impudence", No. 3938, and "The Blasted Cocoa Tree", No. 3963.

$5\frac{1}{8} \times 4\frac{3}{8}$ *in.*

3917.

THE EVACUATIONS. or AN EMETIC for OLD ENGLAND GLORYS—Tune Derry Down

From the Rial Oak Decem^{r}* 1762

Publishd According to Act of Parliament by Mary Darley in little Riders Court Leicester feilds [*Nov.* 3, 1762]

AN etched broadside, comprised in two columns of verse below a design. In the latter, Lord Bute, with an ass's head crowned with a thistle and a peacock's feather, stands on a mountebank's stage and blows bubbles towards a mob of men who follow him. On one of the bubbles is "*PEACE*", and within it a flying dragon; on another bubble is a coronet; others enumerate various sums of money, including "5000 *P$_{r}$ Ann*", for which the men eagerly scramble. Lord Bute tramples on the shield of the City of London, the spear and cap of Liberty; he holds the head of Britannia, whom he has blindfolded, and is compelling to vomit, "*CUBA Guadeloupe Desirade Martinico Mariegalante S^{t} Peter Miquelon Pondichery and all their settlements in the E Indies Belle il S^{t} Lucia*"; these are the names of places captured by the English, and proposed to be returned to the French by the treaty which was in progress at this time, see "The Congress", No. 3887; with these Britannia has been compelled to vomit the right of "*Fishing an curing Newfoundland.*" These matters are ejected into a basin, which is held by a French ape, whose coat and the bowl he bears are decorated with *fleurs-de-lis*. Britannia's shield is surcharged with the Scotch thistle and cross of St. Andrew. On Lord Bute's leg is the Garter, see "The Instalation Feast", No. 3895, and he has cast a Scotch plaid on the shoulders of Britannia. T. Smollett, as an old quack doctor, in a plaid waistcoat, while affectedly smelling his cane, feels the pulse of Britannia,

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"* *the Rial, is a peice of Spanish money, Grafted at present*".

and H. Fox, who stands by, is armed with a huge clyster-pipe, ready to administer,

> "*Ry Soupe Maigre*
> *Caledon: Cacoeines āā*
> *Ligna Calcea Q: S:*
> *fiat Mixt*
> *pro Brit Anus*
> *T. S MD*".

This is a prescription attributed to Smollett, the "surgeon's mate" of satire. On one side are a Dutchman and a Frenchman in the balcony of a shop, from the sign-beam of which a sugar-loaf hangs, and a board inscribed:—"*Fine* TEAS *Sugar Tobacco and Havannah Snuff by Never Nose From over y^e^ way*". The Dutchman smokes; the Frenchman is taking a pinch from his snuff-box, while he laughs and looks at the proceedings of the mountebank; he has no nose; his name indicates that the Duc de Nivernois, French envoy in London to arrange the peace, is pointed at here. On a scroll which hangs over the balcony is inscribed conditions of the "*Peace*", "*England to have* MINORCA *&· Three neutral Islands O O O*".

On the opposite side of the design is a house with the sign of the "Fleur de Lis", over the door is a board inscribed, under a fool's cap, with a reference to the proposed cession of fishery rights by England:—"*Fine Barreld Cod &c From Newfoundland sold here by Louis Baboon*". A bill announces a performance at the "*Theatre Royal by Command the Comedy of* ERRORS". On a show cloth thrown over a pole "*A Live*" (alive) two ostriches, see "A Satire", No. 3910, are depicted.

The engraved verses are as follows:—

> "Our country OLD ENGLAND appears very ill
> O Sick, Sick, at heart, Since she took a Scotch Pill
> Behold her Blindfolded, the Quack is upon her
> And ADMINISTERS, what makes her give up her honour." &c.

Between the columns of engraved verse is a pole, such as bore the heads of traitors, on its summit is a large jack-boot, referring to John, Earl of Bute; against the foot of the pole leans a headsman's axe, dated "1745".

A note to the line in the verses:—

"*We are not fra Kings* (*Gued Troth*) *Kings are fra us*", refers to "the Motto to a Certain Noblemans Arms", *i.e.* the motto of the Stuarts from whom Lord Bute descended. "Noblemans", see below, is omitted in the second state of the plate.

In later impressions a collar of thistles and *fleurs-de-lis* is under the boot, with a French heart marked by a *fleur-de-lis*, and with a suspended Cross of St. Louis, from whence proceeds a label inscribed, "*The Boot made of French Leather belonging to a K^t^ of S^t^ Andrew and S^t^ Louis*". A similar collar is placed round the neck of Lord Bute. On the signboard of the tea-shop is:—"*Fine* TEAS *Sugar Tobacco and Havannah Snuff by Velasque Never Nose &· Co From over y^e^ way*". The figure of a Spaniard has been added in the balcony to those of the Dutchman and the Frenchman. The word "*BRITON*" is attached to the sword of T. Smollett; this refers to the journal with which he was connected; and, instead of the ostriches, "*is there not some chosen Curse, some hidden Thunder in the Stores of Heaven, Red with uncommon Wrath, to blast the Man who owes his Greatness to his Country's Ruin. —Cato.*"

The Duke of Bedford signed the articles preliminary to a treaty of peace with France, Nov. 3, 1762; cessation of hostilities between the countries happened Dec. 1, and peace was proclaimed March 22, following.

$7\frac{5}{8} \times 4\frac{3}{4}$ *in.*

44

This etching is a copy, reduced and reversed, from the second state of No. 3917. The inscriptions differ in some instances. The prescription for the clyster is in the copy, "*Recipe for a Clyster by T. S. M D.*" Three figures appear in the balcony. "*Fishery*" is one of the articles vomited by Britannia.

This satire is No. "44", in the illustrations to "The British Antidote to Caledonian Poison" (7857. a.a.), the fifth Edition. In "A general Humorous Explanation", the following, although it is numbered differently, relates to this design:—"43. The *Ass* in the *Lyon's* Skin, *bubbling* the People of E——d. Dr *Smallwitt* feeling Britannia's Pulse, while Mr *Reynard* the apothecary is applying a Clyster, that obliges her to throw up her very Vitals, which Monsieur Baboon is eagerly catching in a Bowl appointed for that Purpose."

The verses engraved below the original design are repeated on pp. 13-15 of "The British Antidote"; for this book see "Scotch Impudence", No. 3938.

$4\frac{1}{8} \times 3\frac{1}{4}$ *in.*

3918.

A Satire on the Earl of Bute.

Engravd for the Political Register. See Explanation p. 248.

[*Nov.* 25, 1762]

An engraving showing part of a Gothic church, near the wall of which are two monuments with sculptured enrichments. That on our left comprises a pedestal, on the front of which is written:—"*Here lieth one who had a Hand & a Heart in the Execution of the* ——[1] *Peace of Paris. Feb.* 10. 1763. *John Earl of Bute.*" On the pedestal stands an obelisk which is surmounted by an earl's coronet. On the front of the obelisk is sculptured a warming-pan, the lid of which, being partly open, reveals a new-born baby. On one side of the pan is a branch of palm, on the other side a branch of olive.

A similar pedestal forms the other monument, on the front of which is written:—"*Here lieth one who had a Hand & a Heart in the Execution of Charles Stuart, late King of England. Thomas Scot.*" On this pedestal lie a beheading-axe and the head of Charles I.

An impression from this plate faces p. 185 of "The Political Register", vi. 1770. The inscription at the foot of the design refers to p. 248 in that volume, which contains an account of the proceedings of the Parliament after April 25, 1660, and while General Monk was advancing towards London.

The warming-pan on the monument to Lord Bute alludes to the popular belief that the first Pretender, not being a child of Mary of Modena's, was surreptitiously brought to her bed, as described in "The Warming Pan", No. 1156.

For the Peace of Paris, see "The Pe * * e-Soup-Makers", No. 3882.

$1\frac{3}{4} \times 6\frac{1}{4}$ *in.* Brit. Mus. Library, P. P. 3557. t. a.

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[1] The word "*injurious*" has been burnished out of the plate here, and the "——" substituted for it.

3919.

"Dedicated to Peace"

170 [*Nov.* 26, 1762]

An etching displaying something like a travesty of a design prepared in honour of William Pitt, see "The True Patriot", No. 3599, and "The Patriot Minister", No. 3600.

An oval medallion is placed in an architectural base. In the medallion is a bust of the Earl of Bute, *issuant* from a Scotch thistle, and wearing a Scotch "bonnet" and a tartan coat. The medallion has a mantling of thistle-leaves, and is surmounted by an irradiated thistle-flower. In front lies a huge jack-boot, alluding to John, Earl of Bute. The supporters of the medallion are seated figures of Britannia and Scotia; the former sits on thistles, is despondent, and, instead of her appropriate rose, grasps a meagre thistle; her cornucopia is inverted and labelled—"*M T*" (empty); at her feet sits an Englishman, his hands bound behind, his flag abased and "*Furld*". Scotia is a buxom personage, who looks cheerful, and holds in her hand a cornucopia, from which abundance of coins is falling. At her feet, standing erect with an animated air, is a Scotchman holding a flag, which bears St. Andrew's Cross and is "*Displayd*".

On the front of the base is written the following:—"*In remembrance of Peace ratified on Nov^r* 26, 1762, *which recovered Britain from those fears* (*of Anihilation*) *which her conquests had occasiond & forcd France & Spain to be miserable by an abundance of Trade, Navigation, & extent of Dominion The Effects of which will be known in due Time.*"

This print is No. "170" of the illustrations to "A Political and Satirical History", &c., "The Fifth Edition", vol. ii., a copy is in the Print Room; another is (544. a. 13.). For the Fourth and Fifth Editions, see "Mon^r Bussy^s secret embassy discoverd", No. 3810. For a general account of this book see "The 2 H, H,'s", No. 3342, and "The Scotch Hurdy Gurdy", No. 3847.

In the letterpress prefixed to the illustrations is:—"Plate CLXX. Dedication to Peace. *Gisbal* in Triumph, supported by *Scotland*, smiling, while *Britannia* is setting on Thistles, with an empty *Cornu copia* turned upside down."

For the Peace of Paris see "The Pe * * e-Soup-Makers", No. 3882. For "Gisbal", see "Gisbal", No. 3848.

This is probably the satire which was announced in "The Public Advertiser", Nov. 30, 1762, p. 3, col. 3:—"——" To be had of Mary Darly, at the Print Shop in Riders Court, Leicester Fields. Where may be had the preceding nine Cards, with all the Prints of true Humour and Decency, and in the Evening will be published, the Dedication to Peace, a new Card to be continued till the Pack is compleat", &c. For "Mary Darly", and "Cards", see "The Scotch Hurdy Gurdy".

4 × $2\frac{3}{4}$ *in.*

3920.

A View of the Old ENGLAND *just arrived from a Cruise round the* GLOBE.

[*Nov.* 1762]

An etching, showing a side view of a large three-masted ship, with a considerable number of persons on board. The Duke of Cumberland stands on the quarter-deck with a drawn sword in his hand, and addresses the crew who occupy the fore part and midships of the vessel.

When the print is held before the light it appears that the persons on board

are speaking. The Duke of Cumberland cries:—"*Look ye my Lads, was I Captain, I'd hang up every Scoundrell at y^e^ yard Arm, before they shou'd persuade me to give up y^e^ least of our Prizes without sufficient Ransom.*" Behind the speaker is the Duke of York, who says to his neighbour, another peer:—"*I did'nt expect things to turn out so, or I wou'd not have enter'd on Board.*" Another nobleman cries:—"*The Captain is not a man of Spirit, or he wou'd not give up our Prizes.*" A gentleman, who stands abaft the mizen mast, turns to William Pitt, his next neighbour, and remarks:—"'*Tis all owing to y^e^ Pilot's Influence over y^e^ Captain he advised him to bring the Ship in here.*" The "Captain" was the king, who was influenced by Lord Bute, or the "pilot", who promoted the peace with France which was negotiated by the Duke of Bedford and the Duc de Nivernois. See "A Rum Letter", No. 3901.

Pitt turns to the gentleman at the stern of the vessel, and says:—"*If I had been Pilot I would have steer'd y^e^ Ship to a Port where our Prizes would have been condemned.*" The person addressed declares:—"*It has cost us an immense sum of Money in fitting out this Ship & we have lost, a great many brave fellows & after so fine a Cruize to give up our best Prizes is scandalous base and treacherous.*" This refers to the conditions of the treaty negotiated by the Duke of Bedford, the preliminary articles of which were signed Nov. 3, 1762. See "The Congress", No. 3887. Some of the most important conquests made by the English during the war while conducted by W. Pitt were relinquished by this treaty; popular dissatisfaction was extreme, and the fall of the Bute ministry assured.

The crew of the "Old England" appears before the mainmast; one man has, however, taken a place in the cross-trees of the mizen mast, and cries out to the Duke of Cumberland:—"*Well said Will Jolly.*" Another man, who is standing on the deck, complains:—"'*Tis very hard we must be wronged out of our Prizes.*" A third declares:—"*They offer'd me* 1800*l*, *but I like to be fair & above board, so would not come into their scheme.*" A fourth states:—"*They are now down in y^e^ Hold, agreeing with Mons^r^ to give him up our Prizes.*" This speech indicates that at the time this satire was published peace was not concluded. Another sailor says:—"*If Will: Honest, had been Pilot, he wou'd have kept to Windward of Cape France-ways & steered into Port safety.*" His comrade demands:—"*What Messmate; how y^e^ Devil came we to Anchor in the Cape of Bad Hope.*" The person questioned rejoins:—"*Why I dont know I am told Jack Boot, y^e^ Cobler, & old Miser Grappall with some other Scoundrells, agree'd to bring the Ship in here.*" A messmate adds:—"*Ah Ay, they had Reason for that when Mons^r^ Crafty came on board, y^e^ Ship lay to for him & I suppose, he threw some gold dust in their Eyes so y^t^ they mistook y^e^ intended Port.*" Another says:—"*D—m him for a Villain; I wonder how he came to be Pilot.*" One next to the last speaker says:—"*You must know Mrs Welch who keeps the He Goat recommend him to y^e^ Captain and he trusts all to him.*" A sailor, who stands in the forecastle of the ship, shouts to his companion on the bowsprit:—"*Ah Tom Tis all over with us, we are all to be discharg'd & ship laid up to rot.*" The man addressed remarks:—"*I am sorry for it, but rather than Starve I'll enter on board a Frenchman or a Spaniard.*"

"Will: Honest" was William Pitt, the pilot whose services are regretted by the speaker; see "Merit Rewarded", No. 3814. "Will: Jolly" was William, Duke of Cumberland, called "jolly" on account of his portly person. The sailor to whom 1800*l*. had been offered was doubtless an influential politician of the time, very difficult, if not impossible, to be identified now; one to whom the Bute ministry had made overtures, or were popularly believed to have applied for support. "Jack Boot", was a name commonly applied to John, Earl of Bute; see "The Jack-Boot, Exalted", No. 3860. "Old Miser Grappall" (Russell) was the Duke of Bedford, reputed to be miserly, and alleged to have been selected as envoy to France because, being a large landholder, he was interested in concluding

a peace, in the which case he might expect the Land Tax to be reduced; see "The Congress", No. 3887. "Monsr Crafty" was possibly the Duc de Nivernois, French envoy, who was believed to have brought bribes for influential Englishmen; but it is more likely that Mr. Fox is designated as "Monsr Crafty". He had joined the Bute administration for a time, and might be described as "pilot", whereas the French envoy could never be said to have been in charge of the ship. "Mrs Welch who keeps the He Goat", the last term alludes to Lord Bute, the lady's alleged "favourite", was the Princess of Wales.

Below the deck, the side of the ship being open, we see to what the sailor alludes by "they are now down in ye Hold". Here Lord Bute, in a Scotch plaid dress, takes counsel with his fellows and the Duc de Nivernois, and addresses the latter:—"*Monsr make yr sel easy, I can persuade ye Captain to anything.*" The "Captain" was George III. The Frenchman remarks:—"*Gentlemen you know ver wel vat me come about Please Gentlemen accept of dis Present*", and he indicates a large bag of "*Louidors*" beside him. One of the ministry declares:—"*If I had been Pilot I would have run ye ship aground to serve you.*" A third says:—"*You may Command me to ye utmost, you are my best friend.*" The last minister declares:—"*'Tis against ye Law to Rob our Neighbour.*"

See "Gisbal Triumphant", No. 4011.

$12\frac{7}{8} \times 7\frac{1}{8}$ *in.*

41 [*Nov.* 1762]

This etching is a copy, reversed (the head of the ship being to our left), and reduced, from No. 3920. The speeches differ in a very slight degree.

It is No. "41" of the illustrations of "The British Antidote to Caledonian Poison" (7857. a.a.), The fifth Edition. In "A general Humorous Explanation," prefixed to vol. ii. of the work, is the following, which, although numbered wrong, refers to this design:—"40. This shews you how imprudent it is to trust your Vessel to the Hands of an unskilful Pilot, he sees not the Shelves and Quicksands that lie hid, but impetuous drives where Ruin lurks, and splitting upon a Rock, soon becomes a Prey to the merciless Billows."

For "The British Antidote", see "Scotch Impudence", No. 3938.

$5\frac{5}{8} \times 3\frac{5}{8}$ *in.*

3921.

The Grumbler 1762.

W. IB Iv fecit Sold in May's Buildings, according to Act of Parliamt [*Nov.* 1762]

An engraving of the half-length figure of a gentleman, seated at a table in a coffee-house, in the act of filling a pipe with tobacco; a spirit measure, sugar basin, and drinking glass are on the table. The man has an angry and disappointed expression on his face, which is explained by the lines engraved below the design:—

"You Grumbled at the War;
Here is a P—ce for you, and be D—d to you,
now, or soon."

The ministry of Lord Bute despatched the Duke of Bedford to Paris to negotiate peace with France. Peace was proclaimed April 16, 1763. See "The Grumblers of Great Britain", No. 3900.

W. H. Bunbury often used a monogram of the above nature. This print may be of a later date than 1762.

$4\frac{5}{8} \times 6\frac{1}{4}$ *in.*

3922.

The Lyon Entranced.

Price 6 *Pence.* [*Nov.* 1762]

An engraving showing the British Lion lying in state; on the coffin plate:—"*Leo Britannicus Ob. An.* 1762. *Requiescat in Pace.*" "A", Britannia, stands mourning and lamenting:—"*Those cursed Caledonians have bereft me of my fav'rite Leo: had West-Country Will been still his Keeper, I had not lost him.*" "West Country Will" was William Pitt, see "The Fox & Goose", No. 3469.

"B", the Duke of Cumberland, says:—"*Comfort yourself, Madam, he is not dead, but sleepeth, put him into my Namesake's Hands, and I'll bet six to four he'll be as well as ever. Let me alone to deal with Malcolm!*" "C", Edward, Duke of York, here called "Ned Worthy", stands near and threatens "D", or "Malcolm Fitz-Stewart, Undertaker", *i. e.* Lord Bute, who stands behind and cries in affected surprise:—"*Not dead! a very likely Story truly: by my Saul yon gawsy Loon wad fain persuade the Lady he is alive, in order to gar me lose my Jobb. Gif it be actually so, I mun e'en Gang my Gait & tak Care o' mysel.*" The Duke of York rejoins:—"*Remove the Body at your Peril, Sirrah; for I insist upon a Coroner's Inquest*". "F", "Jack Rustle", a gravedigger, walks away with a spade in his hand, and remarks, with apprehension:—"*If he comes to Life again I shall be forced to continue my annual Tribute towards his Maintenence.*" This speaker is John Russell, fourth Duke of Bedford, who negotiated the peace of 1762-3. His speech alludes to the fact that, as the owner of vast estates, he paid a large sum for Land Tax; and it was alleged this circumstance had much to do with the concluding of the peace with France, after which event the tax would cease or be much reduced. See "The Congress", No. 3887.

"E", Mr. Fox, who stands on the opposite side of the bier to that occupied by the last speaker, addresses "H", or "Dick the Templar", *i.e.* Earl Temple, one of the mutes:—"*You must be as mute as a Mackarel; for if you speak a Word you 'll bring my Master into Disgrace: and his Trade begins to fail him already.*" "G" is "West-Country Will", or William Pitt, the other mute, who stands at the foot of the coffin. "I" is an old woman, one of the "Searchers", designated below as "Mother Torbuck", probably Earl Talbot; see "The Bagshot Frolick", No. 3914. She cries:—"*We are the Searchers of S^t James's; let us see what he died of.*" This is addressed to "K", "Goody Oldcastle", the Duke of Newcastle, who replies:—"*I shrewdly suspect that he was choaked with those plaguy French Olives, which the Northern Quack & his Confederates obliged him to swallow.*" This refers to the Earl of Bute and his ministry, who made peace with France, 1762-3; see "A Rum Letter", No. 3901.

For the part taken in opposition to Lord Bute by the Dukes of Cumberland and York, see "The Times. Plate I.", No. 3970. For the positions of the Duke of Newcastle, Earl Temple, Pitt, and Fox, see "The Times", as above.

Below the design the following is engraved:—"Dramatis Personæ. A. Britannia, *Chief Mourner.*—B. Will. English, *a true Patriot.*—C. Ned Worthy, *his Nephew.*—D. Malcolm Fitz-Stewart, *Undertaker.*—E. Harry Crafty, *his Man.*—F. Jack Rustle, *Gravedigger.*—"G. West-Country Will. H. Dick the Templar, *Mutes.*—I. Mother Torbuck, K. Goody Oldcastle, *Searchers.*"

Above the design is engraved this motto:—

"——— Quis talia fando
Temperet a Lachrymis?—Virgil."

$9\frac{3}{8} \times 8\frac{1}{4}$ *in.*

124 *Quis Talia Fando Temperet a L*(ach)*remis*

A COPY from No. 3922, with variations. On the coffin is "LEO *Brittannicu*"(s); standing on one side, the Duke of Cumberland says to the weeping Britannia:—"*Comfort your Self Madam he is not dead but Sleepeth.*"; she replies:—"*those Cursed Scotch have poisond my fav'rite Leo.*"; Fox says to Earl Temple (?):—"*you must be as Mute as a mack'rel you Dog*". One of the old women, Earl Talbot (?) states, with regard to herself and her companion:—"*We are the Searchers of S^t Martins Parish*"; her companion, the Duke of Newcastle, adds:—"*he has had large portions of Opium givn him lately*".

Standing on the other side of the coffin, the Earl of Bute declares as to Britannia:—"*if she believes this Rebel hunter, I shall lose the burial of him*". The "Rebel hunter" was the Duke of Cumberland. The Duke of York threatens:—"*Remove the Body at your peril, I am of the Coroner's Inquest*"; the Duke of Bedford says:—"*I hope he'l not recover, if he shoud I must contribute to his maintenance*".

This satire is No. "124" in "A Political and Satirical History", &c., vol. ii. "The Fifth Edition", a copy is in the Print Room, another is (554. a. 13.); see "Mon^r Bussy^s secret embassy discoverd", No. 3810.

In the letterpress prefixed to the illustrations of this volume is:—"PLATE CXXIV. The Lion entranced. Is represented by a Lion that is supposed to have had too large a Portion of *Scotch* Opium, and is so sleepy that Time only can awaken him."

$3\frac{5}{8} \times 2\frac{1}{8}$ *in.*

Quis talia Fando Temperet a Lachrimis.

THIS etching is a copy, reversed and reduced, from No. 3922. The inscriptions are nearly the same in both versions; the "Dramatis Personæ" is absent in the copy.

It is No. "6" of the illustrations to "The British Antidote to Caledonian Poison", the fifth Edition (7857. a.a.). In "A general Hnmorous Explanation", prefixed to vol. ii. of this publication, p. 2, is the following referring to this satire:—"6. When Princes suffer themselves to be thrown into an inglorious Lethargy by the Arts of designing Favourites, it is a certain Sign the D—m is plac'd upon a weak Foundation."

For "The British Antidote", see "Scotch Impudence", No. 3938.

There is an impression from this plate in the Print Room without the number "6", which occurs in (7857. a.a.).

$3\frac{5}{8} \times 2\frac{1}{4}$ *in.*

3923.

THE CRAMERS *or Political Quacks*

[*Nov.* 1762]

IN this engraving Britannia, seated, with her spear and shield lying on the ground at her side, turns with disgust from a phial which is offered to her by the leader of a line of gentlemen, the Bute administration, and others. She says:—"*O! how can I rest when my Bowels are all in an uproar, I never can digest it*". The leader remarks:—"*She will not take this Composition of Peace*"; the second man in the line declares:—"*No I think if She does it will hurt her much*". The third man, probably the Duke of Bedford, who wears a peer's riband, says:—"*If she will not Consent peaceably I'll force it down for she must take it*". The fourth speaker, who is doubtless William Pitt, counsels:—"*O! Consider she is but a Woman and her Constitution is weak*". The fifth speaker is Lord Bute, who wears

a "Scotch" dress and has a large jack-boot on one of his legs, alluding to his name, John Stuart, Earl of Bute; he cries:—"*If the Composition will not do form it into a Bolus, Gild it and I hope it will cause her to rest quietly*". The sixth speaker is the Duke of Cumberland; he declares:—"*Be carefull what you do if your Medicine Shoud fling her into a Consumption you will be Answerable for destroying so fine a Woman*".

This satire refers to the peace with France promoted by the Bute administration, opposed by William Pitt and the Duke of Cumberland, see "An Hieroglyphical Epistle from a Certain (wood)en (Pier)", No. 3894. For the duke's opposition, see "The State Ballance", No. 3843. The Duke of Bedford sailed for France, Sept. 8, 1762; the preliminary articles of the treaty he concluded were signed Nov. 3 following. These articles were very distasteful to a large proportion of the English nation.

Below the design sixteen lines of verse are engraved.

$10\frac{1}{8} \times 6\frac{1}{8}$ *in.*

3924.

The political Cramers

[*Nov.* 1762]

This etching is a copy, reduced and reversed, from the engraving described as "The Cramers", No. 3923. The speeches are the same in the copy as in the original, except that of the Duke of Cumberland, who, in the former, declares:—"*Be carefull what you do I shall make you answer for y^r^ Quackery*". The verses quoted with the description of the original are repeated below the copy.

It is No. "15" of the illustrations to "The British Antidote to Caledonian Poison", the fifth Edition, vol. i. (7857. a.a.) In "A general Humorous Explanation", prefixed to vol. ii. of this work, is:—"15. *England* possessed with a bad *Constitution*, her Enemies recommend a Caledonian S—— Quack to restore her Health, but with Indignation refuses to take his Medicines, truly knowing that when the Body unfortunately falls into bad Hands, the Remedy always proves worse than the Disease."

For "The British Antidote", see "Scotch Impudence", No. 3938.

There is an impression from this plate in the Print Room without the number "15", which occurs in (7857. a.a.).

$4\frac{1}{4} \times 2$ *in.*

3925.

The Political Crammers ——

195 "*Pub^d^ by M Darly*" [*Nov.* 1762]

An etching, a copy reduced, with variations, from No. 3923. The Duke of Cumberland says:—"*Be carefull what you do or Il make you answer for your Quackery.*" Lord Bute cries:—"*Gild the Pill, or Sweeten the Draught, for it shall go down.*"; William Pitt counsels:—"*Oh! consider her constitution is very weak, she has too many Scotch Pills*"; the Duke of Bedford says:—"*If she will not consent to take it Il cram it down*"; "*She shall take it by S^t^ Dennis*", says the Duc de Nivernois. The doctor, with a phial in his hand, declares:—"*She shall take this dose of a peace, if it kills her*"; and Britannia cries:—"*Oh how I Nauseate such French Physic I cant digest it*".

This satire is No. "195" of the illustrations to "A Political and Satirical History", &c., "The Fifth Edition", vol. ii. There is a copy in the Print Room;

another is (554. a. 13.); for the Fourth and Fifth Editions, see "Mon^r Bussy^s secret embassy discoverd", No. 3810.

In the letterpress prefixed to the illustrations of this volume is:—"PLATE CXCV. The Political Crammers. Forcing *Britannia* to swallow every nauseous *Scotch* Pill and *French* Drench, that *Gisbal* and his Adherents can procure or think of." For "Gisbal", see No. 3848.

$4\frac{1}{8} \times 2\frac{1}{2}$ *in.*

3926.

The Three ROADS *to John Bull's Farm*

Price 6^d^ [*Nov.* 1762]

THIS etching, of extremely rude character, represents three roads; 1. at foot, "*The Road in* 1715", and, beyond it, but parallel to it, 2. "*The Road in* 1745", and, 3. "*The Road in* 1762". The former two, between which is a black finger-post, possibly intended likewise as a rubbing-post for the comfort of itch-infected Scotchmen, lead past a table on which lies the "*Culloden Recipe*", consisting of an axe, a playing card (the Nine of Diamonds, commonly called the "Curse of Scotland"), see below, and a nondescript object, which may be a beheading block, or an open book. Farther on is a triangular gibbet, over which floats the young Pretender's flag, bearing three crowns over a coffin, see "Tandem Triumphans", No. 2788, and, beyond this, is Temple Bar, surmounted by the heads of three traitors.

The roads lead, finally, to where the king, George III., sits in a chair, and his mother, the Princess of Wales, stands behind him, blinding him with her fan, the tassel of which is a thistle. She says, "*O the Sweet Bird*". This speech seems to be addressed to Lord Bute, a Scotchman, wearing a *fleur-de-lis* in his "bonnet", showing the big legs of which his lordship was proud, and holding out his snuff-box to the king; the latter says:—"*Give me tother Pinch dear Sawney*". Lord Bute carries in one hand a banner, on which is the Pretender's motto, "*Tandem Triumphans*", with the Crosses of St. Andrew and St. George, the former being in the superior place; in his other hand is a large snuff-horn, to the contents of which the king's speech refers. Lord Bute says:—"*Weel done Lassy we're aw reeght Come awa Lads ye donna come over Cumberland Swamp now yo're i'the reegt road*". This is addressed to five Scotchmen who advance along "*The Road in* 1762", see "The Fan & Mull", No. 3927. The reference to "Cumberland Swamp", indicates the opposition of the Duke of Cumberland to the party of Lord Bute; see "The State Ballance", No. 3843; it may likewise be understood with regard to the "road in 1762", that the idea of this design was suggested by the efforts made to improve the roads between England and Scotland at this period; for this purpose grants of public money were made, with the object, among others, of building the Union Bridge over the Tweed, the foundation stone of which was laid May 18, 1763.

A large goose, called a "*Solan Dove*", crowned with a *fleur-de-lis*, carrying a thistle in its beak, and grasping a label with one foot, advances on the "road in 1762"; on the label is:—"*The Peace* (*but not of God*) *which passeth all Understanding*". This may be taken as a proclamation of the peace with France which was concluded under the auspices of Lord Bute, Nov., 1762, by the Duke of Bedford; it is probable that the "Solan Dove" is the Duke of Bedford. See "An Hieroglyphical Epistle from a Certain (wood)en (Pier)", No. 3894.

The four Scotchmen converse. One cries:—"*Troth Donald Tower Hill nor Kennington Common is no in this Road*". This refers (1) to the execution of Lord Lovat on Tower Hill, see "Lord Lovat counting the Clans on his Fingers", No. 2801; (2) to the hanging on Kennington Common, of

Messrs. Towneley and Fletcher, and other partakers in the Scottish raid of 1745, see "Townley", No. 2799. Another Scotchman says:—"*He He! Mungo This is a bra Road*". His cautious neighbour advises:—"*Let us tak heed Archy we dona stumble on the auld road*".

Below the design the following verses are engraved:—

"Ambitions Road each Man persues
Though each a different Track
Some gain the Summit of their Views
While others meet their Wreck
Two fatal tracks these heretofore
Attempt with Hostile hand
By Fraud they surer Paths explore
Woe woe to Albions Land".

This print is here dated 1762, on the 3rd of November, in which year the preliminaries of peace were signed. The Nine of Diamonds is still called "The Curse of Scotland" because it is said that on the back of such a card the Duke of Cumberland, on the field of Culloden, wrote an order of great severity against the Scotch. This is incorrect; for in a print, "Briton's Association", see No. 2661, published October 21, 1745, this card lies amongst other curses of Scotland at the feet of Prince Charles. The Duke of Cumberland had arrived in London from Holland only three days before. On the 25th of November he left London to command the army. The battle of Culloden was fought on the 16th of April, 1746. Another cause has been assigned for calling this card "The Curse of Scotland." The Union was, when first accomplished, extremely repugnant to "Scottish" feelings, and Lord Stair became extremely unpopular on account of the part he had taken in promoting that measure. His armorial bearings included nine lozenges *en saltire*, and thus bore a strong resemblance to the Nine of Diamonds.

See "Gisbal", No. 3848.

$10\frac{1}{2} \times 5\frac{3}{4}$ *in.*

3927.

The Fan & Mull or the or modern Stupefaction.

131 [*Nov.* 1762]

This etching comprises a group of the Earl of Bute, with the banner bearing the crosses of SS. George and Andrew, the former being degraded, ragged, and torn, with the motto, "*Tandem Triumphans.*"; likewise the king, seated in a chair, and blinded by his mother, who holds her fan, on which is a Scotch Thistle, before his eyes; see "The Three Roads to John Bull's Farm", No. 3926, from part of which design this has been adapted. The inscriptions differ in the two versions. The earl in this print says:—"*this is a fine Anodyne, tis french Opium & Scotch Snuff.*", and he holds out his snuff-box or "mull" to the king. The latter extends one hand, and begs:—"*give me tother pinch dear Sawney.*" The princess says:—"*Sawny Il take care he shant see thro our designs*".

This satire is No. "131" in "A Political and Satirical History", &c., vol. ii. "The Fifth Edition"; a copy is in the Print Room, another is (554. a. 13.); see "Mon^{r} Bussy^{s} secret embassy discoverd", No. 3810, for variations in the Fourth and Fifth Editions.

In the letterpress prefixed to this volume is:—"Plate CXXXI. The Fan and Mull; or, the Modern Stupefaction. Is *Gisbal* with a modern Ensign, where the Cross of St. *Andrew* is in Perfection, and the Cross of St. *George* is nearly obliterated; the rest explains itself."

For "Gisbal", see "Gisbal", No. 3848.

$4\frac{1}{8} \times 2\frac{7}{8}$ *in.*

3928.

The Lion well Booted or pettycoat Influence.

142 [*Nov.* 1762]

An etching showing the British Lion with one eye knocked out; see "The couchant Lion", No. 3940, and with a bit in his mouth, the ends of which are *fleurs-de-lis*, indicating the alleged influence of French counsels on the Earl of Bute and his ministry. The lion has a jack-boot on each leg, an allusion to John, Earl of Bute, and is ridden by his lordship himself, who directs the beast with a leading staff, and cries:—"*get Barebones under the Petticoat & he'll carry his Point*". This speech is addressed to a Scotchman who marches before the lion, holding the "*Scotch Banner*" over the head of the Duc de Nivernois, French envoy in London for concluding the Peace of Paris, signed Feb. 10, 1763, see entries dated on that day. The duc was called "Barebones" because of the emaciation of his person. The Scotch banner-bearer says:—"*now's the Time for France & Spain*", *i. e.* the enemies of England. The duc declares:—"*This and the Boot Intrest will do*". "This" is the "Scotch banner", which consists of a tartan petticoat extended on a hoop, and surmounted by a Scotch "bonnet" decorated with the three plumes of Wales, an allusion to the alleged amorous relationship of the Earl of Bute and the Princess of Wales, see "Gisbal", No. 3848. The above-mentioned leading staff is the "Staff of Gisbal". A Scotch imp flying in the air, at the ear of the earl, whispers:—"*a Peace at all events, and Il direct you, neer mind the the English* ——".

Below the design these verses are engraved:—

> "Englishmen beware, & Scotchmens power dread,
> or theyl deprive you of Liberty, Life & Bread."

This satire is No. "142" in "A Political and Satirical History", &c., "The Fifth Edition", vol. ii.; a copy is in the Print Room, another is (554. a. 13.); for the Fourth and Fifth Editions, see "Mon^{r} Bussy^{s} secret embassy discoverd", No. 3810. For a general account of "A Political and Satirical History", see "The 2 H, H,'s", No. 3342, and "The Scotch Hurdy Gurdy" No. 3847.

In the letterpress prefixed to this volume is—"Plate CXLII. The Lion well booted; or, Petticoat Influence. Is an excellent Discovery how Conditions (of Peace) were obtained under the joint Direction of the Devil and a *Scotchman*."

An announcement referring to the appearance of this satire is in "The Public Advertiser", Nov. 25, 1762, p. 4, col. 1:—"*This Day is Published*, Price 6d."

4 × 2½ *in.*

50

An etching of the same design, reversed (the lion moving towards our right), as No. 3928. The speeches are nearly identical in both versions. The Duc de Nivernois says:—"*Dis & the Boot Interest will do*". This illustrated the satirist's notion of French-English, and proves that the French envoy is in question here. The verses quoted in No. 3928 are repeated here.

It is No. "50" of the illustrations to "The Second Volume of the British Antidote to Caledonian Poison" (7857. a.a.), see "Scotch Impudence", No. 3938. In "A general Humorous Explanation", prefixed to the plates, is:—"49 (error for '50'). The Reader I imagine has often in his Rambles through this Metropolis, seen the Sign of the *Cat* in *Boots*, but never till now beheld

the *British Lyon*, so ridiculously accoutred as this Plate represents him, *Booted, Blinded, Jockyed;* and as *Jago* says in the Play, "*As easily led by the Nose as Asses are.*" O Tempora! O Mores!"

There is an impression of this print in "The British Antidote to Caledonian Poison" in the Print Room; both versions were published by E. Sumpter, neither is dated, in both the print is numbered "50".

4 × $2\frac{3}{8}$ *in.*

3929.

The Present State of Europe; A Political Farce; of four ACTS, *as it is now in Rehearsal, by all the* POTENTATES *Anno Dom:* MDCCLXII. ACT III.

Drawn, Engrav'd & Publish'd According to Act of Parliament Price Sixpence plain Coulour'd one Shilling Likewise Act. I & Act II. also two Houmourous Prints on the Present Time Price 6^{d} *Each. to be had of the Following Printsellers W*^{m} *Hannell at the Royal Exchange Cornhill. H. Jackson. Fleet Street, R. Richards Holbourn. Dan*^{l} *Paillet Princes street Leicester Feilds.—Henderson Westminster hall & all other Printsellers & Booksellers in London & Westminster. In a Few days will be Publish'd Act IIII. Price* 6^{d}. [1762]

AN engraving, showing a building inscribed:—"*De Hopital for de Reception of de Politicians Dat be made de Mad vid Dare Vain Politics*". In the distance, on our left, are "*Nieuport*", and "*Ostend*", fortified towns on the sea-coast. In the middle of the foreground the "*Empress*", "2", stands on "*A Map of the Austrian Low Countries*", on which the fortresses of "*Oudenard*", "*Athe*", "*Brussels*", "*Brughes*", "*Ghent*", "*Ostend*" and "*Nieuport*" are marked. Near Maria Theresa stands "1", the "*French King*", who, having taken hold of the hem of her majesty's petticoat with one hand, presses the other hand on his breast, and, with a polite grimace, addresses her thus:—"*O my Very good Empress Queen De Monarch L' Grand be de Always A Standing Friend to de Ladies*". She replies:—"*O mighty Monsieur I'm vastly Obliged to you for your kind Offers, but don't let that under Hand of yours creep too far into my low-Countrys*".

"3", "*Maubert y*^{e} *Brussells Gazatte Writer*", a lean, scarecrow-like figure hangs from a gibbet which projects from the angle of the "Hopital", holding a pen in one hand, and in the other a scroll, on which is written:—"*Feb*^{y} 10th 1762. *You may depend on the veracity of Monsieur Maubert that all the accounts of the French & Spanish Navies are Erroneous & that the true State of the Spanish navy Consists of* 75 *& that of France* 82 *so that their United Marine consists of* 157 *men of War a Force Sufficient to Destroy the whole navy of England (as the poor English have scarce double that number*".[1] On each side of the figure is a scroll, with an inscription, being parallel statements of news from the:—"*L——n Gazetteer*" and the "*Brussels Gazett*".

"4", the "*King of Prussia*", stands before the window of the "Hopital", in conversation with "5", and "6", *i. e.* the "*Elector of Saxony*", and "*Count Bruhl Prime Minister of the Elector of Saxony*". The King says, turning towards the window:—"*While I Behold baffled Ambition thus afflicted with Distraction, Pity awhile witholds the Sword of Justice*". The King stands on "*A Map of Saxony*", on which "*Dresden*", "*Lipzeig*", and "*Lissa*" are marked. The Elector and his Minister, who appear at the window of the "Hopital" as

[1] There is a biography of Maubert in "The Gentleman's Magazine", 1759, p. 300. See likewise "The Bagshot Frolick," No. 3914.

lunatics, thus severally address the king; the former, standing with folded arms, wrapped in a sheet, says :—

> "*Vain Prussia's King! Bow to the Monarch that now commands*
> *O'er burning Mountains & O'er Floating Lands.*"

The latter, who holds a pen and a scroll, cries :—"*Mazarine, Fleury, Richliue, vain Competitors, I am the true Machiavel of the Age*". On the scroll is inscribed :— "*By the Prince of Modern Politicks a Scheme to Fortify Dresden with Invulnerable China &c. &c.*" A reference table of names is in a corner of the print.

For the King of Prussia, see "The Difference", No. 3671. For the Empress-Queen of Hungary, see "The Sequel to the Auction Room", No. 3694. For Augustus III., Elector of Saxony, and his minister, Count Bruhl, "The Slough", No. 3471. "The Hungarian Disaster", No. 3472, and "The Centinel", No. 3473.

Below the design the following verses are engraved :—

> "Ha! Madness horror & Dispair
> What Wretched Creatures are those here
> Those that this Mad-house seems to hold
> Shivering in Rags & Pinch'd with Cold", &c.

These verses comprise allusions to the King of Saxony, Count Bruhl, the King of Prussia, Monsieur Maubert, as a lying newsmonger, Maria Theresa, and the King of France, as follows :—

> "But what fine Lady's thats Advanceing
> One of the Queens o'er Europe danceing
> The Map beneath her Feet may tell
> She the Low-Countries loves full well", &c.

See "The Present State of Europe", &c., "Act the 1st," No. 3820; the same, "Act II.", No. 3821; the same, "Act IIII." No. 3930.

The appearance of this print is announced in "The Public Advertiser", March 15, 1762, p. 4, col. i., as "*This Day is published. Price* 6*d.*", &c.

$14\frac{1}{2} \times 7\frac{3}{4}$ *in.*

3930.

The Present State of EUROPE; *A Political Farce of Four Acts. as it is now in Rehearsal, by all the* POTENTATES. *Anno Dom:* MDCCLXII. ACT. IIII.

> "*Design'd Engrav'd & Publish'd According to Act of Parlaiment by J. Hilton. Price Six Pence Plain Coulour'd One Shilling. Likewise Act I. II. & III. Price* 6*d. Each. allso two Houmourous Prints on the Present Time Price* 6*d. Each*
>
> *To be had of the Following Printsellers. Wm Hannell at the Royal Exchange Cornhill. H. Jackson Fleet Street. R. Richards Holbourn. Danl Paillet Princes Street Leicester Feilds.—Henderson Westminster Hall. & all other Printsellers & Booksellers in* (London & Westminster). [1762]

AN engraving showing the rulers of the European States gathered about a large circular table, and watching George the Third play at dice with Maria Theresa, the Empress-Queen. A reference table is as follows :—

"REFERENCES 1 *King of Sardinia.* 2 *King of Portugal.* 3 *Grand Seignior.* 4 *King of Great B——n.* 5 *King of Prussia.* 6 *King of Denmark.* 7 *Emperor of Russia.* 8 *King of Poland Elector of Saxony.* 9 *Empress Queen of Hungary.*

10 *King of Sweden.* 11 *French King* 12 *King of Spain.* 13 *The Sure Gamester Minheer Trickall A Dutch Politician* 14 *A Genoese.* 15 *Monsieur La Daible Userer to the French King.*"

"1", The King of Sardinia, Charles Emmanuel the First, who is clad in full armour, and looks on at the players, remarks :—"*While I serve both Sides of the Table, with Stores for their Game and thus stand ready arm'd, I do not Play at Hazard*". "2", Joseph, King of Portugal, says to George the Third :—"*Generous Briton, Assist me Speedily, or it were better that I had Dy'd by the Hand of the Assasin,*[1] *than to be deliver'd up to my Old Tyrant the Spaniard*". "3", the Grand Seignor, Mustapha the Third, holding a purse, says :—"*These Infidels play with so much Deceat, that a Good Mussel man knows not which to trust, tho I'm incliu'd to venture for the Prussian*". "4", George the Third, King of Great Britain and Elector of Hanover, holds a dice-box, waits the playing of the Empress-Queen, and says :—"*Play on Brave Prussia, Proud Poland's down—Faithfull Brittons will never submit to Sharpers*". "5", Frederick the Second, King of Prussia, turns to King George, and exclaims :—"*Flush'd by the Success of their foul Play they Suppose me reduc'd to my last Stake, I have still Resources, my Heart is good & one lucky Throw may Recover all*". "6", Frederick the Fifth, King of Denmark, says :—"*My Dear cogging Empress Queen Let's have no foul play in the low-Countries now; I might perhaps overthrow ye, but the Russian looks greedily at my Stake of Holstien*".[2] "7", Peter the Third, Emperor of Russia, declares :—"*Commerce is better to me than Hazard—yet my Brother Frederic Play with Spirit, I may perhaps ere the close of the Game lend you* 40-000" (men). "8", Frederick Augustus the Second, King of Poland and Elector of Saxony, kneels in front of the design before the table, and wrings his hands because the game has gone entirely against him ; he cries :—"*Furies fly away with the Dice—I am undone—D—n Bruhl—I've lost my own by Playing a Game for that Ambitious Hungry Queen*". "9", is Maria Theresa, Empress-Queen of Austria and Hungary ; she has just thrown a die from her box, and says :—"*I'll stake my low Countries, but I'll recover Silesia & Reduce that Proud Prussian*". "10", Adolphus Frederick, King of Sweden, declares :—"*I'm for my Old Stake at Pomerania*". "11", Louis the Fifteenth, King of France, addresses the King of Spain, saying :—"*Catolic Broder, you makee de Grande Hazarde to vin Gibaralter, me Stakee de fine Conquer'd Countree La Hanover for You*". "12", Charles the Third, King of Spain, replies to the last speaker :—"*Most Christian Brother, I will recover Gibaralter, Establish my Rights to the Fishery,*[3] *but as to Your Conquest of Hanover I Would not venture an Ounce of Logwood for it*". "13", a Dutchman, who is taking a bag of "*Dollers*" from the pocket of the King of Spain, and who carries suspended from his belt two other bags severally inscribed "*Ducets*", and "*Leiuedours*", *i.e.* French and Spanish Money, says :—"*Let them play on, Mine is the sure Game ; Minheer Shall Win from all without Hazard*". "14", the Doge of Genoa, sits on the floor lamenting and in great distress, while he declares :—"*I have Lost Corsica, Sold my Ships to France And Spain, & now Dread the Consequence*". "15", the Devil, looks in at the door of the room and exclaims :—"*By Belzebub, its well Lewis has taken In the Rich Don in Compact, or he would Bankrupt all Hell to Play on at this Rate*".

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[1] This king, while riding in his coach near Belem, Sept. 3, 1758, was attacked by three men, and seriously wounded. See H. Walpole's "Memoirs of the Reign of George the Third", 1845, i. pp. 124-5.

[2] See "The Present State of Europe. Act the 1st," No. 3820.

[3] The Spaniards at this period made a claim that all the provinces of Spain should be allowed to fish in the Newfoundland waters, whereas Biscay and two other provinces only were in possession of this advantage, see "Merit Rewarded," No. 3814, note 2.

Below the design the following verses are engraved:—

"To know collectively what's past
View this fourth Act, & scene the last,
Monarchs, most Mighty-Potent Able
See rang'd at Europe's Hazard Table", &c.

For most of the characters named in the above design see the references which are given with "The Present State", &c., "Act III.", No. 3929. See "The Present State", &c., "Act the 1st", No. 3820; the same, "Act II.", No. 3821.

The appearance of this satire was announced thus:—

"*This day is publish'd*, Price 6d. An elegant *DROLL PRINT*, intitled, The Present State of *EUROPE*", &c., "Act IV."—see "The Public Advertiser," April 1, 1762, p. 4, col. 3.

$14\frac{3}{8} \times 7\frac{3}{8}$ *in.*

3931.

"Spaniards and Englishmen may fight,
Hogan's the chiefest Gainer by't;—
He lies perdue, like nimble Trey,
To snatch the fierce contest'd Prize" (away).

[1762]

An engraving, apparently designed for a book illustration, representing a Spaniard and an Englishman fighting with swords; in the meantime a Dutchman picks the pocket of the latter: two dogs are quarrelling on the ground for a bone, a third dog runs away with the prize.

The satire alludes to a war between England and Spain, probably that in which France was joined as an ally of the latter, a contest which terminated in the Peace of Paris, 1763; see "The Pe**e-Soup-Makers", No. 3882.

The verses quoted above are engraved below the design.

"Hogan" was the Dutch nation; see "Hogan Mogan" No. 3697; "The Amsterdam Bug a Boh's," No. 3698; Amsterdam Hoy", No. 3704.

$6 \times 3\frac{1}{2}$ *in.*

3932.

The Scourge of Rebellion, William Duke of Cumberland.

[1762]

This mezzotint portrait of the Duke of Cumberland is a half length, placed within an oval, showing the face in front and slightly turned to our left, the eyes still more in that direction; the light is from our right.

It is used as the frontispiece to vol. i. of "The British Antidote to Caledonian Poison", &c. "The Fifth Edition."

The book, which is in two volumes, comprises fifty engraved satires on the "Scotch" clients of Lord Bute, their alleged rapacity, poverty, impudence, and numbers, as manifested in England by means of the influence of their patron with the King's mother, and his political position in the years 1760, 1761, 1762, and 1763. All these satires are catalogued in this volume, with many others which appear to be the originals of the same.

The portrait was introduced on account of the Duke's supposed hatred of the "Scotch," see "Scotch Collops," No. 3811, and his enmity to Lord Bute.

Oval, $3\frac{7}{8} \times 4\frac{5}{8}$ *in.* Brit. Mus. Library, 7857. a. a.

3933.

Excise *Venality* *Ayliffe* *Holland.*

A Portrait of H. Fox, First Lord Holland.

[1762]

This is a mezzotint in an oval, representing H. Fox at half length, the figure turned nearly in profile to our left; the face in three-quarters view in the same direction, the eyes look slightly down and nearly to the front. The subject wears a wig and a laced coat.

This print is the frontispiece to "The Scots Scourge; or, *Pridden's* SUPPLEMENT to the *BRITISH ANTIDOTE* to *CALEDONIAN POISON*. Vol. II.", &c. "London: Printed for J. Pridden," &c.

For "Excise", see "Excise, A Comical Hieroglyphical Epistle," &c., No. 4012. "Venality" implies a general and constantly used charge against Lord Holland. For "Ayliffe", see "Ayliffe's Ghost", No. 4038.

Oval, 4 × $4\frac{5}{8}$ *in.* Brit. Mus. Library, 7857. a. a.

3934.

The Four NONPARELLS

[1762]

This is an engraved broadside, consisting of a design representing George the Third, Queen Charlotte, the Princess of Wales, and her alleged "favourite," the Earl of Bute, with hands joined and dancing round a maypole to the bag-pipe music of a Highlander, who sits on the ground near them. See "Gisbal", No. 3848. Below the design the following verses are engraved:—

"A New Song

1.

"Come all ye good People attend for a while,
I'll sing ye a Song, will cause you to smile;
Off four Nonparrells, of high Birth and Station,
The Toast of the Town, & the English Nation.

2.

The first Nonparrell, grown so famous of late,
Renown'd for his Wisdom, in matters of State;
In Politicks skilfull, in Judgment so Sound,
There's none can excel him search all y^e^ world round." &c.

These ironical lines show the unpopularity of the king and queen, chiefly occasioned by the alleged misconduct of the Princess of Wales and Lord Bute, and the parsimony of the latter.

$6\frac{1}{4}$ × $4\frac{1}{4}$ *in.*

3935.

The Game of Hum, invented by the Scotch & French Gamesters

5 "*Pub^d accord^g to the bad act of Britains enemies*" [1762]

[By the Marquis Townshend.[1]]

An etching, showing a party of gentlemen seated at a round table playing at cards; there are three spectators standing near. Lord Bute, with his back towards us, sits in a chair marked with a Scotch thistle, holds up the King and Queen of Hearts, *i.e.* George the Third and the Princess of Wales, see "Gisbal," No. 3848, and says:—"*I have King & Queen of hearts under my thumb, & Il play with em as I please.*" His next neighbour holds up a Nine of Diamonds, or "*curse of Scotland,*" and says:—"*Ive playd the Knave already to oblige your Lordship & Ive got the nine of Diamonds shall trim e'm.*" The knave thrown down by the speaker lies on the table, with the inscription "*Embassadoor*". This indicates that the speaker is the Duke of Bedford, Ambassador to France, who concluded the Peace of Paris, Feb. 10, 1763, and was said to have "played the knave" in another sense, see "The Pe * * e-Soup-Makers", No. 3882.

For the Nine of Diamonds as the "Curse of Scotland", see "The Three Roads to John Bull's Farm", No. 3926.

The next player holds up his cards before him and, turning towards the last speaker, remarks:—"*Damme but these French Cards slip & slide well, we scotch play any Game for Intrest.*" Another says:—"*heres a damn'd sight of knaves in this pack, a fair player coud not get a trick at this game.*" "*I like this game where honours are of no Value, true court Cards, more Knaves than honour,*"; this is the next man's speech; his neighbour, holding an ace and another court-card, is about to play, he cries:—"*I dont Value my Countrey of an ace, so I get an odd trick with my Knave, & then I shall be easy.*"

Standing on our right Earl Temple says to William Pitt, referring to the administration which preceded that of Lord Bute:—"*I lik'd the game you play'd (calld hearts of oak) the whole Kingdom liked it besides.*" Pitt replies:—"*I never held a Knave in my hand once, nor playd a foul trick, & always took care of my Kings.*" On our left a spectator going away looks angrily at the gamesters and avers:—"*Damn these wretches theyd sell King & Countrey for their private Intrest.*"

The appearance of this satire was recorded in "The Public Advertiser," Sept. 28, 1762, p. 4, col. 2. "*This Day is published*, Price 6d. each, Two curious Prints, called The *HUMM*, or, Scotch and French *GAMESTERS;* and the other the *NORTHERN DANCING MASTER*, or the Windsor Minuet. Published by Mary Darly at her Shop in Ryder's-Court, Cranbourne-Alley, and T. Ewart, at the Beehive, opposite Northumberland House in the Strand."

$10\frac{3}{4} \times 6\frac{1}{2}$ *in.*

9 *Published according to the bad Act of Britain's Enemies.*

This etching is a copy, reduced and reversed, from No. 3935. It is No. 9 of the illustrations to "The Scots Scourge" (7857. a. a.), see "Scotch Impudence", No. 3938. In "A Poetical Explanation of the Plates contain'd in these

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1 For the authorship of this satire, see "The 2 H, H,'s", No. 3342, and "The Scotch Hurdy Gurdy", No. 3847.

Volumes," p. 83, of vol. ii. of "The Scots Scourge", are these verses referring to this satire, in which it is evident that the author mistook the figure of the tall Earl Temple for that of the fat Duke of Cumberland:—

"Plate 9.

Can't Pitt, or can't Cumberland play at this game,
They cannot; 'tis dirty, they cry, 'tis a shame?
What miracles *cutting* and *shuffling* can do;
The once Curse of *Scotland*, now *England's* Curse too."

4 × 3⅛ *in.*

3936.

The scotch Cradle or the Caledonian Nurse.

140 "*Pub^d accord^g to Act by M Darly Ryders court*" [1762]

An etching representing the British Lion, or George the Third, lying in a cradle and attended by his mother, the Princess of Wales, and her alleged "favourite", the Earl of Bute; the lion seems sick and helpless, on the top of the hood of the cradle is a large jack-boot, alluding to John, Earl of Bute, and labelled, "*The Charm*"; at the foot of the cradle lie the escutcheons of England and France, the former under the latter, likewise a large Scotch thistle. The Earl of Bute, seated at the side, rocks the cradle with one hand, and with the other holds out a branch of olive to the Duc de Nivernois, French envoy in London in respect to the Peace of Paris, which was signed Feb. 10, 1763; the earl says:—"*My dear nosy take the Olive on your own terms, I prefer your masters friendship before any monarchs in Europe.*" At his feet lies a large money bag, labelled "50000". The Frenchman, bowing obsequiously and being bareheaded, says:—"*you have saved my countrey Oh my dear friend if it had not been for you the damnd Englis woud have ruind my Master & Spain*". The Princess of Wales says:—"*do all your work while he sleeps for* (if) *ever the roaring Pitt wakes him we're ruind for ever*".

This satire is No. "140" in "A Political and Satirical History", &c., "The Fifth Edition", vol. ii.; a copy is in the Print Room, another is (554. a. 13.); for the Fourth and Fifth Editions, see "Mon^r Bussy^s secret embassy discoverd," No. 3810. For "A Political and Satirical History," &c., see "The 2 H, H,'s", No. 3342, and "The Scotch Hurdy Gurdy", No. 3847. The latter suggests that the etchings which form the staple of this book are reduced copies from the more popular satires of the day; the originals of most of these copies are in the Print Room, the present example is an exception.

In the letterpress prefixed to this volume is:—"Plate CXL. The *Scotch* Cradle; or, *Caledonian* Nurse. Represents the Lion hushed to Sleep by *Gisbal* and *Beersheba*, while the Duke of *Barebones* is bowing for the Laurel, which *Gisbal* kindly offers him." For "Gisbal and Beersheba" (Bathsheba), see "Gisbal", No. 3848. The Duc de Nivernois was greatly emaciated and had delicate health.

For the Peace of Paris, see entries in this Catalogue dated Feb. 10, 1763, and the references they contain.

The publication of this print and others is recorded in "The Public Advertiser," Nov. 9, 1762, p. 4, col. 2.

4 × 2½ *in.*

42

This engraving reproduces in the reverse way, the design described as No. 3936. The inscriptions are nearly identical.

It is No. "42" of the illustrations to "The Second Volume of the British

Antidote to Caledonian Poison" (7857. a. a.), as to which work see "Scotch Impudence," No. 3938. In "A general Humorous Explanation" prefixed to the plates is:—"41 (error for 42). Young *Leo* rock'd to Sleep by his *Scotch* Tutor and *Welch* Nurse, that they may with more Safety sell his Play-Things to the best Bidder."

There is an impression of this print in "The British Antidote to Caledonian Poison" in the Print Room; both the versions of the work in question were published by E. Sumpter; neither is dated; in both issues the prints are numbered "42".

5 × 2⅝ *in.*

3937.

The SCOTCH-IDOL *or favourite* BOOT

191 *Pub^d according to Act by Mary Darly* 1762 [1762]

An etching showing a pedestal on which the Earl of Bute appears, as a statue, or idol, leaning on a huge jack-boot, and wearing the "Scotch" costume. On the pedestal is written:—"*To the Memory of Lewis the* 15^th^ *friend, who sav'd the perfidious Gall* (Gaul) *from utte*(r) *ruin & restord him what he ask'd*". The statue holds a leading staff, the "Staff of Gisbal", see "Gisbal", No. 3848, and displays its legs in the manner attributed to Lord Bute in many portraits. A crowd of Scotchmen are rapturously bowing down and worshipping the "idol" with shouts and gesticulations. In front, a lawyer, probably meant for Lord Mansfield, who was alleged to have been subservient to Lord Bute in the matter of Wilkes, kneels with clasped hands and adores the "idol." The Princess of Wales stands before the figure and, with raised hands, declares:—"*he's, the Phoenix of the Age, Oh the dear Creature.*"

This print is No. "191" of the illustrations to "A Political and Satirical History", &c., "The Fifth Edition," vol. ii., a copy is in the Print Room, another is (554. a. 13.); for the Fourth and Fifth Editions, see "Mon^r Bussy^s secret embassy discoverd", No. 3810; for a general account of this work, see "The 2 H, H,'s", No. 3342; and "The Scotch Hurdy Gurdy", No. 3847.

In the letterpress prefixed to the illustrations of this volume is:—"Plate CXCI. The *Scotch* Idol; or, Favourite Boot. The infatuated Sycophants bowing and paying their Adoration to *Gisbal*, who is arrogantly exalted."

For an advertisement concerning "The Scotch-Idol", see the last paragraph in "The scotch Cradle", No. 3936.

2¾ × 3¾ *in.*

48

This etching repeats the design described under No. 3937. It is reversed from the latter, the jack-boot being on our left of the "idol."

It is No. "48" of the illustrations to the second volume of "*British Antidote* to Caledonian Poison", see "Scotch Impudence", No. 3938. In "A general Humorous Explanation" prefixed to the etchings in this volume is:—"47 (error for "48"). And the Lord said unto *Moses*, thy People have corrupted themselves, and they have turn'd aside, quickly out of the way, which I commanded them; they have made them a Molten *Calf*, and worshipped it; therefore let me alone; that my Wrath may wax hot against them: and I will make of thee a great Nation. *Exodus* 32. chap. 7. 8. and 10 Verse."

3¼ × 4¼ *in.*

3938.

Scotch Impudence or the Northern Grinder.

173 [1762]

In this etching, which is probably a copy from a larger work, Lord Bute is pulling George III. by the nose towards a grinding-stone, and seizing the front of the petticoat of the king's mother, the Princess of Wales, whose "favourite" he was alleged to be. He cries:—"*I have got gued hold of you both & I'l keep it*". The king laments:—"*Oh! my nose, you'l bring it to the Grindstone*"; his mother declares:—"*O Sawney your great love is too much your humble servant.*" See "Gisbal", No. 3848.

This satire is No. "173" of the illustrations to "A Political and Satirical History", &c., "The Fifth Edition", vol. ii.; a copy in the Print Room, another is (554. a. 13.); for the Fourth and Fifth Editions, see "Mon^r Bussy^s secret embassy discoverd", No. 3810. For a general account of "A Political and Satirical History", &c., see "The 2 H, H,'s", No. 3342, and "The Scotch Hurdy Gurdy", No. 3847.

In the letterpress prefixed to the etchings in this volume is:—"Plate CLXXIII. *Scotch* Impudence; or, the Northern Grinder. This humorous Print sensibly discovers the *Scotch* Ministers strong *Holds.*"

There is another version of this design, see below, which is comprised in "*THE BRITISH ANTIDOTE, OR, SCOTS SCOURGE.* Containing twenty-two, *Anti-ministerial, Political* and *Comic Prints*, Published in the Year 1766; for; and, against, the *American Stamps* and *Cyder Acts*", &c., "Vol. V.", "London: Printed for J. Pridden at N° 100 in *Fleet-street.* Price only Two and Six pence, sew'd. Where may be had, The first four Volumes of this Work, which contains all the Political Prints for the Years 1762, 1763, 1764 and 1765. Price 10s."[1]

"The *BRITISH ANTIDOTE*" (7857. a. a.) was published in two volumes; "The *SCOTS SCOURGE*: or *Pridden's SUPPLEMENT* to the *BRITISH ANTIDOTE* to *CALEDONIAN POISON*" (7857. a. a.), was likewise issued in two volumes; "The British Antidote, or, Scots Scourge" (Grenville, 18.165.), is called "vol. v." of the whole. Satires comprised in the "Antidote" and the "Scourge" are frequently described in this Catalogue with the dates of the years 1761-2.

There is in the Print Room a copy of "*BRITISH ANTIDOTE* to Caledonian Poison: *Contains Twenty-five of the most humorous Satirical, Political Prints for the Years* 1762 *and* 63, *viz.*" &c. which is the second volume of the "British Antidote", as above; the words "The Second Volume of the" have been erased from the title-page. This volume contains the prints No. 26 to No. 50, inclusive, with additional plates at the end, not belonging to the work. There is likewise in the Print Room an imperfect copy of vol. i. of this publication, described as belonging to "The Second Edition."

This is the work referred to, with numerous prints described in this Catalogue, in "The Public Advertiser", Dec. 7, 1762, p. 3, col. 3:—"*This Day is published*, Price 2*s.* 6*d.* Many of which are Shilling Prints; *THE BRITISH ANTIDOTE* to Caledonian Poison: Consisting of twenty-five of the most Humorous Satirical Political Prints, for the Year 1762. 1. Triple Compact. 2. Political See-Saw. 3. A wonderful

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[1] In "The Public Advertiser", Nov. 28, 1766, p. 4, col. 2, is the following:—"*This Day is publish'd* Price 2s. 6d. sewed. The British Antidote, or Scots Scourge. Vol. V. Which contains all the Political Prints that have been published since Nov. 1. 1765. down to the present Time", &c.

Sight. 4. Political Puzzle. 5. Jack Boot kick'd down. 6. Lion Entranc'd. 7. The Kitchen. 8. Who'll take a Peep. 9. Laird of the Posts. 10. Loaded Boot. 11. The Highest Post. 12. The Triple Post. 13. John Bull's House in Flames. 14. The Loaded Zebra. 15. Political Crammers. 16. The Butefier. 17. Voyage to Moneyland. 18. Arrival there. 19. Windsor Minuet. 20. State Quack. 21. Boot exalted. 22. John Bull and Sister. 23. Tent, or, true Contrast. 24. Flying Machine. 25. Blockhead and Boot.

Still shalt thou blundering rule Britannia's Fate,
Tho' Grubstreet hail thee Minister of State. Whitehead.

Printed for E. Sumpter, near Shoe-lane, Fleet-street; and sold by all Book and Printsellers. The remaining Part of this Volume is in the Press, and will be published next Week. The above Prints may be had, *BUTIFULLY* coloured, framed, and glazed or in a Book."

All these prints, or copies from them, which were included in "A Political and Satirical History", are described in this Catalogue. Some of the works thus described are coloured by hand.

For an advertisement concerning "Scotch Impudence", see "The Boot & the Block-head", No. 3977, and, for "The British Antidote", "The Public Advertiser", July 16, 1763, p. 3, col. 3.

"The Scot's Scourge", &c., is announced in "The Public Advertiser", Sept. 3, 1763, p. 3, col. 2, as "*This Day is published.* In two Volumes Octavo, Price 9s, sewed." and stated to contain "five Hieroglyphic Letters. 1. From the Devil to L—d B——. 2. From L—d B—— to the Devil. 3. From Dr R. to his Lairdship, for the Cure of the Scotch Fiddle. 4. From the People of England to the Laird of the Posts. 5. From Britannia to John Wilkes Esq. and 42 Others of the most esteeemed Anti-Ministerial Prints that have been published on the Anti-butonion System of Scotch Politics. Printed for J. Pridden", &c.

For the shop-card of John Pridden, the publisher of many satires described as above and elsewhere in this Catalogue, see "Exhibition Catalogues of the Society of Artists of Great Britain" (Anderdon Gift), in the Print Room, vol. i., No. 187.

$3\frac{3}{8} \times 2\frac{1}{8}$ *in.*

01

An etching, a repetition of the design described in No. 3938. The inscriptions are nearly identical in both versions. In the present instance the above title is placed within the margin of the etching, not so in the other case.

It is No. "01" (10) of the illustrations to the book described in No. 3938, as "The British Antidote, or, Scots Scourge", vol. v., and the plate appears to have been employed before it was used for that compilation. In the text, p. 11, of this volume is:—

"*Scotch Impudence, or the Northern Grinder.*

Plate 10. A good general Satire on People who submit to be imposed on by their Inferiors, by giving them a Power they always abuse; in particular it may always be applied to any Prince or Princess who suffer themselves to be influenced by Favourites."

$3\frac{1}{2} \times 2\frac{1}{4}$ *in.* Brit. Mus. Library, (Grenville) 18.165.

3939.

The Scotch Colossus or the beautys of y^e^ Bagpipe

190 [1762]

An etching showing the Princess of Wales, with a very small head, standing between two enormous jack-boots, an allusion to John Stuart, Earl of Bute, and with her arms extended, while, enraptured, she cries:—"*Id sacrifice al for his Bag Pipe O'h he's my dear Rhezzio*". In one boot is a label inscribed, "*Peace for Spain*", in the other boot another label bears, "*Peace for dear France on their own Terms*"; from the former boot issues a staff on which is a flag inscribed, "*Property*", on the latter a second flag with "*Liberty*" written on it.

Striding over the space between the boots, in the manner associated with the Colossus of Rhodes, is a gigantic figure of Lord Bute in a kilt, and holding a very large bagpipe, the tube of which is pendent, behind it the bag. He cries:—"*so will I straddle over the English, & thus will tread on the Cittizens of L——n*".

This print is No. "190" of the illustrations to "A Political and Satirical History", &c., "The Fifth Edition", vol ii.; a copy is in the Print Room, another is (554. a. 13.); for the Fourth and Fifth Editions see "Mon^r^ Bussy^s^ secret embassy discoverd," No. 3810. For a general account of "A Political and Satirical History", see "The 2 H, H,'s", No. 3342, and "The Scotch Hurdy Gurdy", No. 3847.

In the letterpress prefixed to the etchings of this volume is:—"Plate CXC. The *Scotch* Colossus; or, the Beauties of the Bagpipe. This Print carries the Explanation with it."

See "Gisbal", No. 3848. "Rhezzio" refers to Rizzio, the supposed lover of Mary, Queen of Scots. The "Peace" in question was the Peace of Paris, made between France and Spain and England; see "The Pe * * e-Soup-Makers", No. 3882. "Liberty" and "Property" were party cries in opposition to Lord Bute, see "The Devil to Pay", No. 4013.

Below the designs these verses are engraved:—

"While Scott his Intrests does pursue,
Old England will have cause to rue."

For an announcement of this print, quoted from "The Daily Advertiser", Nov. 17, 1762, p. 4, col. 2, see "The Boot & the Bruisers", No. 3818.

See "The Colossus", No. 4178, another satire on Lord Bute.

$2\frac{3}{4} \times 3\frac{1}{2}$ *in.*

3940.

The couchant Lion or Sawney in the Secret

141 "*Pub^d^ by M Darly*" [1762]

An etching displaying the British Lion crouching under and oppressed by a huge jack-boot, an allusion to John Stuart, Earl of Bute, which extends over the entire back of the animal; a spur attached to the boot has struck the lion's left eye and put it out, so that he cries;—"*be G—d you have put out one eye with y^r^ Spur*". Mounted astride of the boot is the king's mother, the Princess of Wales, with her petticoats spread abroad; issuing from the boot, and placed under the petticoats, is the Earl of Bute, one of whose hands is indecorously occupied, while he grasps the tail of the lion with the other, and exclaims:—"*I have found out the way to preferment & will go a great way in my Politicks*"; the princess cries:—"*mind*

your eye Sawney, for your (you are) *right for my favour*"; she holds a large Scotch thistle.

This satire is No. "141" in "A Political and Satirical History", &c., "The Fifth Edition", vol. ii.; a copy is in the Print Room, another is (554. a. 13.); for the variations in the Fourth and Fifth Editions, see "Mou^r Bussy^s secret embassy discoverd", No. 3810. For a general account of "A Political and Satirical History", see "The 2 H, H,'s", No. 3342, and "The Scotch Hurdy Gurdy", No. 3847.

In the letterpress prefixed to this volume is:—"Plate CXLI. The Couchant Lion; or, *Sawney* in the Secret. Shews the Lion kept down by a Jack Boot, and covered with evil Practices."

See "Gisbal", No. 3848.

For an announcement of this satire, see "The Boot & the Bruisers", No. 3818.

4 × 2⅝ *in.*

3941.

The Asses of Great Britain. *An Answer to* Harry H——d's Ass by Fart-inando *A Modern Political Ass-trologer.*

J. Jones delin et sculp^t.

Publish'd According to Act of Parliament by J. Williams next the Mitre Tavern, Fleet Street London [1762]

An engraved broadside, comprising a design and verses. The former represents various asses of Great Britain. Lord Bute is mounted on the back of the saddled, bitted, and bridled British Lion, who, as it is insinuated, is an ass to allow this indignity. A Jew sits in the stocks. The Rev. G. Whitefield sees his countenance reflected as the face of an ass by the mirror he holds. A spectator is ass enough to admire three Cherokee Indian chiefs who arrived in London, June 18, 1762, and were the subjects of much talk at this time, being presented to the king. Sir John Fielding, though blind, is using a telescope. Mr. Henry Howard, the author of "The Queen's Ass", (see No. 3870) is kicked over by the zebra, that animal which was the subject of his ballad. In the background the Rev. C. Churchill, with an uplifted cudgel, is driving Tobias Smollett, editor of "The Briton" and one of Lord Bute's *clientèle*, and Murphy, who represented "The Auditor".

The verses are as follows:—

"Tune "The Ass in the Chaplet.

"Permit me good People (a Whimsical Bard)
And Snarl not ye Critical Class
If once I presume without fee or Reward
To prove that each BRITON'S an ASS." &c.

With references to Whitefield, H. Howard, Churchill, Sir J. Fielding, Smollett, Stock-brokers, the "Cock Lane Ghost", &c.

An impression from this plate, comprising the above design only, occurs as No. 46 in "The Second Volume of the British Antidote", &c. "London: Sold at E. Sumpter's, Bookseller," &c. (7857. a. a.) The above letterpress is quoted in the text of this volume, p. 15.

For "Squintum", or Whitefield, see "The Scheming Trinmvirate", No. 3730. Smollett and Murphy were clients of Lord Bute, the "Sawney" of this and numerous other satires. Churchill was concerned with Wilkes in "The North Briton". See "The Fishermen", No. 3876. For "Bull and Bear", see "The Stocks", No. 2016; "Fanny" and "Moore" refer to the affair of the Cock Lane

Ghost, see "English Credulity", No. 3838; the former was the name of the "spirit" who produced the knockings and scratchings, alleged manifestations of the "Ghost". Sir J. Fielding's blindness was attributed to the cause indicated by the verses. For "The British Antidote", see "Scotch Impudence", No. 3938.

The publication of this satire is announced in "The St. James's Chronicle", Aug. 12-14, 1762, p. 4, col. 1., thus:—"On Tuesday Morning will be published, Price 6d.", &c., likewise in "The Public Advertiser", Aug. 18, 1762, p. 3, col. 3. For Williams, the publisher, see "1765", No. 4114.

$7\frac{3}{8} \times 11\frac{5}{8}$ *in.*

3942.

The Smithfield Bargain or Scotch Salesman

154 [1762]

An etching showing the Duc de Nivernois, French envoy in London during the preliminary discussions of the Treaty of Paris, leading by a cord a bull, *i. e.* John Bull, as a prize beast, having his neck decorated with a garland which is formed of *fleurs-de-lis*. Lord Bute stands behind the bull, and says to the duc:—"*my gued Friend ye have him at yere own price & the deel tak me if I value him an a pickle of Snuff*"; the duc, taking off his hat gracefully, replies:—"*Oh dear M^r Boot you are very obliging You give that which we coud never take, you shall have* 100000 *Louis d'ors with thanks, & as soon as we have breath we'l Knock the english Bull on the head*". The bull says:—"*you'l both be mistaken in the end for I have friends will rescue me from your hands*". A voice from the clouds says:—"*ye are bought with a Price*".

Below the design these words are engraved:—

"For whats the worth of any thing?
But so much Money as twi'l Bring" } Vide Hudibrass.

For particulars respecting satires on the Treaty of Paris, the conditions of which had become known before the end of the year 1762, see "The Congress", No. 3887, and "An Hieroglyphic Epistle from a Certain (wood)en (Pier)", No. 3894.

This satire is No. "154", of the illustrations to "A Political and Satirical History", &c., "The Fifth Edition", vol. ii.; a copy is in the Print Room, another is (554, a 13.); for the Fourth and Fifth Editions of this work, see "Mon^r Bussy^s secret embassy discoverd", No. 3810; for a general account of "A Political and Satirical History", see "The 2 H, H,'s", No. 3342, and "The Scotch Hurdy Gurdy", No. 3847.

In the letterpress prefixed to the etchings in this volume is:—"Plate CLIV. The *Smithfield* Bargain; or, a *Scotch* Salesman. Shews *Gisbal* selling *Jack Bull* to the hungry *Frenchman*, leading him in a String, with a Collar of Fleur-de-lis about his Neck."

For similar satires see "The Congress", No. 3887; "The scotch Cradle", No. 3936; "The Lion well Booted", No. 3928. For "Gisbal", *i. e.* Lord Bute, see "Gisbal", No. 3848. The "friends" whom the bull expects to rescue him were William Pitt and his party.

$4 \times 2\frac{3}{8}$ *in.*

3943.

" PEDIGREE "

A Satire on the Earl of Bute.

128 [1762]

In this etching a tall, gaunt, lean-visaged Scotchman, the Earl of Bute, appears to be riding through the air on the back of a peacock; a label behind him is inscribed "*PEDIGREE*", and on it is a large jack-boot, see " The Jack-Boot, Exalted ", No. 3860, on one of his legs is the Garter, see the same entry in this Catalogue. His lordship holds in one hand a long label or riband, and points to it with the other hand, on the label is written the family motto of the bearer:— "*Not from Kings, but they from us Old Scotlands Annalls tell*", near the motto is a *fleur-de-lis*, indicating the alleged subserviency of his lordship's party to the French court. The peacock is an allusion to the earl's extreme personal vanity, see " The Treaty ", No. 3608.

Two flying figures are behind, one of them has wings, the other falls headlong from the sun which, with a Scotch " bonnet " on, appears in the upper corner of the design.

This satire is No. " 128 " in " A Political and Satirical History ", &c., vol. ii. " The Fifth Edition "; a copy is in the Print Room, another is (554. a. 13); for the Fourth and Fifth Editions, see " Mon^{r} Bussy^{s} secret embassy discoverd ", No. 3810.

In the letterpress prefixed to this volume is:—" Plate CXXVIII. The Pedigree. This shews *Scotch* Pride to perfection, and it is a striking Picture with a great deal of Meaning."

For the general history of " A Political and Satirical History ", see " The 2 H, H,'s ", No. 3342, and " The Scotch Hurdy Gurdy ", No. 3847.

$2\frac{3}{4} \times 4$ *in.*

3944.

THE POSTS

When Scotchmen *Govern & while* B— *bears sway.*
The Post *of* Honour *is a Private* Pension.

A Satire in ten parts.

David Jones inv^{t}. delin. et sculp^{t}. Sep^{r} 7th. 1762—*Publish'd According to Act of Parliament by J. Williams Bookseller next the Mitre Tavern Fleet Street, of whom may be had the Asses of G—t Bri—n the Laird of the Boot— Without & Within and the fall of Mortimer.*[1] [1762]

This engraving shows ten distinct designs, all referring to Lord Bute and his alleged offences against the English, his position with regard to the Princess of Wales, mother of George III. See " Gisbal ", No. 3848.

The first design is styled " The Whipping Post.", and it shows a sturdy Scotchman flogging the naked Britannia with a large thistle, while the British

[1] For " the fall of Mortimer ", see " A Prophecy ", No. 3966, and, for the other satires here referred to, see the respective titles in this Catalogue, Nos. 3941, 3898, and 3877.

Lion sleeps at the foot of the whipping-post; the British Bull-Dog, chained at the side, yelps and bounds in vain efforts to help his mistress. A gentleman, Mr. Pitt, kneels close by, with hands joined in prayer for mercy to the victim. Below the design these verses are engraved:—

"Mac with a Thistle turn'd Jack Ketch
Makes poor Britannia shew her Breech."

The second design is "The Scrubbing Post.", and shows a very rough post, or trunk of a tree, by the side of a road and, like a *term*, having the head of a satyr carved out of its summit. Against the post a gaunt Scotchman is energetically scrubbing his back. Lord Bute looks with a benevolent smile at the pleasure of his countryman, and, while scratching his own wrist, assumes an attitude of personal display which recalls his lordship's portraits by Reynolds and Ramsay, see "The Treaty", No. 3608. A third Scotchman, behind Lord Bute, is busily destroying the small vermin which he has captured on his own person. Below are these lines:—

"To Scrubb one self where 'ere it itches
Is better far than Cloths and Riches."

The third design is "The Penny Post.", and it shows a street, where, at the door of a large house, a postman delivers a letter to a Scotchman. A little boy chimney-sweeper trudges past. Below are the verses:—

"Since Fortune has so kindly smil'd
Jockey is Sir and Squire Stil'd."

The fourth design is "The General Post.", and it shows a Scotch officer riding before a company of foot soldiers, and preceded by a bagpiper. Below are the verses:—

"In boasting Strutting fierce Mac' Gregor
Behold a Laird Sprung from a Beggar."

The fifth design is that of "*THE HIGHEST POST.*" It represents the front of the Treasury Building, Whitehall, with the "Horse Guards" on our left. Lord Bute, a tall, gaunt Scotchman, is roughly expelling Mr. Pitt. The former became First Lord of the Treasury, May 24, 1762; Mr. Pitt having resigned that office. A number of grotesque and hungry Scotchmen are rushing into the Treasury, see "Scotch Arrogance", No. 3863, and "Without Within", No. 3877. A ghost, probably that of one of the former ministry who was then recently deceased, appears on our right in the street, very much astonished at the occurrence before his eyes. Below the design these verses are engraved:—

"See *BRITANS STEWARD* Turn'd Away
And *STUART SCOT* now bearing Sway."

Lord Bute's family name was Stuart.

The sixth design is "*THE TRIPLE POST.*" It represents the gallows at Tyburn, where Britannia, as executioner, stands on the ladder in the act of hanging Lord Bute; her shield rests against the foot of the ladder, her spear lies on the ground. She has already hanged a fox, Mr. Fox, and a goose, the Duke of Bedford, both of whom had incurred great popular odium before this date, see "Iohn Bull's House sett in Flames", No. 3890, and "Fox & Goose", No. 3469. Possibly the Duke of Newcastle is intended by the goose. On our left a woman, the Princess of Wales, the alleged mistress of Lord Bute, is weeping at his fate; a man is releasing pigeons; it was the custom thus to notify the execution of malefactors, see "Industry and Idleness, Plate XI.", No. 2989. On the other side are the sheriffs with their officers, and a woman who has for sale "*Last Dying Speech &c.*" Behind the gallows are a clergyman, probably C. Churchill or the

Ordinary of Newgate, and three other persons. Below the design are these verses :—

" See *FOX* & *GOOSE* and —— to *BOOT*
May *TYBURN* always bear Such *FRUIT* ".

The seventh design shows " The Jumping Post." Here is the front of the Treasury Building, Whitehall, with one of its lower windows open, and four posts in a line leading towards the window. These posts are inscribed :—" *Post Of.*", " *Custom Hous*" (e), " *Excise Of.*"(fice), and " *Admiralt*(y) *Of.*"(fice). These were the departments of the administration in respect to which Lord Bute was accused of abusing his power, by flooding them with hungry and incompetent Scotchmen. The sentinel on duty before the Treasury sits fast asleep on the pavement at the side of his watch-box. Lord Bute, as a Scotch Harlequin, has vaulted over one post after another, and is jumping into the Treasury at the open window. See " The Laird of the Posts ", No. 3862. Three joyful Scotchmen follow their patron. Below the design are engraved these lines :—

" Troth Sawney this is bonny Sport
'Tis Gued to have a Friend at Court."

The eighth design is " The Starting Post." The scene is a race-course, at the moment of beginning the contest. Lord Bute, as jockey of the leading horse, has passed the post; he is closely followed by four competitors who vigorously flog their horses. A lady, the Princess of Wales, the alleged mistress of Lord Bute, stands near one of the posts and, in a very lively manner, claps her hands to encourage her " favourite." Two gentlemen are looking on. Below the design is engraved :—

" Since Sawney now has got the Start
There Striving is not worth a F— "

The ninth design represents " The Sign Post.", being the sign-board of an inn, named " *The Salutation.*", on which is painted a group of a Scotchman, Lord Bute, kissing a lady, the Princess of Wales. The host's name is on the beam over the sign :—" *John Bull, from Old England.*" Behind the sign-board is a street in a vista. Below the design are the lines :—

" When C—t Gallants with Honours Swell
It is a Sign of Kissing Well."

Lord Bute wears the riband of an Order, that of the Garter, which he appropriated to himself, and received Sept. 21, 1762, see " The Jack-Boot, Exalted ", No. 3860.

The tenth, and last, design is styled " The Directing Post.", and shows two Scotchmen trudging on the " *Road to preferment* ", which, as a sign-post indicates, leads " *to London* "; London is represented in the distance. Below the design the following lines are engraved :—

" From barren Lands by Famine led
The Scotchmen fly to us for Bread."

For the subjects of these satires, see the titles of the several designs, Nos. 3945, 3946, 3947, 3948, 3949, 3950, 3951, 3952, 3953, and 3954.

There is an impression from this plate which has been partly coloured by hand. See " The Places (being a Sequel to the Posts) ", No. 4079.

The publication of " The Posts, Dedicated to the Glorious Ninety ", is recorded in " The St. James's Chronicle," Sept. 2-4, 1762, p. 4, col. 4, and " The Public Advertiser ", Sept. 8, 1762, p. 1, col. 2. The latter statement includes " The Laird of the Boot ", No. 3898; " A Prophecy ", No. 3966; " The Asses of Great

Britain", No. 3941; "Without Within", No. 3877. For Williams, the publisher, see "1765", No. 4114.

1. $2\frac{3}{4} \times 1\frac{1}{2}$ *in.*
2. $2\frac{3}{4} \times 1\frac{1}{2}$ *in.*
3. $2\frac{5}{8} \times 1\frac{1}{2}$ *in.*
4. $2\frac{5}{8} \times 1\frac{1}{2}$ *in.*
5. $5\frac{1}{2} \times 2\frac{3}{8}$ *in.*
6. $5\frac{3}{8} \times 2\frac{3}{8}$ *in.*
7. $2\frac{3}{4} \times 1\frac{5}{8}$ *in.*
8. $2\frac{3}{4} \times 1\frac{5}{8}$ *in.*
9. $2\frac{5}{8} \times 1\frac{5}{8}$ *in.*
10. $2\frac{5}{8} \times 1\frac{5}{8}$ *in.*

The Whole, $11\frac{1}{4} \times 6\frac{3}{4}$ *in.*

3945.

The Whipping POST.

182 "*Pub^d by M Darly*" [1762]

This etching repeats the first design described under "The Posts", No. 3944. It is reversed, the kneeling figure being on our right, and enlarged. A large jack-boot, alluding to John, Earl of Bute, has been placed on the summit of the whipping post. "*Magna Charta*" occurs in addition on a book behind the kneeling figure.

It is No. "182" of the illustrations to "A Political and Satirical History", &c., "The Fifth Edition", vol ii.; a copy is in the Print Room, another is (554. a. 13.); for the Fourth and Fifth Editions, see "Mon^r Bussy^s secret embassy discoverd", No. 3810. In the letterpress prefixed to the illustrations of this volume is a reference to this satire, quoted with "The sign Post", No. 3953.

$3\frac{3}{4} \times 2\frac{3}{8}$ *in.*

This engraving is a copy, reversed and enlarged, from the first design described under "The Posts", No. 3944. It is No. 19 in "The Scots Scourge, or, Pridden's Supplement to the British Antidote to Caledonian Poison", London. The verses quoted with the account of the original design are repeated below the copy. In the second volume of "The Scots Scourge", p. 85, are the following verses referring to this design:—

"Plate 19.

Pitt in vain on his knees may of heav'n implore,
We ne'er shall be happy, 'till *Sawney's* no more;
The Bull-dog, as well as to bark, may go whistle,
Britannia was doom'd to be flogg'd with a Thistle."

For "The Scots Scourge", see "Scotch Impudence", No. 3938.

$4 \times 3\frac{1}{8}$ *in.* Brit. Mus. Library, 7857. a. a.

3946.

The Scrubbing Post

184 *Pub^d by M. Darly.* [1762]

This etching repeats the second design described under "The Posts", No. 3944. It is reversed, the figure of Lord Bute being on our left. There are three "scrubbing posts", one in use, the others being surmounted, one by a huge jack-boot, alluding to John Stuart, Earl of Bute, the other by a big Scotch thistle.

It is No. "184" of the illustrations to "A Political and Satirical History", &c., "The Fifth Edition", vol. ii.; a copy is in the Print Room, another is (554. a. 13.); for the Fourth and Fifth Editions, see "Mon^r Bussy^s secret embassy discoverd", No. 3810. In the letterpress prefixed to the illustrations of this volume is a reference to this satire quoted with "The sign Post", No. 3953.

$3\frac{3}{4} \times 2\frac{1}{8}$ *in.*

3

This engraving is a copy, reversed and enlarged, from the second design described under "The Posts", No. 3944. It is No. "3" in "The *Scots Scourge*, or, *Pridden's Supplement* to the *British Antidote* to *Caledonian Poison*", London.

The verses quoted with the account of the original are repeated below the copy.

In the second volume of "The Scots Scourge" (7857. a. a.), p. 82, are the following verses:—

"Plate 3.
The pleasure to scratch, in this print you may see.
From the great *Scotch* Lord to the lowest *Laddie*;
A King once believ'd it a pleasure, you know,
Then ope thine eyes, George, and for *Britain* do so."

For "The Scots Scourge", see "Scotch Impudence", No. 3938. There is a copy of the second volume in the Print Room, without this part of the text.

4 × 3⅛ *in.* Brit. Mus. Library, 7857. a. a

3947.

The Penny Post.

185 *Pub^d by Mary Darly* [1762]

An etching reproducing the third design described under "The Posts", No. 3944. It is enlarged and reversed, the chimney-sweeper going towards our left. A large-jack boot, alluding to John Stuart, Earl of Bute, has been added in the centre of the design, placed on a pedestal and decorated with a large Scotch thistle, *issuant*. Below, the lines appear:—

"Since Fortune has so kindly Smild,
Jockey is Sir and Squire stild. 1762".

It is No. "185" of the illustrations to "A Political and Satirical History", &c., "The Fifth Edition", vol. ii.; a copy is in the Print Room; another is (554. a. 13.); for the Fourth and Fifth Editions see "Mon^r Bussy^s secret embassy discoverd", No. 3810. In the letterpress prefixed to the etchings in this volume is a reference to this satire, which is quoted with "The sign Post.", No. 3953.

3¾ × 2 *in.*

3948.

The General Post

186 *"Pub^d by M Darly"* [1762]

This etching repeats the fourth design of "The Posts", No. 3944. It is enlarged and reversed, Lord Bute riding towards our left, from the above. The rider carries a flag, on which is represented an irradiated jack-boot, alluding to John Stuart, Earl of Bute.

It is No. "186" of the illustrations of "A Political and Satirical History", &c., "The Fifth Edition", vol. ii.; there is a copy in the Print Room, another is (554. a. 13.); for the Fourth and Fifth Editions, see "Mon^r Bussy^s secret embassy discoverd", No. 3810. In the letterpress prefixed to the illustrations of this volume is a reference to this satire, which is quoted with "The sign Post.", No. 3953.

3¾ × 2 *in.*

This engraving is a copy, enlarged and reversed, from the fourth design described under "The Posts", No. 3944. It is No. 23 in "Scots Scourge, or, Pridden's Supplement to the British Antidote to Caledonian Poison", London. The verses quoted with the account of the original are repeated below the copy. In the second volume of "The Scots Scourge", p. 86, are the following, referring to this design:—

"Plate 23.
"Mark my troops",—bonny lads, ken the word of command,
And ye *aw* like *mysel*, shall gang up in the land;
These folk us'd to fancy no Scotchman was clever,
The Dee'l split their craigs, but we'll hum them for ever."

For "The Scots Scourge", see "Scotch Impudence", No. 3938.
4 × 3⅛ *in.* Brit. Mus. Library, 7857. a. a

3949.

The Highest Post

181 *Pub^d M D* (M Darly) [1762]

This etching repeats the fifth design described under "The Posts", No. 3944. It is reversed, the Scotchmen running to our left, and enlarged. The Horse Guards Building and the ghost have been omitted. The verses are repeated below the design.

It is No. "181" of the illustrations to "A Political and Satirical History", &c., "The Fifth Edition", vol. ii.; a copy is in the Print Room, another is (554. a. 13.); for the Fourth and Fifth Editions, see "Mon^r Bussy^s secret embassy discoverd", No. 3810. In the letterpress prefixed to the illustrations in this volume is a reference to this satire, which is quoted with "The sign Post", No. 3953.

3¾ × 2¼ *in.*

11

This engraving is a copy from the fifth design described under "The Posts", No. 3944. It is No. 11 of the illustrations in "The British Antidote to Caledonian Poison". "The Fifth Edition", London.

The verses below the design are slightly different in the copy from those of the original, by these differences the plates may be distinguished from each other. In the copy the lines are:—

"See Britons Stuard turn'd away
And Stuart Scot now bearing Sway".

In "A general Humorous Explanation", prefixed to the second volume of "The British Antidote", p. 2, is the following reference to this design:—

"11. *Grace* kick'd out of Doors to make room for Poverty, Pride, Ambition, and a long Train of &c. &c. &c. &c. &c."

For "The British Antidote", see "Scotch Impudence", No. 3938.

5⅜ × 2⅜ *in.* Brit. Mus. Library, 7857. a. a.

3950.

The Triple Post 1762.

188 *Pub^d by M D* (M Darly) [1762]

An etching reproducing the sixth design described in "The Posts", No. 3944. It has been reduced and reversed, the fox hanging on our left of the gallows; one of the riders is omitted, three figures only are on our right in this version. The couplet below the design is :—

"See Fox and Goose, and to Boot
May Tyburn always bear such Fruit."

It is No. "188" of the illustrations of "A Political and Satirical History", &c., "The Fifth Edition", vol. ii.; a copy is in the Print Room, another is (554. a. 13.); for the Fourth and Fifth Editions, see "Mon^r Bussy^s secret embassy discoverd", No. 3810. In the letterpress prefixed to the illustrations of this volume is a reference to this satire, which is quoted with "The sign Post", No. 3953.

$3\frac{3}{4} \times 2\frac{3}{8}$ *in.*

12

This engraving is a copy, reduced, from the sixth design described under "The Posts", No. 3944. It is No. 12 in "The British Antidote to Caledonian Poison", London.

The verse engraved below the original appears with a slight variation, which cannot be described, below the copy. In "A general Humorous Explanation", prefixed to the second volume of "The British Antidote", pp. 2, 3, is :—"12. *Britania* is here represented revenging herself upon the Enemies of her Country, by bringing them to that Place; "*from whence no Traveller return.*" "This Print must be look'd on as a kind of Political Justice; and the Catastrophe of the *Scotch* Farce cannot fail of giving real Pleasure to every Well-wisher to his Country."

For "The British Antidote", see "Scotch Impudence", No. 3938.

$5\frac{1}{2} \times 2\frac{3}{8}$ *in.* Brit. Mus. Library, 7857. a. a.

3951.

The Jumping Post 1762

183 [1762]

This etching repeats the seventh design of "The Posts", No. 3944. It is reversed, the figures going to our left, and enlarged. The inscriptions on the posts are :—"*ADMIRALT OF*", "*EX OFF*", "*CUSTOM H*", "*POST OF*".

It is No. "183" of the illustrations to "A Political and Satirical History", &c., "The Fifth Edition", vol. ii.; a copy is in the Print Room, another is (554. a. 13.); for the Fourth and Fifth Editions, see "Mon^r Bussy^s secret embassy discoverd", No. 3810. In the letterpress prefixed to the illustrations of this volume is a reference to this satire, which is quoted with "The sign Post", No. 3953.

$3\frac{1}{2} \times 2\frac{1}{8}$ *in.*

35

This engraving is a copy, enlarged and reversed, the jumpers going to our left, from the seventh design described under "The Posts", No. 3944. It is No. "35" in "The Scots Scourge: or, Pridden's Supplement to the British Antidote to Cale-

donian Poison", London. The lines quoted with the account of the original are repeated below the copy.

In the second volume of "The Scots Scourge", p. 88, are the following verses referring to this satire:—

"Plate 35.

By *Sawney* conducted, the *muckle Lads* grin,
Others jump out of places, that they may jump in:
All *Scots* must have places, there's now no dispute,
For the *Laird* of the *Posts* is the *Laird* of the *Boot.*"

See "Gisbal", No. 3848.

For "The Scots Scourge", see "Scotch Impudence", No. 3938. There is a copy of vol. ii. in the Print Room. This is described as "The Sixth Edition". In "The Scots Scourge" (3857. a. a.), there is an impression of this plate without the number "35"; the above verses are on p. 3.

$4\frac{1}{8} \times 3$ *in.*

3952.

The Starting Post.

180 *Pub by M Darly* 1762 [1762]

This etching repeats the eighth design described under "The Posts", No. 3944. It is reversed, the lady standing on our right, and enlarged. The globe on the top of the nearer post is shaped like a heart, and represented as burning.

It is No. "180" of the illustrations to "A Political and Satirical History", &c., "The Fifth Edition", vol. ii.; there is a copy in the Print Room, another is (554. a. 13.); for the Fourth and Fifth Editions, see "Mon^{r} Bussy^{s} secret embassy discoverd", No. 3810. In the letterpress prefixed to the illustrations in this volume is a reference to this satire, which is quoted with "The sign Post", No. 3953.

$3\frac{7}{8} \times 2\frac{1}{4}$ *in.*

36

This engraving is a copy, enlarged and reversed, from the eighth design described under "The Posts", No. 3944. It is No. 36 in "The Scots Scourge: or Pridden's Supplement to the British Antidote to Caledonian Poison", London.

The verses quoted with the account of the original design are, with an unquotable variation, repeated below the copy.

In the second volume of "The Scots Scourge", p. 88 (3857. a. a.), are the following lines referring to this satire:—

"Plate 36.

Well done, charming *Sawney*, push on my dear boy,
Thus cries the fair Lady; I'll clap you for joy:
Tho' Englishmen run, they seem only to crawl;
'Tis the fortune of *Scotchmen* to distance 'em all."

For "The Scots Scourge", see "Scotch Impudence", No. 3938.

There is a copy of "The Scots Scourge", vol. ii., in the Print Room, containing this print, the quoted text being on p. 3.

$4\frac{1}{8} \times 3\frac{1}{8}$ *in.*

3953.

The sign POST

179 [1762]

This etching repeats the ninth design described under "The Posts", No. 3944. It is reversed, the lady advancing from our right, and enlarged from the above-

named version. On the beam is "*John Bull from old England.*", "*The Salutation*" is written over the group. The couplet quoted with the above-named entry is repeated here. In the distance is an addition, a second sign-board representing a Scotch "bonnet" over a spigot and fosset. The Welsh coronet and plumes have the place of the bunch of grapes in the other version.

It is No. "178" of the illustrations of "A Political and Satirical History", &c., "The Fifth Edition", vol. ii.; a copy is in the Print Room, another is (554. a. 13.); for the Fourth and Fifth Editions see "Mon^{r} Bussy^{s} secret embassy discoverd", No. 3810.

In the letterpress prefixed to this volume the following refers to the present and other designs of the series described under "The Posts":—"The *Scotch* Posts Plates CLXXIX. CLXXX. CLXXXI. CLXXXII. CLXXXIII. CLXXXIV. CLXXXV. CLXXXVI. CLXXXVII. CLXXXVIII. These Ten Plates contain the partial Distribution of different Posts that were within the Power of *Gisbal* (except the last) which is in the Gift of an injured People."

For "Gisbal", Lord Bute, see "Gisbal", No. 3848. The "last" Plate in question here is that described here as "*The Triple Post* 1762", No. 3950.

$3\frac{5}{8} \times 2\frac{1}{4}$ *in.*

This engraving is a copy, enlarged and reversed, the lady advancing from our right, from the ninth design described under "The Posts", No. 3944. It is (according to the title page of this work) No. 9 in "The *Scots scourge;* or, *Pridden's supplement to the British antidote to Caledonian poison*", London (7857. a. a.). In this volume is an impression with the number "7".

The verses quoted with the account of the original design are repeated below the copy.

In the second volume of "The Scots Scourge", p. 83, are the following verses, apparently referring to this satire:—

"Plate 7.
The Irish, they say, are well hung, and all that,
But prithee behold what our Sawney is at!
Her *Ladyship* smiles, so He pleases no doubt,
Keep *in*, my *gude Laird*, and you'll never be *out*."

See "Gisbal", No. 3848.

For "The Scots Scourge", see "Scotch Impudence", No. 3938.

An impression from this plate in the Print Room is without the number "7".

$4\frac{1}{8} \times 3\frac{1}{8}$ *in.*

3954.

The Directing Post. 1762.

187 [1762]

An etching reproducing the tenth design described under "The Posts", No. 3944. It is enlarged and reversed, the travellers going to our right. The "*Road to preferment*" is not marked.

It is No. "187" of the illustrations to "A Political and Satirical History", &c., "The Fifth Edition", vol. ii.; a copy is in the Print Room, another is (554. a. 13.); for the Fourth and Fifth Editions see "Mon^{r} Bussy^{s} secret embassy discoverd", No. 3810. In the letterpress prefixed to the etchings in this volume is a reference to this satire, which is quoted with "The sign Post", No. 3953.

$3\frac{7}{8} \times 2\frac{1}{8}$ *in.*

3955.

The Fire of FACTION

[By Paul Sandby?]

Invented by Nobod Engravd by Sombody Publishd as y^e Act Directs Se(ptember) 1762 [1762]

An engraving showing the open mouth of a demon, similar to that which in mediæval representations was used for "the Mouth of Hell." A grotesque demon armed with a broom and a whip drives into these open jaws three artists who cling to an engraving tool. The artists look greatly terrified into the fire and smoke towards which they are driven. Mr. Henry Howard, the author of "The Queen's Ass", see No. 3870, naked, and having huge ears of an ass, proceeds headlong towards the same fatal place. His fool's cap, marked with the figure of a donkey or zebra and inscribed "*The Duncia*" (d), falls with him. Hogarth, in the form of a little demon, standing, is blowing the fire with a bellows which, in "The Times Plate 1", see No. 3970, he had put in the hands of W. Pitt. A big demon is carrying towards the fire an additional supply of fuel, consisting of "*The HUNGRY MOB &c. AUDITOR BRITON The Times Plate* 1" and "*Scotch COAL*". "The Auditor" was a journal devoted to the interest of Lord Bute and to which T. Smollett contributed essays. "The Briton" was, in a similar manner and to the same end, assisted by Arthur Murphy. See "The Fishermen", No. 3876. "Scotch Coal" probably refers to the satirical print entitled "The Quere?", described in this Catalogue as No. 3735, or to "We are all Come", No. 3858. This entry explains the meaning of the phrase. For "The Hungry Mob" (of Scribblers and Etchers), see this title, No. 3844. "The Times Plate 1", is Hogarth's work, described as No. 3970.

Below the design are engraved the following verses:—

"The Fly *MACHINE* for *SCOTLAND*

Performd if God permit by the *BRITON*. Places taken at the Sign of the *TREASURY*

—— heap coals of fire on his head and the Lord will reward thee Prov^s Explaind by the Bystanders

"Ay Gued Lord! What the Devil have we got here?
Tis a Hellish good Scene, if the meaning was Clear.
A meaning! why these things have seldom that got,
We suppose that this here runs a rig on the Scot.
Smoke M^r. Hog Art, with his engine the Bellows
Which blew up the Fire at M^r. Bulls Ale house.
He faild of a Booty tho, yet still he Puffs hearty
To Blow up the Pitt for the Friends of his Party
There, his Friend Harry H——d, we easy can tell
By his long Ass's ears, and the Cap with a Bell.
Se Old Nick at Top there, the Devil rides clever,
A Hellish good Guide for these Sons of the Graver
He seems to cry out, Stir the fire there, Mind me!
Some Folks of Distinction are coming behind me
For their Service above stairs, it is both just & proper
We Air their Apartments and give them a Supper".

"Booty" refers to Lord Bute. "Mr. Bull's Ale House" probably indicates "Iohn Bull's House sett in Flames", No. 3890. "The Pitt" was William Pitt, Lord Bute's constant and victorious antagonist. For "The Fly Machine for

Scotland", see a related allusion in "The Flying Machine from Edinburgh in one Day", No. 3859; and, for a design not unlike that of "The Fire of Faction", and referring to this print, see "From London in a Straight Line", No. 3957. For the taking of "Places at the Sign of the Treasury", an allusion to the alleged abuse of public patronage by Lord Bute when he was First Lord of the Treasury, see "Without Within", No. 3877.

This satire is probably the work of Paul Sandby. Its appearance is recorded with that of other works by that artist in "The Public Advertiser", Sept. 23, 1762, p. 3, col. 2, the other works being "The Butifyer", No. 3971, and "A Poor Man Loaded with Mischief", No. 3904.

$7\frac{1}{4} \times 7\frac{5}{8}$ *in.*

3956.

The Scotch Butt Or the English ARCHERS

A Satire on Lord Bute and the Princess of Wales.

[1762]

AN etching. A large jack-boot, for John Stuart, Earl of Bute, is exalted as an idol on a pedestal on which is written "*English places for Scotch Asses*", see "Without Within", No. 3877. A large Scotch thistle grows with laurels out of the boot; an arrow of the "*N. Britton*" has lodged in the boot. This weapon has just been discharged by C. Churchill, who, in a clerical dress, stands on the opposite side of the design, lowers a bow, and says:—"*My Countrys good directs me where to aim*". This refers to papers alleged to have been contributed to "The North Briton" by Churchill, see "The Fishermen", No. 3876, and "The Times. Plate 1.", No. 3970. The Duke of Cumberland stands near Churchill and avers to him:—"*Thou hast Shott a good Shaft*". Wilkes, see "The Times. Plate 1.", standing near the duke and holding a bow, declares:—"*We'll down with this Scotch Idol*". William Pitt, who is behind Wilkes, cries:—"*Tis the general Cause; Our Liberty*". A. Breadmore, holding a bow, looks at Churchill and says "*Our Arrows are pointed with Truth*". This refers to the part taken by Wilkes and Churchill in "The North Briton", as opposed to Arthur Murphy and T. Smollett in "The Auditor" and "The Briton" respectively.

Murphy, bearing a shield which is marked "*The Britton*", endeavours to protect the Boot Idol. In his shield an arrow marked "*Monitor*", the name of A. Breadmore's paper, is entering. At his side is Smollett using, for the same purpose, his shield, inscribed "*The Auditor*". The former exclaims:—"*I have a twofold Cause to defend him my Country & my Interest*". Murphy says:—"*By my Shoul that Parsons arrow has tore my Shield to peaces*". It was the practice to represent Murphy, an Irishman, as speaking in what was intended for the Irish dialect of the English language. Smollett generally speaks "Scotch" English; see "A Prophecy", No. 3966. The speeches are reversed here. The shields of both speakers are damaged by the arrows. The Princess of Wales, holding before her a shield emblazoned with the Scotch thistle, cries:—"*I'll Present my Shield while thou canst Stand and raise thee up when thou art fallen*"; see "Gisbal", No. 3848, and "Gisbal's Preferment", No. 3849. At her feet is a young Lion, *i. e.* George the Third, who says to himself:—"*Tho they dont shoot at me the darts fall very near*". This refers to the indignation of the opponents of Lord Bute, which was not openly directed against the king, but, by implication, charged him with allowing an incompetent minister to rule, owing to what was alleged to be a peculiarly infamous "petticoat influence", see "The Scotch Music Master", No. 3881, "The Lyon Entranced", No. 3922, "The Tame Lion", No. 3960.

Three Scotchmen wearing kilts and "bonnets" stand in the distance; one of them says:—"*By St. Andrew the arrows fly very thick*"; another, who has caught an arrow, declares:—"*an I had not caught this it had been in my weam*"; the third avers:—"*I dont much like this*". Below the design eight verses are engraved.

See "The Wanton Widow", No. 3851, "The Laird of the Posts", No. 3862, "The Three Roads" No. 3926, "The Scotch-Idol", No. 3937.

$10\frac{1}{4} \times 4\frac{7}{8}$ *in.*

3957.

From London in a Straight Line

The Political Puff Polititian
A Dialogue between Pluto and Proserpine.

[1762]

This is a very rough etching, showing Hogarth astride on a pair of bellows and, in allusion to his alleged subservience to Lord Bute, wearing a pair of huge jack-boots, with spurs. See "The Times. Plate 1", No. 3970. On one of the boots is "*Line of Booty*", referring to "The Analysis of Beauty", see No. 3217, to Lord Bute, and to Hogarth's salary as Sergeant-Painter to the King, an office which he accepted before the existence of the Bute administration. Round the spur of this boot is, "*Nemo me Impune Lacessit*". In Hogarth's pocket is a "*Pention*". A demon pushes the painter into the mouth of Hell, which gapes wide to receive him. Over his head is "*A Briton*"; this has a double meaning, it sneers at the artist, and indicates "The Briton", the name of a journal which Smollett supported in the interest of Lord Bute; see "The Fishermen", No. 3876.

Hogarth cries:—"*O that Damnd Pitt I will blow up the fire of Faction.*" This refers to the satire attributed to Paul Sandby, called "The Fire of Faction", No. 3955. The Devil, peering out of Hell, grins, and says:—"*Thou shalt have the best place in my Dominion for thy service*".

Below the design these verses are engraved:—

"*Pluto.* There is Hell & the Devil to pay above Stairs
Yet they Cry they're at Peace, tho' they're All by the Ears
Pro. The Great Folks my Dear, pray when will they Out?
For I Devilishly longue to give them a rout." &c.

With references to Hogarth and Pitt.

Doubtless the bellows introduced here refers to the instrument in the hands of Pitt in "The Times. Plate I.", No. 3970.

See "The Fire of Faction", No. 3955, "The Butifyer", No. 3971, "Tit for Tat", No. 3978.

$7\frac{5}{8} \times 7$ *in.*

3958.

The TEMPEST or ENCHANTED ISLAND.

[1762]

An etching of a landscape, in which the Princess of Wales, mother of George III., and her alleged "favourite", Lord Bute, are blown into the air by the discharge of two mines. Mr. Fox is thrown down by the explosions, and turns his head to look at the flying princess, who cries in great alarm:—"*O when shall we three meet again*". Fox answers:—"*When Peace is Sign'd with F—— & S——*" (France and Spain). Lord Bute's cap falls off as he rises, and he implores:—"*Belphegor, Ashtaroth, & Belial help me*". He thus refers to the alleged spring of his influence.

The explosion sends after his lordship the star of an order of knighthood, no doubt that of the Garter, which Lord Bute, then chief in power, had bestowed on himself, see "The Instalation Feast", No. 3895, "The magical Installation", No. 3896, and "The Jack-Boot, Exalted", No. 3860.

The mine which has "hoisted" the princess is composed of "*The Monitor*", "*GISBAL An Hyperborean Tale.*", and "*The N^th^ Briton*". "The Monitor" was a journal to which A. Beardmore contributed with great effect in opposition to the Princess of Wales, Lord Bute, and their party, see "The Fishermen", No. 3876; for "Gisbal", see No. 3848; "The North Briton" was the famous satirical sheet which owed much to Wilkes, see "The Times. Plate I.", No. 3970. The mine which has sent Lord Bute into the air comprises a "*Map of NEWFOUNDLAND*", "*Additional Duties*", *and* "*P—l—m—s*", *i.e.* the preliminary articles of peace negotiated by the Duke of Bedford in Paris, and signed Nov. 3, 1762. "Newfoundland" refers to the loss of that island, see "Without Within", No. 3877. It is thus apparent that this satire was published between the arrival of news that Newfoundland had been taken by the French, and the receipt of the intelligence of the recapture of the island. The "Additional Duties" were the imposts proposed by the Bute Cabinet to be laid on English trade.

Britannia, or the City of London, has exploded both the mines; she puts a match to each of them, in this obeying the injunctions of a gentleman who stands on our right, and cries:—"*Touch on that Point & Heaven direct thy Aim*". It is probable that W. Pitt is intended by this speaker. She replies:—"*T'is done my Son & Justice shall take Place*".

The Duke of Cumberland advances on the opposite side of the design, and, with a smile, points to the flying figures, crying:—"*Here's brave sport*". The Duke of York stands behind and adds:—"*Yes Uncle this will do.*" For the part taken by these princes in politics respecting the influence of Lord Bute, see "The State Ballance", No. 3843.

In the foreground the British Lion has attacked and overthrown T. Smollett, the political contributor to the "*Briton*", which lies near him here; he implores the animal:—"*O spare the wretched Author of the Briton*". "The Briton" supported Lord Bute and was opposed by "The North Briton", that is, Wilkes and Churchill. Arthur Murphy, who contributed to "The Auditor", a supporter of Lord Bute, lies near Smollett and addresses him thus:—"*O Brother SMALL-WITT this is what I always dreaded.*" See "The Fishermen", No. 3876.

These verses are engraved below the design:—

> "O fatal Mischance, what a Tempest is here
> Behold persons of Rank blown up into the Air
> But, in Islands enchanted that Lightning and Thunder
> Should cause such Destruction you'll say is no Wonder", &c.

$10\frac{1}{2} \times 6\frac{1}{8}$ *in.*

3959.

SHAVE CLOSE, *or the* POLITICAL BARBERS.

"*Sold facing the Union* (Coffee House) *in the Strand.*" [1762]

An etching showing a barber's shop, where John Bull is being shaved by the Earl of Bute. The former says:—"*Surely no Barber can Shave so easy as a Scotsman; how softly this Razor Glides along! O Sawney You are the best of Shavers!*" Lord Bute replies:—"*Gin I dont shave ye as close as ere ye was shavd in yere Life may the muckle Deel blaw my Bladder full of Pebble Stones*". The Duc de Nivernois (?), the French envoy for the conclusion of peace in 1762-3, acts as a barber's assistant, and has turned from his work of dressing a wig to give his

master's elbow a jog; he cries:—"*Now mon Amie dis be de Time to cut his Troat &· den we sall have all his Largent entre nous*". Another assistant, a Scotchman, remarks:—"*Ye have shav'd his Head as close as ye well can, Gin ye do not cut his Throat yere a muckle Fool.*" "*A new Song in Praise of the Peace*" hangs on the wall. Between the windows of the room are piled a number of wig-boxes, some of which bear inscriptions of the owners' names, written in reverse; some of those which are legible refer to persons more or less closely connected with the party of Lord Bute at this period, they are:—"*J. R——*," "*G. F his box*", "*Mr.——*", "*C—— his Box*", "*H Fox his Box*", "*J. Rustle*", *i.e.* the Duke of Bedford, "*M^c^Pherson*", "*Bidford*", "*Behn*", "*D. Ashwod*", "*Mr. Naria Nose*", "*Bruce*", "*Makepeace Esq^r^*", "*G. Forluck*", "*Lowder*", "*John Bull Esq^r^*", "*T. Dufil Esq.*" "Behn" may be Alderman Behn, "D. Ashwood" is Sir F. Dashwood, Lord Le Despenser, "Lowder" is for "Lowther" (Sir John Lowther, afterwards Lord Lonsdale), "Naria Nose" stands for "Narrow Nose" (the Duc de Nivernois), "Makepeace Esq^r^." (the Duke of Bedford?), refers to the then approaching peace.

Below the design these verses are engraved:—

> "How the Deuce Master BULL could your Breast ever harbour
> So good an opinion of St—rt the BARBER?
> When Scotsmen for Perfidy Fraud and Deceit are,
> As famous in Prose as y^e^ French are in Metre", &c.

See "Gisbal", No. 3848.
$9\frac{1}{2} \times 5\frac{1}{2}$ *in.*

3960.

"THE TAME LION A FABLE."

"*Publish'd according to Act*, 1762." [1762]

AN etching showing two scenes on the public road. In the first Lord Bute appears mounted on the British Lion, which he has bridled, flourishing a whip and shouting to four English gentlemen, who retreat from him and the galloping Lion; his lordship cries:—"*Gin ye donna get out of y^e^ wa I Wull gallop o'er ye au.*" One of the Englishmen says:—"*Let us retreat in time &· we shall be safe enough.*" Another of the party says:—"*It is very hard we must turn out to give way to that proud S——t.*" Many changes had taken effect in the British Cabinet on the accession of Lord Bute to power, see entries dated May 31, 1761. "Merit Rewarded", No. 3814, records the resignation of Pitt and Temple; "The Scotch Ovation", No. 3817, indicates the unpopularity of Lord Bute and Lord Talbot.

Behind Lord Bute, and grasping the erect tail of the Lion, sits the Princess of Wales, crying:—"*What exquisite pleasure it is to ride with Sawney.*"; Lord Bute was often called "Sawney". On a hill in front are four gentlemen; one says:—"*They ride that Lion, just as they please.*" Another exclaims:—"*I wish they may fall, &· break their necks.*" A party of Scotchmen follow Lord Bute and the princess; they shout:—"*A guod ride to y^r^ Lairdship*", and:—"*By my Saul mon. my Laird is a braw Jocky.*"

The second view of the road shows that the Lion has thrown off his riders, who sprawl on the ground, while the animal threatens to tear his lordship; the latter deplores his situation with:—"*I wish I was riding y^e^ mountains of Wales.*" The princess exclaims, while she tumbles over the tail of the Lion:—"*O Sawney why did we gallop so hard.*" Two Scotchmen, taking to their heels, cry:—"*Let's gang bock to our ain Country.*", and:—"*Troth Jocky my Laird has had a muckle fall.*" Four Englishmen witness the catastrophe and rejoice:—"*I fancy this fall, has stopt them in their Journey.*", "*Behold y^e^ Effects of Ambition.*", "*May all*

such Wretches meet with y^e like fate.", "*I'm sure 'tis y^e wish of all good People.*"

Below the design these verses are engraved :—

"A Lion that was bred up tame,
Was tutor'd by a Man of fame;
* * *
The Lion tired out at length,
Exerted his superior Strength,
From off his Back, his Rider cast,
And on the ground he kept him fast." &c.

The "Lion that was bred up tame" was George III., whose supposed tutor was Lord Bute, see "The Loyal Beasts", No. 3740.

See "Gisbal", No. .

$12\frac{3}{8} \times 6\frac{1}{2}$ *in.*

This etching is a copy, reversed and reduced, from No. 3960. The speech of one of the first-named group of Englishmen and the speeches of the second similar group, have been omitted.

It is included in "The Scots Scourge: or *Pridden's* Supplement to the British Antidote to Caledonian Poison," and described on the title-page of volume i. of that publication as No. 20 of its illustrations. The verses quoted with No. 3960 are repeated in the text of "The Scots Scourge". The print is referred to as No. 13 in "A Poetical Explanation of the Plates contain'd in these Volumes.":—

"Shall the great in the Cabinet, great in the Field,
Be obliged to the Will of a Scotchman to yeild?
But tho' tame was the Lyon, he's rous'd in the print:
'Tis the wish of the Nation: oh GEORGE take the hint."

For "The Scots Scourge", see "Scotch Impudence", No. 3938.

$4 \times 3\frac{1}{8}$ *in.* Brit. Mus. Library, 7857. a. a.

3961.

ENGLANDS SCOTCH FRIEND.

A New Song by Sawney M^cStuart

To be had of Mary Darly near Leicester Fields [1762]

An etching placed above an engraved ballad, and showing Britannia, her spear broken and falling from her hands, complaining:—"*curse your lillies & your thistles they have almost choaked my Lyon & made him sick*". The British Lion lies on the ground at her feet, sick and sleeping. Lord Bute, holding a huge jack-boot towards the Lion and an enormous Scotch thistle towards the Duke of Bedford, who sits in a chair, his arms folded, cries:—"*I have giv'n the Squire some Scotch Laudanum he's fast asleep. now my dear France.*" A large bag of money is near Lord Bute's feet, and labelled, "150000£ *to urge Sawney to be humane*", on the bag is written "*French way of conquering the* ——". France, holding a large scroll, the Treaty of Paris, which is inscribed, "*all upon our own Terms*", cries to Lord Bute:—"*Oh! sawney you have saved my Countrey, we'l remember the Boot in our Te Deums*". The Princess of Wales (?) on our extreme left of the design, thrusts herself forward and rejoices:—"*Oh! the dear Creatures France & Scotland in Alliance*".

The following is an extract from the "new Song".—

"Henceforth then let ev'ry Reviler be mute
And revere his Preserver in bonny John Boot
Or a Jail, Fine and Pill'ry wont fail to confute", &c.

Peace was proclaimed March 22, 1763.

A very large part of the English nation condemned the peace which, by means of the Treaty of Paris, Lord Bute and his ministry concluded with France; this treaty was signed, Feb. 10, 1763, by the Duke of Bedford on behalf of England. See "The Pe * * ce-Soup-Makers", No. 3882, and numerous entries in this Catalogue dated between Aug. 1762 and Feb. 10, 1763.

For the Princess of Wales, see "Gisbal", No. 3848.

This is the satire alluded to in the following announcement, taken from "The Public Advertiser", Nov. 30, 1762, p. 3. col. 3,—"*This Day is publish'd*, Price 6^{d}. each, A New *SONG* called *ENGLAND'S SCOTCH FRIEND*, and a curious Caricature Card called The ridiculous *LION*", &c., see "The Lion made Ridiculous", No. 3962.

Another impression of this satire is (1876. f. 1/168).

$6\frac{1}{2} \times 2\frac{7}{8}$ *in.*

3962.

The Lion made Ridiculous by Sawney & Jenny.

139 "*Pub^{d} by M^{r} Darly* 1762" [1762]

An etching showing George III. as the British Lion, standing upright, and clad in his mother's petticoat, which is decorated with *fleurs-de-lis*; on his head is a Scotch "bonnet", surmounted by a *fleur-de-lis*, alluding to the alleged French proclivities of Lord Bute, the supposed "favourite" of the Princess of Wales; the Lion's tail is tied with a Scotch thistle, and he wears a pair of large jack-boots. The king is blindfold of one eye and led at the nose by Lord Bute, who, as keeper of the Lion, holds a wand and leads him towards the Princess, who likewise grasps the wand, with one hand, while in the other she carries a huge Scotch thistle. The wand grasped by the lady is the so-called "Staff of Gisbal", see "Gisbal", No. 3848.

This satire is No. "139" in "A Political and Satirical History", &c., "The Fifth Edition", vol. ii.; a copy is in the Print Room, another is (554. a. 13.); for the Fourth and Fifth Editions, see "Mon^{r} Bussy^{s} secret embassy discoverd", No. 3810.

In the letterpress prefixed to this volume is:—"PLATE CXXXIX. The Lion made ridiculous by *Sawney*, &c. The Lion is led by his Ward, and dressed in *French* petticoats, while *Beersheba* holds a thistle in *terrorem*, lest he should attempt to roar."

For "Beersheba" (Bathsheba), see "Gisbal". For a general history of "A Political and Satirical History", see "The 2 H, H,'s", No. 3342, and "The Scotch Hurdy Gurdy", No. 3847.

This is the print alluded to in "The Public Advertiser", Nov. 30, 1762, p. 3, col. 3:—"*This Day is publish'd*, Price 6d. each. A New Song called England's Scotch Friend, and a curious Caricature Card called The ridiculous LION". See "Englands Scotch Friend", No. 3961

$3\frac{3}{4} \times 2\frac{1}{4}$ *in.*

3963.

"*The Blasted Cocoa Tree.*"

151 *Pub^d according to Act of Parl^t by M. Darly*, 1762 [1762]

An etching showing "*The Blasted Cocoa Tree*" bending over "THE PIT", an allusion to William Pitt, and supporting over it a huge jack-boot, referring to John, Earl of Bute, round which is entwined an enormous Scotch thistle, the head, or flower of which droops above the boot, which may be supposed inevitably to be swallowed by the "pit"; on the boot is a large heart, marked by a *fleur-de-lis*, a double allusion to the alleged source of Lord Bute's influence, see "Gisbal", No. 3848, and his supposed French proclivities. What looks like a cord intended to draw the boot towards the pit passes over the foot of the former. A dove bearing a withered olive branch, has perched on the "Cocoa Tree", the branch is said to symbolize the fact that "*This Peice*" (Peace, the Peace of Paris,) "*bears no fruit*". Britannia sits near, playing on a pipe. "*Liberty*", and the genius of the City of London, stand at the sides of "the pit".

"The Cocoa Tree" was the sign of a coffee-house kept by a person named Wildman, by whose name it was often mentioned; here was held a club much frequented by favourers of Lord Bute's administration, and the opponents of William Pitt, see "Bella horrida Bella", No. 3071; "An Hieroglyphic Epistle from a Certain (wood)en (Pier)", No. 3894; "The Roasted Exciseman", No. 4045; it was here said to be "blasted" on account of the extreme unpopularity of the conditions of the Peace of Paris, which had become known towards the end of the year 1762, see "The Congress", No. 3887, and "The Pe * * e-Soup-Makers", No. 3882. For the Peace, see entries dated Feb. 10, 1763.

This satire is No. "151" in "A Political and Satirical History", &c., "The Fifth Edition", vol. ii.; a copy is in the Print Room, another is (554. a. 13.); for the Fourth and Fifth Editions, see "Mon^r Bussy^s secret embassy discoverd", No. 3810. For a general account of "A Political and Satirical History", see "The 2 H, H,'s", No. 3342, and "The Scotch Hurdy Gurdy", No. 3847.

In the letterpress prefixed to the illustrations of this volume is:—"PLATE CLI. The Blasted Cocoa Tree. The City of *London* and Liberty standing over the bottomless Pit, to defend it from the Insults of the Boot, and a bad Peace."

The following, referring to this satire, is taken from "The Public Advertiser", Dec. 13, 1762, p. 4, col. 1:—"*This Day is published*, Price 6d. each, Caricature and Character Cards, 1. The Blasted Cocoa Tree. 2. The two Blockheads. 3. The Andrew's Cross, or Bloody Macbeth. To be had of Mary Darly, Publisher and Etcher, at her Shop in Ryder's Court, Cranbourn Alley, Leicester-Fields. Where may be had. The former Part of this Pack; and more will be daily published. N. B. Sundry new Designs for Visiting Tickets[1] neatly drawn on Cards, and superior to any Thing of the Kind hitherto attempted. Ladies waited on with Samples."

For "The Andrew's Cross", see "Andrews-Cross", No. 3964; for "Mary Darly", see "The Scotch Hurdy Gurdy", No. 3847.

$2\frac{7}{8} \times 3\frac{7}{8}$ *in.*

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[1] A large collection of "visiting tickets", *i.e.* cards, formed by Miss Banks, and mounted in about thirty-five volumes folio, exists in the Print Room.

3964.

"ANDREWS-CROSS"

145 *Pub^d in Ryders Court, Leicester-fields, by M. Darly* [1762]

An etching showing Britannia, half stripped and blindfolded, bound and extended on a St. Andrew's Cross, which is formed with a huge jack-boot, an allusion to John, Earl of Bute, and one of the posts of a bedstead, possibly referring to the subject of "A Snug Place", see "The Places", No. 4079. Britannia's shield stands before her, her broken spear and the Cap of Liberty lie on the ground. The Earl of Bute as "Macbeth", with a dagger, is about to assail Britannia. His foot is on the shield of the City of London; behind him is a bill stuck on a wall, and inscribed:—"*Theatre Royal Macbeth by*" (Boot), a rebus; see "Macbeth and the Doctor", No. 4040. On the other side is the Duke of Bedford, who concluded the Peace of Paris, see "The Congress", No. 3887; he is dressed as a shoemaker, on his leather apron are *fleurs-de-lis*, and he is in the act of cutting a stick, or (?) tally, with a knife. The door of the "*BEDFORD. COFF*(ee) *HOUSE.*" appears behind the duke. See "The Pe * * e-Soup-Makers", No. 3882.

This is No. "145" of the illustrations to "A Political and Satirical History", &c., "The Fifth Edition", vol. ii.; a copy is in the Print Room, another is (554. a. 13.); for the Fourth and Fifth Editions, see "Mon^r Bussy^s secret embassy discoverd", No. 3810. For a general account of "A Political and Satirical History", &c., see "The 2 H, H,'s", No. 3342, and "The Scotch Hurdy Gurdy", No. 3847.

In the letterpress prefixed to the plates of this volume the following refers to this satire:—"Plate CXLV. *Andrew's* Cross. The oddness of this new-invented *Scotch* Machine for the Crucifixion of *Britannia*, is worth the Observation of those that love moder(n) Mechanism. *Macbeth* and the *Covent-Garden* Cobler are of a Piece, and is easily understood."

The Duke of Bedford is called "the Covent-Garden Cobbler" on account of his grace's estates about Covent Garden, and in reference to the "Bedford Head" Coffee House, which was situated in Covent Garden; see "The Congress", No. 3887.

See "Scoth Oeconomy", No. 3992; and, for the use of a bed-post, "Brother Brother", No. 3884.

For an announcement of the appearance of this satire, see "The Blasted Cocoa Tree", No. 3963.

4 × 2¾ *in.*

3965.

The JACK-BOOT KICK'D DOWN, *or* ENGLISH WILL *Triumphant:* A Dream.

Published according to Act of Parliament 1762 *Sold opposite the Union Coffee House, Strand* [1762]

An engraving showing the British Lion, George III., lying on the throne, muzzled and asleep. On the steps of the throne the Duke of Cumberland, armed with a whip, has kicked down a large jack-boot, decorated with the riband and star of the Garter, see "The Jack-Boot, Exalted", No. 3860, from which the Earl of Bute issues and addresses the Princess of Wales, who, in a bodice of Scotch plaid, kneels by his side, with the couplet:—

"*Lassie of Standing pray give o'er,*
I'm fallin alack to rise no more."

This is in reply to the lady's declaration:—

"*My feeble Hand alas! in vain*
Attempts to make Thee stand again."

Her Royal Highness, the King's mother, had been the constant supporter of Lord Bute during the period of his political power; after his downfall as minister, it was alleged that he continued to exercise the influence of the Court.

Edward, Duke of York, the King's brother, stands behind his uncle, pats him on the back, and cries:—"*Kick hard Uncle Keep him down. Let me have a Kick too.*" The senior duke replies:—"*Let me alone Ned, I know how to deal with Scotsmen;—Remember Culloden*". "*In hoc Signo Vince*" is over the speaker's head. On our left an English soldier expels a party of Scotchmen from the Treasury; he prods one of them with his bayonet, and exclaims:—"*Turn out Scoundrels all*". One of the Scotchmen laments:—"*O what Pain it is to part, Can I leave thee! Can I England ever leave thee!*" Another incredulously deplores his fate:—"*What mun We gang & leave our Posts?*" "*Dam the Posts, tak Care of yoursel Jockey*", is the remark of his neighbour; for "the Posts", see "The Laird of the Posts", No. 3862. Referring to the Duke of Cumberland, "*The Deel tak the Fat Mon*", declares a Scotchman, urged forward by his equally unfortunate countryman with:—"*Make Haste Jockey or He'll prick you in the Awrse*".

On our right an open window shows the street, and the sign of the "*Bedford Head*", likewise the entrance to an "*Auction Room*", where a bell announces, "*A Young Tame Lion and 3 Kingdoms to be sold by J. Rustle Au*(ctioneer). A man at the door says to passers-by:—"*Selling by Auction Gemen, in Here*". Two gentlemen are in the foreground; they notice the catastrophe of Lord Bute, and one of them rejoices:—"*Huzza! Bravo! Down with Him.*" His companion says:—"*This will kick up the Auction at the Bedford Head*". The Duke of Bedford was by the Bute administration despatched to Paris as English envoy to negotiate a peace with France. "J. Rustle" refers to him, see "The Times Plate 1.", No. 3970, "The Pe * * e-Soup-Makers", No. 3882, "The Political Brokers", No. 3892.

Below the design these verses are engraved:—

"One Night, as on my Bed I laid,
This simple Dream came in my Head;
Methought a Boot of mickle Size!
Before me rose, or seem'd to rise;" &c.

Lord Bute's resignation, procured by an alliance of the Duke of Cumberland with Pitt and others, was obtained in April, 1763. This satire may be considered as a sequel to "The Jack-Boot, Exalted", No. 3860.

See "Gisbal", No. 3848.

10 × $5\frac{1}{8}$ *in.*

192 *M Darly*

An etching, a copy from No. 3965, reduced, with omission of some speeches. The fallen Lord Bute cries:—"*Oh, Oh the Deel tak the fat Loons Toe.*" The princess's lament is:—

"*my Feble hand attempts in vain*
I fear it neer will stand again".

The soldier drives away the Scotchmen, saying:—"*away ye Mangy Dogs to your own Country*". The Duke of York says:—"*Kick him hard Unkle Kick him down.*" "*The Tame Lyon*" is to be seen in the Auction Room. One

gentleman only appears on our right; he waves his hat and remarks:—"*This Kicking down the Boot will make their Hearts ake at the Bedford Head.*"

"Here lies Honour, no he lies that ever said twas so how are the mighty Fallen" is engraved below the design.

This print is No. "192" of the illustrations to "A Political and Satirical History", &c., "The Fifth Edition", vol. ii.; a copy is in the Print Room, another is (554. a. 13.); for the Fourth and Fifth Editions, see "Mon^{r} Bussy^{s} secret embassy discoverd", No. 3810.

In the letterpress prefixed to the etchings in this volume is:—"PLATE CXCII. The Jack Boot kicked down; or, *English Will* triumphant. The Royal Champion of his Country kicking down the insolent Jack Boot, with *Gisbal* in it, while *Beersheba* is trying to save him."

For "Gisbal" and "Beersheba" (Bathsheba), see "Gisbal", No. 3848.

4 × 2½ *in.*

5

THIS etching is a copy, reversed and reduced, from No. 3965. Many of the speeches have been omitted from the copy, including those of the expelled Scotchmen, and that of the man in front who rejoices in Lord Bute's downfall. Other speeches differ; Lord Bute cries:—"*Oh Oh Oh the De'el tak the fat Loons Toe*". The Princess says:—

"*My feeble Hand attempts in vain*
I fear it neer will Stand again."

Her dress is all of Scotch plaid. The Duke of York says:—"*Kick him hard uncle Kick him down*". The Duke of Cumberland rejoins as in the original design. Below the fallen Boot is this motto:—

"*Here lies Honour, no—He lies that ever said twas so,*
"*How are the Mighty Fall'n.*"

This satire is No. "5" in the illustrations to "The British Antidote to Caledonian Poison", the verses quoted with the account of the original are reprinted on p. 9 of this work; in "A general Humorous Explanation", prefixed to vol. ii. of the "Antidote", is:—"5. Is a Proof of the Instability of human Nature, and shews us, that Pride must one Day or other have a Fall, how soon that happy Period will happen, is impossible to Prognosticate as *Affairs stand* at present; but if the Author of this Plate is so lucky as to be blest with the Spirit of Divination, we may assuredly hope the *Culloden Hero* is now endeavouring with all his Might to bring about so glorious and wish'd for a Crisis."

For "The British Antidote", see "Scotch Impudence", No. 3938.

For the Princess of Wales and Lord Bute, see "Gisbal", No. 3848.

4 × 3⅛ *in.*

3966.

A Prophecy *The* COACH OVERTURN'D *or the fall of* MORTIMER.

[1762]

AN engraving, the subject of which is sequential to that of "The Laird of the Boot", No. 3898, showing a road on which the coach of the British Lion has been dragged in contact with stones, so that the horses have taken fright, and the Princess of Wales and Lord Bute, who were seated on the box, are thrown headlong down; the latter exclaims:—"*Deel dam that Havanna Snuff its all most blinded me*". The traces are broken, and the six horses gallop away; the horses

are named, "*Germany*", "*Guardeloup*", "*Pondechery*", "*America*", "*Martinico*", and "*Quebec*". These names refer to the chief achievements of the British forces during the period in question. Quebec was captured by General Wolfe, see "The Vanity of Human Glory", No. 3696; Martinique and the other French West India Islands were taken by the English in February, 1762; Guadeloupe was seized in 1759; Pondicherry by Col. Sir Eyre Coote and Admiral Stevens in 1761; in Germany and America conflicts of varied fortunes had occurred. Most of the recent conquests of the English were restored to the French by the treaty concluded in 1762-'3 by the Duke of Bedford, on behalf of the Bute ministry. The flight of the horses suggests the cession of the places the names of which they bear; Quebec was not surrendered, and the introduction of the name shows this satire was designed before the conditions of the treaty were generally known. See "The Pe**e-Soup-Makers", No. 3882, "The Congress", No. 3887. The cry of Lord Bute in regard to the Havannah, refers to the capture of that place by the Keppels and the Earl of Albemarle, see "A Rum Letter", No. 3901. It was declared that Lord Bute and his party were by no means delighted by this success, see "The Political Brokers", No. 3892.

In the coach are the British Lion and Lioness, the king and the queen; the former calls in wrath to the overthrown driver of the vehicle. Mr. Fox, who acted as postillion on one of the leaders, has been thrown to the ground, his head coming in contact with a shattered milestone, named "*New Found Land*"; Fox is labelled "*Snugg*". The loss of Newfoundland to the French in June, 1762, was one of the causes of bitter English feeling against Lord Bute; this event was known in England at the date of the publication of this print, but, probably, the news of the recapture of the place by Sir Jeffrey Amherst and Lord Colville, on Sept. 18 following, had not reached London; see "Without Within", No. 3877. "Snug" is a designation applied to foxes, in reference to their craftiness.

Pitt, who may be considered as the postillion who rode the horses of Britannia until his resignation, Oct. 5, 1761, see "Merit Rewarded", No. 3814, stands before the leaders, seizes the bridle of "Germany",—he had always taken peculiar interest in the continental war,—and cries to the animal:—"*Stop, Stop my Brave Boy & I'll mount you again*". Reinstatement of Pitt was one of the popular desiderata at this time, see, among numerous expressions to this effect, "The Instalation Feast", No. 3895. The Marquis of Granby, distinguishable by his baldness, dressed as a cavalry officer, and holding a drawn sword, gallops rapidly towards William Pitt, crying:—

"*By Honest Will I'll Stand by*
While my name is ——"

Mr. Beckford, in an alderman's robes, gallops eagerly forward to aid his political chief, Pitt, and, as he advances, cries:—"*My worthy Friend this will be Joy to the City*"; for the part taken by Mr. Beckford and the City of London in supporting Pitt, see "The Temple and Pitt", No. 3652, "Merit Rewarded", No. 3814. For Beckford, see "The City up and Down", No. 3265, and "A late Lord Mayor of London", No. 4395.

Another rider, supposed to be the Duke of Newcastle, gallops after Beckford, and addresses Pitt with:—"*Come up old Bromley*". Probably "Bromley" refers to Pitt on account of his residence at Hayes, not far from Bromley in Kent.

A Scotchman and an Irishman, standing in the foreground, fire pistols at Pitt; the former declares:—"*By my Saul mon I canna hit him*"; the latter says:—"*Arrah my Sowl but this is better than Playing or Councelling.*" The Scotchman was meant for T. Smollett, who, by writing in "The Briton", not only assailed the policy of Pitt, but gave occasion for the appearance of "The North Briton", which was conducted by Wilkes and C. Churchill; see below, and "The Times Plate 1.", No. 3970. The Irishman is Arthur Murphy, contributor to "The Auditor",

another journal opposed to Pitt; for him see "The Fishermen", No. 3876. For both these political writers, see "The Tempest", No. 3958. Murphy wrote plays and had appeared on the stage; he was born near Elphin, Roscommon. He was a member of Gray's Inn. In front C. Churchill, in clerical robes, fires a cannon, marked "*North Briton*", the shot of which is directed against Smollett and Murphy. A fat man who is prostrated by the report of the gun, cries:—"*I Say your a Blackguard Sc—*"; under the speaker lies, "*The Gazateer a Letter from Darlington* 1 *Scott to* 10 *English*". It is possible that the prostrate man may have been meant for Hogarth, whom Churchill imagined he had completely overthrown in "The North Briton", see "The Times Plate 1". Churchill says:—"*Damn the Dogs, I'll blow you all up.*" A British Lion standing by his side treats a Scotch thistle contumeliously. The Duke of Cumberland, who is wiping his bald head behind Churchill, cries:—"*A Horse a Horse my D—dom for a Horse*". Two Englishmen are whipping four Scotchmen off the scene; one of the former cries:—"*Dem me Jack how nimble they run*"; "*Ah Tom this Locust Hunting is good Sport*", says the other. One of the Scotchmen demands:—"*Hoot away Mon why use ye us thus when we come for au your Goods.*" A fifth Scotchman sits on the ground in front and scratches himself vigorously for itch. A Scotch military officer rides with Lord Mansfield in the distance, and says:—"*My Laird weed better make a Retreat as I did in A— for they'll serve us Scurvily.*" Lord Mansfield rejoins:—"*If they do I'll take the Law.*" Probably the former speaker is the Earl of Loudon, who had commanded in America.

Below the design these verses are engraved:—

> "With raptures BRITANNIA take notice at last
> Proud SAWNEY turn'd over by driving too fast
> Now he who to honours & Wealth did aspire
> Is fal'n with disgrace, and thrown into the mire", &c.

Lord Bute was often compared to Roger Mortimer, Earl of March, the "favourite" of Queen Isabella; an old play, left unfinished by Ben Jonson, and styled "Mortimer's Fall", was republished by Wilkes, in March, 1763, with a mock dedication to Lord Bute; this attracted great attention, see "The North Briton", No. V., July 2, 1762; Walpole's Letter to Mr. G. Montagu, March 29, 1762. "Mortimer's Fall" had been previously republished against Horace Walpole's father, and, July 7, 1731, was declared to be a libel; see "The Gentleman's Magazine", 1731, p. 236. See "Isabella, Mother of Edward III^d.", No. 4443. See "Gisbal," No. 3848; "The Highland Seer", No. 3867.

For the publication of this print, see "The Posts", No. 3944.

For references to the subject of this satire, published on a later occasion, see H. Walpole's letter to Mr. G. Montagu, March 29, 1763; "The Devil to Pay", No. 4013; on this subject, see "Edward the Third seizing Mortimer", No. 4150; "Claudius pouring Poison into the King's Ear", No. 4329. See the piece of "Wormwood", republished in "English Liberty" (8132. f.), p. 68.

The publication of this print, with others, is recorded in "The St. James's Chronicle", Sept. 2-4, 1762, p. 4, col. 4, and "The Public Advertiser", Sept. 4, 1762, p. 1, col. 2.

$11\frac{5}{8} \times 6\frac{1}{8}$ *in.*

3967.

THE COACH OVERTURNED, or the FALL of MORTIMER.

31 [1762]

This engraving is a copy, reversed and reduced, from "A Prophecy", No. 3966. The speeches are nearly identical with those of the original design, a few are

absent. The queen does not appear in the coach. The verses are engraved below the design.

It is No. "31" of the illustrations to "The British Antidote to Caledonian Poison", The Fifth Edition (7857. a. a). In "A general Humorous Explanation", prefixed to vol. ii. of this work, is :—

> "31. By Heavens 'twas bravely done,
> First to attempt the Chariot of the Sun,
> And then to fall like Phaeton. Rochester."

For "The British Antidote", see "Scotch Impudence", No. 3938.

$4\frac{1}{4} \times 3\frac{1}{4}$ *in.*

138

An etching, a copy reduced, with variations, from "A Prophecy", No. 3966. The Lioness, Mr. Beckford, the Duke of Newcastle, and Marquis of Granby have been omitted, likewise some of the Scotchmen on our right, and the inscriptions on the horses of the coach. A speech has been put in the mouth of the King :—"*You have got but a slippery hold Jockey.*" The Earl of Bute cries :—"*I have got into a damnd hole I had better Stud* (study) *more Honesty and less Oeconomy,*". "Economy" was the catch-word and cry of the party led by Lord Bute, see "Scoth Oeconomy", No. 3992. Fox declares from the ground :—"*Iam Snugg*"; "Snug" is an old name for a fox. Pitt avers :—"*never fear when my Countrey wants me I am ready & will do my duty as an Englishman.*" Arthur Murphy says :—"*arra but this is better than playing or pleading*"; Smollett declares :—"*By my Saul I canno hit him*"; Churchill threatens :—"*Il blow the Scotch Dogs to the Devil*"; the fat prostrate man shouts to Churchill :—"*I say you're a Blackguard Scoundrel.*"; the paper under the speaker is inscribed :—"*Letter from Darlington*". One of the retreating Scotchmen says :—"*Damn the English theyl Drive us all back again*". The other speeches are nearly identical with those of the original.

This satire is No. "138" in "A Political and Satirical History", &c., "The Fifth Edition", vol. ii.; a copy is in the Print Room, another is (554. a. 13.); for the Fourth and Fifth Editions, see "Mon^{r} Bussy^{s} secret embassy discoverd", No. 3810.

In the letterpress prefixed to this volume is :—"Plate CXXXVIII. The Coach overturned. Is the preceding Scene continued; foretelling the Downfal of Female Pride, and *Gisbal's* Ruin; on the fore Ground is seen that never-failing Marksman the *North-Briton*, darting his thundering Truths among Sons of Faction and arbitrary Power."

"The preceding Scene" is "The Laird of the Boot", No. 3898, the first copy; for "Gisbal", Lord Bute, see "Gisbal", No. 3848.

$4\frac{1}{8} \times 2\frac{5}{8}$ *in.*

3968.

The Trophys Exchang'd

[1762]

A very rough etching. The King appears in a bed "*of the Thistle Down*"; over the bed is written :—"*Stay me with Scratching Tickle me with Thistles for I am sick of W—r*"; the bedstead is decorated with *fleurs-de-lis.* A Scotch bag-piper plays "*The Blessings of Peace*"; on a desk before him is, "*John Anderson my Jo to a new French Tune*"; with this music he lulls the King, who cries :—"*Musick hath Charms to Sooth the Savage Breast.*" The Princess of Wales, holding a bowl of "*Crowdy a Paris*" on her lap, sits at the bedside and says :—"*If Musick be the*

food of Love play on Lilt away my sweet Loon O the sweet tune your Back shall crack ere I cry slack John Anderson my Jo".

Lord Bute, with a *fleur-de-lis* in his cap, receives a Frenchman and a Spaniard who, wearing thistles in their caps, salute him obsequiously. He says:—"*Welcome my dear friends I have had a hard tug for you, If they dont lig in this quiet they shall be bruised into it*"; that is, if the English were not satisfied with the peace made with the French and Spaniards, they should be forced to accept it. The Frenchman says:—"*My lor the sweete savour of your Bonte I can smella widouta de Nose, alla France, now vite honour de Thistle dis is Antient friendship de Scotland and France Encore Encore Encore*". The speaker is the Duc de Nivernois, French envoy in London. The Spaniard says:—"*Callé hold a your Tongue you Englis Dogs alla dat de Fraunce & de Scotia do for you is for your goods Havanna is my own again Viva la paz*". This speech refers to the restoration of the Havannah to the Spaniards by means of the Peace of 1762-3.

Mr. H. Fox, as a fox, is running behind Lord Bute with a large bill in his mouth, and saying:—"*If I get this past, the Devil may back him any longer for me*". On the bill is,—"*Deb.* —, *Fo in G*— *D*° *in A*— *D*° *in P.*—*Total* £100000". This refers to profits supposed to have been obtained by fraudulent contracts for the supply of forage to English troops in Germany, America, and Portugal.

On the ground is a scroll inscribed:—"*Proposals for Printing by Subscription the History of* JOCKEY *or the Glorys of* 62 *from the Original Frenc*(h) *by Mungo Scab Proposals given & Subscriptions taken at y*^{e} *Cocoa* (Tree) *Bedf*° (Head) *&c.*" The Cocoa Tree Coffee House and the Bedford Head Tavern are here introduced because the former was a well-known place of rendezvous for Tories, and the latter probably on account of the reference the title affords to the Duke of Bedford, who concluded the Peace of 1762-3. "*At the Bedford* —", being the remains of a former inscription, appears. See "The Blasted Cocoa Tree", No. 3963; and "The Pe * * ce-Soup-Makers", No. 3882.

On the wall of the room is written "*TEKEL Dan: C: 5 V 27*", and a hand issues from clouds and points to the King.

Below the design ten verses, not worth quoting, are engraved.

See "Gisbal", No. 3848.

$8\frac{3}{4} \times 6\frac{3}{8}$ *in.*

3969.

Past Present to Come

[1762]

AN etching which represents three subjects. Under "Past" is the sign of the "*AD*^{M}. *VERNON*" tavern, where the price of drinking is stated to be "*Porter* 3^{d}", *i. e.* it is small. A bill stuck at the side of the house invites sailors "*To Cruise against y*^{e} *Enemies of Gt. Britain Lond Clive* ——" A sailor cries to the fat landlord and points to the sign:—"*These were the Times*". In front a Dutchman sits smoking on bales of "*FRENCH*" and "*Spanish property*", that is to say, the Dutch, as neutrals in the war of France and Spain with England, carried the goods of the former two, although Holland was an ally of England. The Dutchman says:—"*Ill not lose by their Quarrel*". A hog or fox wallowing in mire with a bale of "*ENGLISH*" wool before him, addresses the Dutchman, "*brother we are in the right*". This seems to be intended to induce the Dutchman to adhere to English policy.

Time "to Come" represents English soldiers maimed and begging for bread; one demands:—"*Date Obelum ad Nos*"; a woman, wife of the speaker, is far advanced in pregnancy, and her gown is marked "*to Come*"; she carries a baby. The other soldier has lost a leg and has got instead of it a wooden one, inscribed "*Honour*".

"Present" appears by means of the King, as a boy, seated on his throne, and saying:—"*Lord let me not be confounded*". His mother, the Princess of Wales, stands behind the throne, and says:—"*the Heart of y^e K—g is in the Hand of the Lord*". Standing by the throne is Lord Bute, receiving the thanks of the French and Spanish Kings; the latter is led by the nose by the former. Lord Bute says:—"*my Bretheren Suerly ye Are*". The Frenchman, taking off his hat obsequiously, bows and declares:—"*Thans to your L—d—p for saving us K—s now and in* 45 *and in* 15"; he carries a flag on which is represented a drooping cock. The Spaniard remarks:—"*we shall have all without asking but beware if I gett the upper hand*". On our right is the sign of an inn, "*The S—t—h H—s*", with, on the sign-board, a picture of "*The R—y—l Bed*", one half of which is occupied by a great jack-boot, the symbol of Lord Bute, the other half by a woman. See "Gisbal", No. 3848, and "Brother, Brother", No. 3884. A lean, scrofulous Scotchman points to the sign, saying:—"*Sawny we in Hoc Signo*"; his companion says:—"*Shall be bra bra L—ds and Gentre*". A porter goes by loaded with "*Ext: Gaz.*" (Extraordinary Gazettes) intended to be taken "*to M^r Fizgig to make Squibs & Crackers*".

Negotiations for peace between England, and France and Spain, were begun early in September, 1762, see "The Political Brokers", No. 3892, and other entries in this Catalogue dated Sept. 13, Sept.; Nov. 3, Nov., 1762, likewise "The Times Plate I.", No. 3970. For "Mr. Fizgig", see "Fitz-giggo", No. 4004.

$9\frac{7}{8} \times 7$ *in.*

3970.

The Times Plate I

[1762]

Designed & Engraved by W Hogarth Published as the Act directs Sep^r 7 1762

THERE are three states of this plate, each of which must be carefully distinguished from the others.

This engraving represents a street in London, most of the houses on one side of which are in flames; a house, the "*TEMPLE COFFEE HOUSE*", on the other side, is occupied by firemen, who direct water from syringes at a fireman who is trying to save the burning edifices. In the middle of the space in the foreground is the fire engine of the "*UNION OFFICE*", which is distinguished by the symbolic "hand-in-hand"; many men, including an English soldier, a Scotchman in a kilt and plaid, are working the levers of this machine; a man pours water from a bucket into the trough of the engine; water is supplied by a leather pipe attached to a "cock" or plug-hole in the pavement; a fireman, *i.e.* a sailor, and a Scotchman are zealously co-operating to carry water in buckets to the engine. A man, apparently in a phrenzy, drives a wheelbarrow furiously against the legs of the Scotchman, who, nevertheless, keeps on his way in performing his duty; in the barrow are the "*Monitor*" and the "*North Briton*". In the right corner of the design a woman and her children, who have escaped from the burning houses, are clustered on the pavement, one of the children plays with a clock, a naked child kneels praying before the mother, who laments bitterly. Other women are hastening towards this group, one of them carries what seems to be a dead baby, another bears a small coffer. The group is surrounded by furniture; a woman, who may have just before been delivered of a dead babe who lies at her side, is extended on the ground. A drunken fiddler close to this group, sits against the piled furniture and plays a gay tune on his instrument; the sick woman's attendant turns angrily to this fellow as if to bid him desist. For explanations of these groups, see below.

The jet of water from the engine is directed by the fireman on a Globe which,

placed over the door of the nearest house, has just burst into flames and defies the fireman's efforts to extinguish it. On the badge worn by the fireman is the royal crown and "*G. R.*", suggesting that this person is the King himself, or Lord Bute representing England and the "peace-party" who opposed continuing the war on the Continent, and especially the mixing of England in the contest. John Ireland, in "Hogarth Illustrated", 1791, ii., p. 457, thought the fireman was intended for the Duke of Bedford, who went to Paris to negotiate peace with France; see "A Rum Letter to a Rum Duke", No. 3901. The burning houses in the street bear respectively emblems of the nations which were at war, a *Fleur-de-Lys* hangs out for France, the two-necked Eagle for Germany, a picture of two men meeting represents Spain and Portugal then engaged in hostilities. It has been suggested that this sign, being that of the "Salutation", represents the treaty between France and Spain. The flames break from that part of the Globe which stands for England, thus indicating the chief subject of the fireman's efforts.

Mounted on lofty stilts above the pavement and endeavouring to increase the fire with a pair of bellows, is a caricature figure of W. Pitt, in the guise of Henry VIII., a obvious satire intended, besides conveying Hogarth's notion that Pitt was a tyrant, to contrast the leanness of the former by the bulk of the latter, and made unmistakable by means of a large mill-stone which hangs about the neck of the figure and is inscribed "3000£ *per annum*", this being the amount of the pension accepted by Pitt when he was driven from office by means of Lord Bute in October, 1761, see "Merit Rewarded", No. 3814, and "Merit Triumphant", No. 3815. At the same period, Earl Temple, Pitt's coadjutor and friend (see "The Temple and Pitt", No. 3652), likewise gave up his office; on this account the house from the windows of which the gentlemen are assailing the fireman with water from their syringes, instead of directing their efforts against the fire, is described as the "Temple Coffee House"; the nobleman who occupies a window on the first floor of this house is, though the face is blank, obviously intended for Lord Temple himself; the two men in the garrets, one of whom wears a surplice, are, no doubt, John Wilkes and the Rev. C. Churchill, all of whom were concerned in "The North Briton". This serial and "The Monitor" were journals which, in this design, load the wheelbarrow driven by the phrenzied man in the foreground against the legs of the Scotchman, *i.e.* Lord Bute, who, as described above, bears water to the fire-engine.[1] The phrenzied man is the Duke of Newcastle, who had quitted office in May, 1762, see "The State Ballance", No. 3843, and the other entries dated May, 1762. He seems bent on tripping up Lord Bute, or bursting the hose which supplies the engine by driving the barrow over it. Grouped before the stilts on which Pitt is raised aloft as a kind of idol are three aldermen of London, in their official gowns and wigs, kneeling and adoring the statesmen; one of these dignitaries must have been intended for William Beckford, Lord Mayor in 1763, for him see "Merit Rewarded", No. 3814, he was Pitt's powerful supporter in the City of London. Behind the adorers is a band of butchers, beating their marrow bones and cleavers in noisy symphony; at the backs of these are men with staves and clubs, signifying that club law was the chief support of Pitt's party.

In the distance of the vista an ammunition waggon, the cover inscribed "*HERMIONE*", is escorted by soldiers. This refers to the arrival of the treasure captured in the "Hermione".[2] A flag, see the note below, is attached to the

[1] Arthur Beardmore, who was associated with "The Monitor", had been "taken up for abusing favourites". He obtained £1,000 damages against the messenger who arrested him, May 4, 1754. See H. Walpole, in "Memoirs of the Reign of King George the Second", 1845, vol i., p. 182. See, for Churchill, "The Bruiser", No. 4084.

[2] "The *Hermione*, a *Spanish* register ship, which left *Lima* on the 6th of *January*, bound for *Cadiz*, was taken on the 21st of *May* off *Cape St. Vincent* by three *English* frigates, and carried into *Gibraltar*. Her cargo is said to consist

front of the waggon. A dove flies above with the olive branch of Peace, see below.

On our left of the design is a house, from the angle of which a beam projects over the street; a ladder leans against the beam, by this means a slaughterman, having, after the mode of his craft, a lighted candle stuck in the brim of his hat, has gained access to the beam, where he sits guiding to this elevation with ropes a new sign-board styled "*THE PATRIOT ARMES*", and dated "1762"; the "armes" are four clenched fists in direct antagonism to each other, and introduced here in contrast with the "hand-in-hand" on the engine of the "Union Office", which is energetically employed below for the sake of peace. The party to which W. Pitt belonged was styled that of the "patriots", and these are the arms awarded them by their antagonists. Two men are helping the slaughterer to hoist the sign-board.

Another sign-beam projects on the same side across the design; it belongs to the (N)"*EWCASTLE INN*"; this appears by a broken sign-board representing a dilapidated castle, hanging insecurely from the beam. Over the beam is a split board, which indicates that the "Newcastle Arms" was likewise "*THE POST OFFICE*", *i. e.* the place where the patronage of the preceding government had been dispensed. Two other sign-boards hang from the same beam; they respectively bear pictures; in the upper is a representation of the "*Norfolk Jig.*", or soldiers marching with haste. This sign is inscribed "*G T Fec^t*", and the jig is one of the "*Airs comp^d by Harrington*": over the picture of the men marching is a clock, the hands of which indicate 1.45. Early in 1762, before the resignation of the Duke of Newcastle, much discussion happened in the House of Commons respecting the Bill for continuing the militia for seven years, and it was alleged that much unnecessary marching and counter-marching at unseasonable hours attended the management and exercises of this force. The whole of this part of the design is intended to express the nature of clockwork, to go mechanically and, therefore, unintelligently. "The North Briton", No. XVII., explains this allusion. After referring to an alleged attack on the English guards by Hogarth in his "March to Finchley", No. 2639:—"But how have the *Guards* offended Mr. *Hogarth*, for he is again attacking them in *THE TIMES?* Lord Harrington's second troop of Grenadier Guards is allowed to be very perfect in every part of military discipline; and *Hogarth's* friend the King of *Prussia*, could have shewn him the real importance of it. He had heard them much applauded, and therefore must abuse them. The ridicule ends however in airs composed by *Harrington*, and in a piece of *clockwork:* but he ought to have known, that though *l'homme machine* is not sound philosophy, it is the true doctrine of tactics." This explains the reference of the clock and the inscription beneath it; the next paragraph throws light on the picture of the soldiers marching to the tune of the "Norfolk Jig", and on the signature "G. T. Fec^t", as to which see the next paragraph below, "The *Militia* has received so many just testimonies of applause", * * * "But I dare say this poor jester will have Mr. *George Townshend's* free consent to vent his

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of near twelve millions of money registered, and unregistered to be likewise very considerable, besides 2,000 serons of cocoa, and great deal of other valuable *merchandise.*" See "The Gentleman's Magazine", 1762, p. 339.

"This *Hermione* is the very ship that detained the *Antigallican* and her prize in *Cadiz Bay* at the beginning of the *French* war, and at that time carried 32 nine pounders."; as above, p. 387. For the "Antigallican", see "The British Flag insulted", No. 3561, and "The Gentleman's Magazine", 1757, p. 238. "The North Briton", No. XVII., which enlarges on "The Times Plate 1.", refers to the introduction of the treasure waggon in this design. For a curious note regarding the capture of the Hermione, see "The London Chronicle", July 13-15, 1762, p. 1. col. 1.

spleen upon him and the gentlemen of *Norfolk*". Hogarth signalized "No. XVII." of "The North Briton", in "The Times, Plate II.", see No. 3972.

The Hon. George, afterwards Marquis Townshend, took a prominent part in politics; his artistic satires are described in the third volume of this Catalogue; his share in such works is referred to in "The 2 H, H,'s", No. 3342, and "The Scotch Hurdy Gurdy", No. 3847. He had been a zealous advocate for establishing a militia; as to the "foreign hirelings" named by "The North Briton", see No. 3342, as above. "G. T." stood for George Townshend, who had addressed letters to the newspapers opposing Wilkes, and there was propriety in representing him as an artist. The estates and political influence of the Townshend family lay in Norfolk; see "A Stir in the City", No. 3266. George Townshend, in conjunction with Mr. Wyndham, published "A Plan of Discipline for the use of the Norfolk Militia"; see H. Walpole's letters, to Mr. H. S. Conway, March 4, 1756; to Sir H. Mann, Dec. 12, 1761.

Suspended below the representation of the "Norfolk Jig" is a picture of a savage or "strong man", nearly naked, and grasping in each hand a bag or weight; one bag is inscribed "1000", the other "000", the latter being doubtless part of "1000", but whether these figures refer to the value or the weight of the bags is uncertain. More bags or weights are hanging about the man's waist, forming a girdle which is his only covering. Behind the man are two large barrels; at his feet is the inscription:—"*Alive from America*". This may refer to the Cherokee chiefs. See J. Ireland, in "Hogarth Illustrated", 1797, ii. p. 465. "The North Briton" described one of these visitors as "drunken"; for them see "Without Within", No. 3877, and "The Annual Register", 1762, p. 93. A man in an alderman's (?) gown, holding a trumpet, on the banner of which are depicted the arms of the City of London, stands below the picture of the "Indian", and, pointing, calls attention to it. In front is a Dutchman smoking a short pipe and sitting on a bale of wool; and looking with much satisfaction at the turmoil to which the English nation is subjected. This is one of numerous satirical reflections on what was called the profitable neutrality of the Dutch nation. Just behind this figure, and slyly peeping out of a dog's kennel, is a fox, probably a reflection on Mr. Fox, who was alleged to be anxious to profit by the troubles of his friends. The dove bearing the olive branch above the burning street has been explained as referring to the Duc de Nivernois, the French envoy, who had lately arrived in London to negotiate a peace between England and France; see "A Rum Letter", No. 3901.

"The London Magazine" for Sept., 1762, contains an account of this print, and describes the millstone round Pitt's neck as "a Cheshire cheese" (!), and the fireman as "L—B", *i. e.* Lord Bute. "The Genuine Works of William Hogarth", ii. 1810, p. 247, and after, contains a long piece of "doggrel" verse on the subject of this design.

To the publication of this print has been ascribed a bitter quarrel between Hogarth and Wilkes. "The North Briton", No. XVII., Sat., Sept. 25, 1762, gives Wilkes's account of this print; he likewise wrote a description of the quarrel between himself and the artist, and a history of the publication of "The Times Plate I.", and of that other satire on himself, which is described as "John Wilkes Esq", No. 4050. Churchill published "An Epistle to William Hogarth"; to this Hogarth retaliated with "The Bruiser", No. 4084.

There are three states of this print, 1. that which is described above; 2. in which the king's figure was retained, while the sky above the dove, the porridge-pot in front, the wheel of the barrow, the dress of one of the men who hoist the sign-board, and other details have been darkened. 3. In which the figure of Henry VIII. was altered to a direct portrait of Mr. Pitt. The last is the published state, in this (the *second* state) "the front of the man pulling up the sign, and the drapery of the old woman with the trunk, are cross hatched." See "Anecdotes of W. Hogarth", 1833. Edited by J. B. Nichols, p. 266.

The clouds above the dove are, in the first state, white, in the second state this part of the print shows numerous curved lines, and the brilliancy of the work was reduced throughout.

"The Public Advertiser", Sept. 8, 1762, p. 4, col. 1, announces this satire, "To-morrow *will be publish'd.* Price Two Shillings. A New *HISTORICAL PRINT* called *THE TIMES.* Designed and Engraved by Mr. *HOGARTH.*"; see likewise "The St. James's Chronicle", Sept. 7-9, p. 3, col. 3, and "The London Chronicle", Sept. 4-7, p. 3, col. 3.

For allusions to this satire, see "The Times, Plate II.", No. 3972; "the Times Pl. 2", No. 3973; "The Grumblers of Great Britain", No. 3900; "The Butifyer", No. 3971; "The Boot & the Block-Head", No. 3977.

$11\frac{1}{2} \times 8\frac{3}{8}$ *in.*

Hogarth. Barlow scul[t] Publish'd Aug[t]. 1. 1790. by —— J. & J. Boydell, Cheapside.

THIS engraving is a copy from No. 3970; prepared for "Hogarth Illustrated", by J Ireland, London, 1791, vol. ii., facing p. 437. Likewise in the "Third Edition", 1806 (7854. g.), vol. ii. facing p. 208.

$4\frac{3}{4} \times 3\frac{1}{2}$ *in.* Brit. Mus. Library, 7854. ff.

[After Hogarth. Engraved by T. Cook?]

THIS engraving is a copy from No. 3970. It is in "Hogarth Restored". "Now Re-Engraved by Thomas Cook", London, 1806.

Engraved on the same plate and printed on the same page with "The Stage Coach", No. 2887.

$11\frac{3}{8} \times 8\frac{3}{4}$ *in.*

Hogarth pinx[t]. T. Cook, sculp Published by Longman, Hurst, Rees & Orme, Aug[st] 1[st], 1809.

THIS is a copy from No. 3970; prepared for "The Genuine Works of William Hogarth", by J. Nichols, and G. Steevens; London, 1808, vol. i. p. 353. With the addition of "PROOF Bishop Printer", it was used again for "The Works of William Hogarth", by the Rev. John Trusler; London, 1821, vol. i. (1751. b.).

$6\frac{3}{4} \times 5$ *in.*

Pl. LXXXV. Hogarth del[t]. T. Clerk sculp[t]. London Published as the Act directs by Robert Scholey 46 Paternoster Row

THIS is a copy from No. 3970; prepared for "The Works of William Hogarth", by Thomas Clerk; London, 1810, vol. ii., p. 83.

With the title placed below the design, the engraver's name burnished out, it was used again for "The Works of William Hogarth", London, 1837, vol. ii. p. 117.

$4\frac{7}{8} \times 3\frac{5}{8}$ *in.* Brit. Mus. Library, 1402. k. 25.

Engraved from the Original of W[m]. Hogarth.

THIS engraving is a copy from No. 3970. An impression follows p. 184 of "The Complete Works of William Hogarth", by the Rev. J. Trusler and E. F. Roberts; London, no date.

$6\frac{1}{2} \times 4\frac{7}{8}$ *in.* Brit. Mus. Library, 7855. i.

Hogarth. Barlow scul[t]

This engraving is a copy from No. 3970, it faces p. 265 in "Anecdotes of William Hogarth", by J. B. Nichols; London, 1833. It may be distinguished from the copy of the same size, by Barlow, included in "Hogarth Illustrated", by J. Ireland, vol. ii., London, 1791, p. 437, described above, by the background of the sign-board of the "*Norfolk Jig*", which, in the latter, is engraved in upright lines only, in this copy in rectangular hatched lines.

$4\frac{3}{4} \times 3\frac{1}{2}$ *in.*

3971.

The BUTIFYER. A Touch upon *The Times* Plate I

[By Paul Sandby.]

Published as the Act Directs sep 1762 *Price* 1[s] [1762]

An etching, referring to "The Times Plate I.", by Hogarth, No. 3970, and showing the street before the gatehouse of St. James's Palace, the "*SCOTCH CAR PIT MANUFAC Tory*", on our left; at the windows are several persons, including one, the Duke of Bedford, as a trumpeter, on the banner of whose instrument *fleurs-de-lis* are embroidered under a dove bearing an olive-branch. This alludes to the alleged subservience of the Bute ministry to French influence, and particularly to the embassy of the Duke of Bedford, by which peace was concluded between England and France; see "The Congress", No. 3887. From a pole projecting in front of the Scotch carpet factory over Pall Mall hangs a large carpet bearing a crown and a boot enclosed by a wreath of thistles or "*The Magick Circle*". This is inscribed "*Design for his M*"——. In the centre of the open space is an iron standard like those from which it was customary to suspend street lamps, curved to reproduce "*the Precise Line*", a reference to Hogarth's "Line of Beauty," see "The Analysis of Beauty. Plate I.", No. 3217. From the extremity of this standard hangs a large jack-boot, alluding to the Earl of Bute, see "The Jack-Boot, Exalted", No. 3860; this boot is marked with the "*Line of Booty*". In front of the boot, and mounted on a scaffold, Hogarth, without his coat, is energetically bedaubing the former with whitewash, the superabundance of which bespatters W. Pitt, Earl Temple, and the Duke of Newcastle, who pass below, and are admiring a gold box, supposed to contain the freedom of the City of London which had been presented to Pitt, see "Merit Rewarded", No. 3814. The box is in the hands of Lord Temple; the duke's back is towards us; Pitt, whose face is a likeness, is in the rear of the group, looking over the shoulders of Lord Temple. Another person, not identified, and C. Churchill, in a clerical dress, appear close to this group; the latter is in the character of the keeper of a lion, or rather he is cudgelling a Scotchman in a lion's skin, probably T. Smollett, who supported the Bute ministry in "The Briton", a journal opposed to "The North Briton", which was Churchill's paper; see "The Fishermen", No. 3876. Another man, in a "Scotch" dress, *i.e.* the livery of Lord Bute, and doubtless intended for Arthur Murphy, a writer for "The Auditor", is busily stirring the "*AUDITOR*" and the "*BRITON*" in a tub inscribed "*The CHARM Butifying Wash*". Smollett holds labels marked "*PEACE*" and "*LIBERTY*", and says to Murphy:—"*Put in all these 'twill raise the Stench*". A gaunt, ugly, and hungry Scotchman is behind, attempting to sneak into the palace. The tub is at the foot of a ladder leading to the scaffold where Hogarth sits, and has before him a large pail, marked "*PENSION*", referring to the post of Serjeant-Painter to the King, which, in 1757, he accepted, on the resignation of Mr. Thornhill, his brother-in-law, or to a more recent augmentation of the stipend. Hogarth's hat is behind him, his palette,

marked with the "Line of Beauty", hangs on the spur of the great boot the artist is whitewashing. See "Tit, for Tat", No. 3978.

A large ape on horseback is carrying towards St. James's Palace a banner, on the point of which is a *fleur-de-lis*, on the flag is painted a badge like that of an order of knighthood, with the motto of the Thistle Order, "*NEMO ME IMPUNE LAC*—", and on a ground *semée* of *fleurs-de-lis* emblazoned with a dove bearing a thistle with which the olive branch is entangled or strangled; this is expressed by the inscription:—"*Intangled by a Thizle*". The big ape is Lord Bute; his progress is accompanied by the performance of a Scotch bagpiper; the latter is attended by his slatternly wife, who busily scratches her hands, and a bare-legged little boy, the son of the pair. The progress of the ape is stopped by an English soldier, the Duke of Cumberland, who bars the way to the palace with his musket, and is backed by a body of infantry. This refers to the part taken by the duke in opposing the court influence of Lord Bute, see "The State Ballance", No. 3843, which illustrates the position of W. Pitt and others at the period in question. References to the Order of the Thistle, and probably to that of the Garter, accrue by means of this banner; they are illustrated by the entry styled "The Instalation Feast", No. 3895.

Below the design is the motto:—

"with what judgement ye judge, ye shall be judged. Matt. Chap. 7. 2."

Under this is the following:—

"In Justice to Mr. Hogarth. the Engraver of this Plate: Declares to the Publick, He took the hint of the Butifyer, from a print of M^{r}. Pope White washing Lord Burlingtons Gate, at the same time Bespatring the rest of the Nobility".

As to this inscription see Hogarth's satire on Pope, described as "Taste", No. 1873.

This etching is by Paul Sandby, a frequent assailant of Hogarth, who did not reply to his attacks. There is an impression in which the name "P. Sandby" has been written in the broken line below "M^{r} Hogarth" in the first line of the inscription.

The appearance of this print is announced in "The Public Advertiser", Sept. 23, 1762, p. 3, col. 2, as "*This Day is published.* Price 1s."

$7\frac{3}{4} \times 7$ *in.*

[By Paul Sandy.]

Publish'd as the Act Directs sep^{r} 1761 *Price*

THIS etching renders a design which is very similar to that of "The Butifyer", No. 3971, bears the same title, and comprises most of the incidents represented in the latter. It is larger and easily distinguishable from the latter by the "carpet manufactory" standing much higher in the plate, a portion of the pediment of that house not being shown, whereas the whole appears in the latter. The trumpeter, the carpet hanging from the factory, the banner borne by the ape, the ape himself, the Duke of Cumberland, the tub of "Beautifying Wash", Murphy, Smollett, and less important figures have not been introduced. On Hogarth's palette is "*Line of Beauty*"; no other inscription but "*PENTION*" on Hogarth's pail is found in this etching. It is evidently an unfinished work, representing an incomplete design.

The motto from "Matt. Chap. 7. 2" does not appear in this version; the inscription below the design is as follows:—

"In Justice to M^{r} Hogarth, the Etcher of this Plate Owns to the Publick, he took the hint of the Butifyer from a print of M^{r} Pope White-washing Lord Burlington's Gate, at the same time Bespatring the rest of the Nobility." See "Taste", No. 1873.

$7\frac{1}{8} \times 8\frac{3}{5}$ *in.*

"The BUTE*fyer a Touch on y^e Times*"

This etching is a copy, reduced and reversed, from No. 3971. The only inscription on the copy is on the tub :—"*The* CHARM *Butifying Wash*".

It is No. "16" of the illustrations to "The British Antidote to Caledonian Poison", the Fifth Edition, (7857. a. a.) vol. i.

In "A general Humorous Explanation", prefixed to vol. ii. of the above-named work, is :—"A once eminent Painter mounted on a Scaffold white washing the *Boot*. This Plate may with as much Propriety be called, Labour in Vain, or an Attempt to make the *Black-a-moor* White." The inscription below the original design is repeated. For "The British Antidote", see "Scotch Impudence", No. 3938. There is an impression from this plate in the Print Room without the number "16", which occurs in (7857. a. a.)

$3\frac{1}{8} \times 3\frac{3}{4}$ *in.*

3972.

The Times Plate II

Designed & Engraved by W. Hogarth. Publish'd May 29; 1790, *by J. & J. Boydell, Cheapside, & at the Shakespeare Gallery Pall Mall London.*

[1762]

In a large, open space among buildings, the centre of which is a platform surrounded by a trench, the sides of which are supported by a brick wall, is a statue of George III. in royal robes, as a young man, resting one hand on his hip, the other on a pedestal before which, probably to suggest the alleged rectitude of his majesty, is a carpenter's plumbing board, and its "bob" of lead. The base of the statue is inscribed "*A Ramsey del^t*". The pedestal occupies the centre of the platform, and being surrounded by jets of water was evidently intended to indicate that here is the fountain of honour; this is confirmed by the existence of various insignia heaped at the base of the pedestal, consisting of coronets, a mitre, an escutcheon bearing the "bloody hand" of Ulster, used to distinguish one of the orders of knighthood in England, stars, chamberlains' keys, an episcopal crook, and maces.

Forming a circle about the "fountain of honour" are two rose-trees planted in a tub and pot, and receiving water from the jets; three orange trees are likewise watered by this means; the pots which face us are inscribed, severally:—"*G R*", "*G R*", "*G^t R R——lican*", "*G^t George James III* (the "James" has been hatched over, with an affectation of concealment), "*G R Republican*", "*George James III*" (the "James" has been hatched over, as before), and "*G R*". In a large vase a laurel has been planted, the pedestal is marked "*CULLODEN*", see below. These plants grow naturally, and have bloomed freely. A gardener is throwing from a wheelbarrow into the trench which surrounds the platform two pots containing plants that have been formally cut in the "Dutch" manner; the pots are inscribed "*G R*", and "*G. R*". Other cut plants and dead flowers and a scarecrow have already been thrown into the trench. A garden roller, marked "1000000000£" impedes the gardener's work; the profile of his cap resembles a fox's head, it has been imagined that Mr. Fox was aimed at here; see below.

The water which jets about the pedestal of the king's statue is supplied by means of a long and large leaden pipe which enters the mouth of a lion's face, attached to the front of the pedestal. This water-pipe issues from a hydrant fixed in one corner of the platform. Lord Bute, as a stalwart, hard-featured Scotch gardener, who has taken off his coat, is, by means of a long lever, controlling the passage of the water in the pipe. The pipe passes through an oval hole in an

iron prop. The face of the lion is grimacing as if the operation to which it is subjected was disgusting. Some garden tools lie at Lord Bute's feet. A jet of water rises at the farther side of the platform and passes in very fine spray over a screen and a little bridge which, on that side, divide the platform from the surrounding city, and exclude the inmates of the latter from the more fortunate former place; here, issuing from a side street, is a dense crowd of persons, apparently crippled in the service of their country; on these some drops of the spray descend; much the greater part of the water of the fountain falls on the selected orange and rose trees; nevertheless not a drop from this source bedews the great laurel, on which, however, an independent and copious flood descends from the sky where, in the arch of the zodiac, Aquarius empties his vase for the benefit of the otherwise neglected emblem of the Duke of Cumberland, the king's uncle.

The gardener, supposed to be Fox, is casting away the old-fashioned plants, while Lord Bute, as the turnkey of royal favour, is nourishing the roses and oranges of the time.

On our left is a representation of the House of Commons in the Speaker's chair, with the mace at his feet, sits Sir John Cust, who was then in office, holding a paper; on his left is a fat man, evidently very hot, or very anxious, wiping his bare head. Below him is Lord Mansfield, and lower still is Earl Temple, Pitt's supporter, see "The Temple and Pitt", No. 3652, offering his snuff-box to the Duke of Newcastle, who had at the period indicated joined the opposition against Lord Bute. On the other side of the Speaker's chair is a man wearing spectacles, probably intended, though the figure is a fat one, and his lordship was thin, for the Earl of Winchelsea. A fat man on the other side may have been designed for Bubb Doddington, Lord Melcombe Regis, who died shortly before this date. A hand holding an ear-trumpet may refer to Lord Chesterfield, who was very deaf. Grouped with these personages are many more whose faces are not recognizable as portraits, most of them are fast asleep; thus, it is supposed, indicating the torpor prevailing in Parliament. It will be observed that, except the Speaker, all the persons here named were members of the House of Lords. The above is the account of John Ireland, see below.

A railing separates the above persons from a more demonstrative party, who appear to have rushed forward, and are in the act of discharging firearms at a dove which, with the olive-branch, hovers in the air over the scene. Pitt, by means of his face and his gouty legs, is recognizable, letting off a very long gun, and turning his face away when he does so.

In front of the "House", between it and the trench on that side, a dog runs fast, and barks at the shower which descends on the laurel. "He is a Caledonian cur, and on his collar is written *Mercy*, allusive, perhaps, to the cruelties said to have been exercised in Scotland in 1745, which accounts for the natives of that country thinking the Duke (of Cumberland) had more liberal rewards, and more distinguished honours, than he fairly merited". See "Hogarth Illustrated", by John Ireland; 1791, p. 500; edit. 1806, ii., p. 274.

On the opposite side of the design a pillory has been set up in a street, two figures appear there; one of them is shrouded and styled "*Mrs Fanny*"; she holds a mallet and a lighted candle; over the head an inscription announces the crime thus punished to be "*Conspiracy*". These points may he understood by reference to the history of the Cock Lane Ghost, see "English Credulity", No. 3838; "Miss Fanny" was the "spirit" associated with the imposture, the mallet refers to the knocking produced during the trick. The lighted penitential candle nearly sets fire to a copy of the "*North Briton n°* 17" which is pinned to the breast of "Fanny's" companion in the pillory, *i.e.* "*WILKES*", whose offence is indicated to have been "*Defamation*". Part of the inscription on Wilkes's breast is not distinct, but there can be little doubt that it is "n° 17", the number of that publication which was specially devoted to an attack on the artist, as to this see "The Times Plate I", No. 3970. A school-boy, with a satchel at his back, and mounted

on a ladder, makes water on one of Wilkes's legs; a woman at a window trundles a mop over his head, his pockets are turned inside out, and empty; this alludes to his much indebtedness. A porter is conversing with "Miss Fanny" and smoking a pipe. A little chimney-sweeper is shouting and pointing to Wilkes; a man increases the uproar with a cowhorn, he is a cow doctor; a Scotch bagpiper is about to use his instrument. A woman draws gin from a barrel labelled with Wilkes's initials "*J W*"; a little boy seems to be playing on a fiddle (?) Over one of the windows of the house before which the pillory has been set is a show-board inscribed "*Dr cants yt Man Midwi*" (fe). It is supposed that a man who points to Wilkes was "Colonel Martin", M.P. for Camelford, see "The North Briton", No. XXXVII., Walpole's Letters to Lord Hertford, Nov. 17 and 18, 1763, and "The Political Mousetrap", No. 4067; he holds a purse in one hand, and is dressed as a "Highland" soldier. John Ireland, as above, 1791, p. 501, wrote that this person is "pointing to the *prophane cheild* who had dared to abuse his clan, and reprinted *Howell's* Description of *Scotland*." A prelate, supposed to be Archbishop Seeker (?), leans from "Dr. Cant's" window above named, and confirms two adults by "imposition of hands", they kneel on the pavement before the house. A group of disabled personages, before alluded to as comprising those on whom the spray is falling, are near the last; one of these has lost both his legs and both his arms; another maimed in one leg, uses a crutch; a third has two wooden legs.

Behind this group a building bars the view; on the roof many workmen, with prodigious toil and fuss, are hoisting at a windlass a huge palette which is marked "*Premium*" and has a sheaf of painter's brushes stuck in the thumbhole. This is a reflection on the so-called "Society for the Encouragement of Arts", &c., and the building is their house; this body promoted the exhibition of the Society of Artists, see "A Brush", No. 3841, and "A Sign", No. 3842. Hogarth opposed the Society's exhibition, joined the other exhibition with his picture of "The Lady's last Stake", and was accused of having favoured "The Sign Painter's Exhibition". The "Society of Arts", &c., believed it was fostering fine art by bestowing "premiums", including little silver palettes, on young draughtsmen.

In the distance is a large church, intended for the then new church of St. Mary le Strand, Westminster. Further off is a Chinese pagoda, that in Kew Gardens, the design of Sir W. Chambers, see "A Scene at a Pantamime Entertainment", No. 4220; on the other side is a large building marked "*HOSPITAL*", and, at its side, nearer to us, is a building in course of erection, probably Somerset House, likewise the work of Chambers.

The sky and some minor parts of this plate were never finished. Hogarth was dissuaded from publishing it. It is certain that, whatever might have been the direction of the satire in "The Times Plate I", it was opposed in more than one direction by the sequel to that design. The allusion to Lord Bute, and the manner in which the pipe is supported on its way to the Lion's mouth, the prominent and honourable position given to the emblem of the Duke of Cumberland, then strongly opposed to the Bute party, the probable satire on the Archbishop, to say nothing of the scanty drops of the precious fluid bestowed on the maimed soldiers, could not be acceptable to the Court into the service of which Hogarth had entered as Serjeant-Painter to the King. Nor would the touch on Allan Ramsay, the favourite Scotch artist of the day, be prudently given at this time by Hogarth. At Mrs. Hogarth's death only one impression had been taken from the plate, and that had been sold to Lord Exeter for ten guineas. All Hogarth's property devolved on his relation Mrs. Lewis, who, in 1789-90, sold this, with other works, to Alderman Boydell, who published the print in 1790, see the publication line. The youthful and slender figure of the king proves, apart from other characteristics, that this plate was executed about 1762. The counter-satires to "The Times Plate I", contain no allusions to this work.

For the history of "The Times", see No. 3970, as above.

$11\frac{7}{8} \times 9\frac{1}{8}$ *in.*

Hogarth. Barlow scul^t. Publish'd Aug^t. 1. 1790, *by* —— *J. & J. Boydell, Cheapside.*

This engraving is a copy from No. 3972, prepared to illustrate "Hogarth Illustrated", by J. Ireland; London, 1791; vol. ii. facing p. 491. Likewise facing p. 266 in vol. ii. of "The Third Edition", 1806, of this work (7854. g.).

$4\frac{3}{4} \times 3\frac{1}{2}$ *in.* Brit. Mus. Library, 7854. ff.

The Times.

First Published by Mess^rs Boydell and copied by their permission.

Pl. II. Hogarth pinx T. Cook sculp Published by Longman, Hurst, Rees & Orme, Oct 1^st. 1809.

This engraving is a copy from No. 3972, prepared for "The Genuine Works of William Hogarth", by J. Nichols and G. Steevens; London, 1808, vol. i., p. 371.

With the addition of "Proof Bishop Printer", this plate was used again for "The Works of William Hogarth," by the Rev. John Trusler; London, 1821, vol. i. (1751. b.)

$6\frac{1}{2} \times 5\frac{3}{8}$ *in.*

Pl. LXXXVI. Hogarth del^t. T. Clerk sculp^t. London Published as the Act directs by Robert Scholey 46 *Paternoster Row.*

This engraving is a copy from No. 3972, prepared for "The Works of William Hogarth", by Thomas Clerk; London, 1810, vol. ii., p. 85.

With the title placed below the design, the engraver's name burnished out, this plate was used again, for "The Works of William Hogarth", London, 1837, vol. ii., p. 120.

$4\frac{3}{4} \times 3\frac{3}{8}$ *in.* Brit. Mus. Library, 1402. k. 25.

Engraved from the Original of W^m. Hogarth.

This is a copy from No. 3972. An impression faces p. 185, in "The Complete Works of William Hogarth", by the Rev. J. Trusler and E. F. Roberts; London, no date.

$6\frac{1}{2} \times 5$ *in.* Brit. Mus. Library, 7855. i.

Hogarth. Barlow scul^t.

This engraving is a copy from No. 3972. An impression faces p. 267, in "Anecdotes of William Hogarth", by J. B. Nichols; London, 1833.

It may be distinguished from the other copy by Barlow, which is of the same size, and is described above, by means of the ground behind Lord Bute on our left; this, in the latter, is given in single horizontal lines; in the copy here in question rectangular hatching has been employed.

$4\frac{3}{4} \times 3\frac{1}{2}$ *in.*

3973.

the Times Pl. 2

Pub. according to y^e Act Sep. 27. 1762. [1762]

An etching, intended as a sequel and rejoinder to "The Times Plate I", No. 3971, by Hogarth.[1] The design of this etching is in some respects a parody on that of Hogarth's published work. In the middle of a large open space among houses Hogarth stands in the pillory, with his palette hanging round his neck, in the manner of his own satire on Pitt, where a millstone is so placed. The palette is inscribed:—"200£ *p^r Ann*", this indicates the salary attached to Hogarth's office of Serjeant-Painter to the King in which he succeeded the younger Thornhill. Hogarth's "Line of Beauty", see "The Analysis of Beauty", No. 3217, is drawn along his form, from his lips to his feet. He points with the forefinger of one of his imprisoned hands to a thistle, the emblem of Lord Bute, which, reversed and dead, has been nailed to the pillory, by the side of the painter. This refers to Hogarth's alleged subservience to Lord Bute, due to his accepting an official position, and indicated, as the painter's opponents averred, very clearly by the publication of "The Times Plate I", in which not only did the minister appear in a laudable act, but Pitt, his antagonist, who had expressed the utmost opprobrium for him, was represented in a nefarious and unpatriotic action. On the pillory, therefore, over Hogarth's head, is written:—"*Here's a Soul of a Boot!*", and, on a label over this:—"*For Ly*-(bell)-*ing*". One of Hogarth's legs is clothed in a large jack-boot, a frequently used emblem of John, Earl of Bute, see "The Jack-Boot, Exalted", No. 3860. He wears a plaid waistcoat. Some one has thrown a dead dog at Hogarth, with labels attached to the creature's neck, and inscribed, "*Plenipotentiary* 1762". This dog refers to the Duke of Bedford, who had been sent to Paris by the Bute administration to negotiate a peace with France, see "The Congress", No. 3887, and "An Hieroglyphical Epistle from a Certain (wood)en (Pier)", No. 3894. Near the pillory is a line of butchers performing rough music on marrow-bones and cleavers.

Behind these performers is a house, with the sign of the "*BALLANCE*" suspended over a globe. At a window above the door are three aldermen, probably representing the City of London, Bute's untiring opponents, and Pitt's potent supporters; the aldermen are looking with complacency at the punishment experienced by Hogarth, their enemy's alleged advocate and tool. About the pillory several constables are grouped, near them is a parish beadle, on the top of whose staff a dove, bearing the Olive of Peace, has alighted. A fiddler, with a sword stuck through his breast, his instrument at his side, lies on the pavement. The man looks like a soldier, and it is probable that this figure was introduced here in repetition of Hogarth's fiddler in "The Times Plate I", to represent the king of Prussia, the ally of England against France, who, on the conclusion of the treaty of peace by the Bute party, had been, it may here be intimated, deserted by his friends and murdered by his foes. On the violin is a mark probably intended to suggest the Prussian eagle.

Near the fiddler, a man threatens Hogarth with a cudgel. On the other side of the pillory a one-eyed man has a basket of apples, or probably eggs, before him, inscribed "20 *a penn*"(y); these may be rotten eggs, brought for Hogarth's injury. A large bulldog, on whose collar is "*MONITOR*", savagely worries a small

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[1] It will be remembered that "The Times Plate II", by Hogarth, although prepared by that artist, was not published until long after his death; see the history of the plate which is given in "The Times Plate II", No. 3972.

dog "*the Briton*". "The Monitor" was a journal for which Arthur Beardmore wrote against Lord Bute; "The Briton" was supplied with essays by Smollett in Lord Bute's interest. "The North Briton" was opposed to the "Briton", which was another of Lord Bute's organs; the former was supported by John Wilkes and C. Churchill, see "The Times Plate I", as above. Hogarth's dog, "Trump", is on the pillory, between his master's legs, and looks very much alarmed by what is going on about him. An English sailor is, with his cutlass, about to strike a Dutchman, who sits sleeping on a barrel of ammunition, or contraband of war, which is marked "*for Fran*"(ce), thus representing the subject of many English complaints; near the barrel is a heap of cannon balls. It was alleged by the English that their allies the Dutch had an extensive trade with their enemies the French in military stores and munitions of war. A second sailor restrains his comrade, who is about to strike the Dutchman, and grasping a burning fuze, thus suggests that it would be better to blow him up with the barrel on which he reposes.

A trumpeter is sounding the charge "*Britons Strike*" (home). These incidents occur before a house, the sign of which is "*The Cock-Pit*", an allusion to the supposed politics of the proprietor and the pugnacity of the statesman whom he favoured. A figure of a fighting cock, irradiated, stands as in a cockpit, and has assumed a defiant attitude. The owner's name is written below:—"*Jack Bull from y^e^ Harry y^e^ Eighth*". It is very likely that in this inscription is an ironical allusion to the change Hogarth had made in his satire on Pitt in "The Times Plate I", altering the figure which, as Henry VIII., satirized the statesman somewhat obscurely, to another figure which could not be mistaken for anything but a portrait of Pitt. A barrel of "*Stout*" hangs from the sign here; likewise, suspended by an inverted anchor, is a large show cloth, with views of—1. "*Newfoundland*", near which is the "*great Bank*", or fishing ground off the island, the right to frequent which was in dispute between England and Spain, and conceded to France; 2. "*Minorca*". The inference is that, as the Duke of Newcastle's administration had lost Minorca to the English,—see many entries in this Catalogue, dated May 20, 1759,—so the Bute party had lost Newfoundland; for this see "Without Within", No. 3877. The name-board of the "NEW C"(astl)"E INN" lies on the ground, signifying the fall of the Cabinet of the Duke of Newcastle, which happened May, 1762. On the show-cloth is the proprietor's advertisement:—"*Keepall's Medley of Entertainments with the taking of the Havannah & the whole Farce of A Piece of a Peace.*" The brothers Keppel had leading parts in the capture of the Havannah.

The house adjoining "The Cock-Pit" is the "*Old Eng*(l)*and Coffee H*(ou)*se*", having for a sign the "PATRIOT *Arms*", that is, two hands clasped, and enclosing a sword, and an olive-branch. In the distance an ammunition waggon, decorated with flags, guarded by soldiers, and marked "*Galleons*", refers to the capture of treasure in the "Hermione", Aug. 12, 1762, see "The Times Plate I". In the middle distance is a large edifice, with the sign of the "*Bourbon House*", on which a Frenchman is depicted, saluting and warmly welcoming a Spaniard, alluding to the intervention of Spain in behalf of France at this period; see "The Times Plate I", as above, for a similar incident. From the bunch of grapes belonging to this sign, which shows that the owner of the "Bourbon House" sold wine, a small cross is pendent, indicating that he was a Roman Catholic. On the summit of the parapet of this building are crossed laurels under a *fleur-de-lis*, declaring the desire of the French for peace with England. Two flashes of lightning issue from the sky, and respectively smite the sign and the *fleur-de-lis*. Near "Bourbon House" is a temple surmounted by a statue of Victory holding a laurel and palm; in the pediment of the temple is the Prussian Eagle, indicating that Prussia had been victorious in the contest with France. Two burning bombs are on the parapet. Next to the temple, between it and that house which bears the sign of the "BALLANCE", is a ruined and burnt building, bearing in front a *fleur-de-lis*, and the inscription:—"*Burnt out & gone to the* DEVIL".

Below the design these verses are engraved :—

"If we're too Scrupulously just,
What profit's in a place of trust?
The common practice of the great,
Is to secure a snug retreat;
So Pug began to turn his brain
(Like other folks in place) on gain.—Gay."

"Pug" was a title applied to Hogarth on a former occasion, see "Puggs Graces Etched from his Original Daubing", No. 3242.

$11\frac{3}{8} \times 8$ *in.*

40

This etching is a copy, reversed and reduced, from No. 3973. Nearly all the inscriptions have been omitted. Two lines of the verses are engraved below the design.

This copy is No. "40" of the illustrations to "The British Antidote to Caledonian Poison" (7857. a. a.), vol. ii. The reference to No. "40" given in "A general Humorous Explanation", p. 6, has no concern with this design, but No. 39 is "Mr. H—th besh—t, or, the Times are all t——d" has some relevancy to it.

For "The British Antidote", see "Scotch Impudence", No. 3938.

$4\frac{1}{4} \times 3\frac{1}{4}$ *in.*

3974.

"*The Times pl:* 1st 1762 *Price* 2^{s}."

Price 6^{d} [1762]

A BROADSIDE comprising a stippled etching of an ass having Hogarth's head, with a hat and curled wig. The animal stands in profile to our right; the face, which is raised, has an anxious and expectant expression.

The title, as above, is engraved over the ass; it is the title and part of the advertisement of Hogarth's print "The Times Plate I", No. 3970. "Price 2^{d}." is the price of Hogarth's work, to the account of which refer for the history of this satire.

Below the design is the following, in letterpress, with further references to Mr. H. Howard and Hogarth.

"Observations on THE TIMES.

"An honest Man's the noblest work of God: Pope.

A NEW SONG, The words by S. W. to the Tune of y^{e} Ass in the Chaplet.

"Ye Artists of Britain 'tis you I Address;
Pray tell me how it comes to pass,
That fault finding Brush, who I mean, you may guess,
For fash'on at last is turn'd Ass." &c.

The satire on Pitt which Hogarth included in "The Times Plate I" evoked this reply. The notion of introducing the ass and the allusion to "Howard" will be understood by reference to "The Queen's Ass", No. 3870.

$2\frac{1}{2} \times 2\frac{1}{2}$ *in.*

3975.

THE RAREE SHOW *a Political Contrast to the Print of the* Times *by* W^m^. HOGARTH

Sold at Sumpters Political Printshop Fleetstreet pr 6 *pence* [1762]

An engraving showing that in the centre of an open space in a town, where some houses are on fire, and a large wooden theatrical booth is in front, Hogarth, as an ape, is daubing the sign of the booth, which looks like a portrait of William Pitt; see "The Times Plate I", No. 3970, to which the title of this satire refers. Near the foot of the ladder, and squatting on a little table, is a second ape, holding a paper inscribed "*Prelim*" (inaries) "*of Peace*"; this is the Duke of Bedford, ambassador to France, who signed the preliminaries of the Peace of Paris, see "The Pe * * ce-Soup-Makers", No. 3882.

On the front of the booth is announced:—"*The Full and Whole Play of Dido and Æneas*". A show-cloth representing the retreat of the antique lovers into the cave during the storm hangs above the door of the building. The hero and heroine are the Earl of Bute and the Princess of Wales, see "Gisbal", No. 3848. Lord Holland (Mr. H. Fox) is pointing at the picture from a window in the gable of the booth. On the stage in front of the booth the performers themselves appear, according to the custom at itinerant entertainments. These persons represent Lord Bute, a hard-featured man in a plaid waistcoat; the Princess of Wales, a buxom, voluptuous lady with a fan, standing at her alleged "favourite's" elbow; Tobias Smollett, as a trumpeter, blowing his instrument, on the banner of which are an embroidered thistle and the word "*BRITON*", the name of the journal by means of which Smollett supported Lord Bute; see "The Fishermen", No. 3876, and "Without Within", No. 3877. A drummer, beating his instrument, represents the "*AUDITOR*" or Arthur Murphy, see "The Fishermen". A zany, a young man with long hair, who advances from the interior of the booth, may have been intended for the king.

In front of the booth, on the ground, is a group of Lord Bute's opponents gathered about a bonfire, on which C. Churchill has thrown "*The Wandsworth Epistle*"; see "The St-te Quack", No. 3909. For an account of this apology for Lord Bute and eulogy of the Peace of Paris, which Churchill demolished, see "The North Briton, No. XV." and No. XIX.; he has also thrown "*The Briton*" into the flames, see above; this was Smollett's paper, against which "The North Briton" had been established by Churchill and Wilkes, see "The Times Plate I", and, in particular, No. XVI. of the latter journal. A sailor is bearing a wheelbarrow full of books towards the fire, a notion borrowed from Hogarth's "The Times Plate I". Britannia stands looking on. Near her is Pitt in conversation with W. Beckford, who is in the robes of a Lord Mayor of London, and points towards Scotchmen who, instead of using a fire-engine brought to extinguish the conflagration in the background of this satire, are dancing for joy; the firemen sleep. Behind Pitt and Beckford are Earl Temple and the Duke of Newcastle, see "The Times Plate I" and "The Butifyer", No. 3971. The Duke of Cumberland, see "The State Ballance", No. 3843, "The Seizure", No. 4026, and the before-named entries, is angrily shaking his fists at the party of players above him. On this part of the subject see "A Satire on Lord Bute", No. 3910.

The British Lion, very angry indeed, is tearing the French Cock. Whitefield, the preacher, stands on a tripod stool, as in "D^r^ Squintum's Exaltation", No. 4005, and, with outspread arms, as in his portraits, is preaching before a man with the head of an ass, and a gaunt old woman, who devoutly holds a prayer-book. The Devil, with a bellows on which is a Scotch thistle, is blowing in the minister's

ear. In front, on the same side of the design, a Dutchman, seated near a large bale marked "*NEUTRALITY*", receives a bribe from a Frenchman. This alludes to the alleged "benevolence" of the neutrality of the Hollanders during the war between France and England, see "Hogan Mogan", No. 3697; "The Amsterdam Bug a Boh's", No. 3698; "Amsterdam Hoy", No. 3704; and "the Times Pl. 2", No. 3973.

More show-cloths hang on a house on our right; they appear to belong to "*PUNCH'S Political Poppet Show with a Scotch Uproar*", and they represent, at top, "*THEN*", or past times, by means of a picture of Fame crowning the Duke of Cumberland after Culloden; Britannia and W. Pitt (?) are looking on. Contrasted with this is a representation of "*NOW*", Lord Bute directing the ship of English fortune on the rock of "*NEW LOST LAND*"; see "Without Within", No. 3877. The third picture is entitled "*Alive from France & England*", and shows John Bull pummelling a Frenchman. A Frenchman and a Spaniard look out of a window in this house.

On the other side of the design, our left, a party of bishops, Scotchmen, and others, his clients, are adoring Lord Bute, who is elevated above them on stilts, and holds a set of bagpipes, the bag of which depends before him in the manner of the millstone about the neck of Pitt in "The Times Plate I". He stands thus before a tavern, the sign of which is a Thistle, and where, as a board states, "*Geud Scrubbing for Mon and Horse*" is obtainable. An ass looks out of the window of this house. An owl, as in Hogarth's design, but meant for the French ambassador, the Duc de Nivernois, flies overhead holding a branch of olive. In the foreground a dog is befouling Hogarth's print, "*The Times*".

Below the design these verses, with references to Fox, Whitefield, sign-painters, the bishops, Lord Bute, &c., are engraved:—

> "See here my good Masters a fine Raree Show
> Will please ev'ry one from the High to the Low
> Here's my Lord and my Lady so fine and so brave
> With Æneas and Dido going into the Cave", &c.

There is an impression from this plate without the publication line. There are two copies from it, see below. In the upper corner of the plate, above the design, on our right, are traces of "*Price* 1 *Sh*".

Hogarth's action of bedaubing the signboard may have reference to his appointment as Serjeant-Painter to the King, or, as Wilkes styled it, "Pannel Painter", see "Tit for Tat", No. 4054; likewise to Hogarth's association with the Sign Board Exhibition, for which see "A Brush", No. 3841.

This is the satire referred to by an announcement in "The Public Advertiser", Oct. 8, 1762, p. 1, col. 1.

$11\frac{1}{4} \times 8\frac{1}{8}$ *in.*

An inferior copy from No. 3975, without the verses engraved below the original. It may be readily distinguished from the latter by the word "Whole" in the inscription being written with a small initial "*w*". The name of "*The Britain*" is written thus and more distinctly than in the other case.

$11\frac{1}{4} \times 7\frac{7}{8}$ *in.*

This etching is a copy, reversed and reduced, from No. 3975. On the monkey's (the Duke of Bedford's) scroll is "*Pelim Peace*". "*W P*", for "William Pitt", is written on the sign-board which Hogarth is bedaubing, thus confirming the ascription of the portrait to Pitt.

This print is No. 40 in the illustrations of "The Scots Scourge", see "Scotch Impudence," No. 3938, and in "A Poetical Explanation", vol. ii., p. 89, is the following:—

"Plate 40.

What Raree-show doing is this?—I declare
The World is a farce", &c.

These verses occur on p. 4 of an imperfect copy, which is in the Print Room, of "The Scots Scourge", vol. ii., "The Sixth Edition"; the print is not in this volume, which nevertheless contains, p. 5, verses entitled "The Gallante Shew", to be sung to the tune of "A very pretty fancy, a fine gallante shew."

The verses contain references to the resignation of W. Pitt, Oct. 1761; to the "new queen Charlotte"; the visit of the Court to the City of London, see "The Scotch Ovation", No. 3817; the young Prince of Wales (George IV.); "Scotch œconomy", see "Scoth Oeconomy", No. 3992; the exaltation of the Earl of Bute, see "The Jack-Boot, Exalted", No. 3860; Wilkes as a writer in "The North Briton", see "John Wilkes Esq", No. 4050; the Peace of Paris, and the proclaiming of the same, see "The Proclamation of Proclamations", No. 4007; "Cyder Excise", see "Excise", No. 4012; the pretended retirement of Lord Bute, see "Secret Influence", No. 4457; Earl Temple, and the trial of Wilkes, see "John Wilkes Esq"; Hogarth's print of "The Times", see "The Times Plate I", No. 3970; General Ligonier, the Marquis of Granby, the "Majority" and "Minority", see "The Glorious Minority", No. 4034; Wilkes's duel with Mr. Martin, see "The Bagshot Frolick", No. 3914; the departure of Wilkes for France, see "Jemmy Twitcher in High Life", No. 4075; the death of C. Churchill, the marriage of Prince Ferdinand of Brunswick to the King's sister, the death of Hogarth, and the disturbance created by the Spitalfields weavers, see "The Weavers in an Uproar", No. 4122. All of these events are represented by scenes in the "Gallante Shew".

$6\frac{3}{4} \times 5\frac{1}{8}$ *in.* Brit. Mus. Library, 7857. a. a.

3976.

[The Boot and the Blockhead] A.

(No title.)

[By the Marquis Townshend.] [1762]

This is a drawing in pencil and ink. It is the original drawing for No. 3977. Some of the speeches, in a hardly legible condition, have been written in pencil in their places. It is in the reverse way to the first published or larger version of the design, *i. e.* the "blockhead" faces towards our right.

"P Sandby" is written, in an old hand, with ink at the bottom of the paper.

This drawing has been used for tracing the outlines of the above-named satire, No. 3977. The complete similarity of the style of this work proves it is by the artist of "The Recruiting Serjeant", No. 3581, which H. Walpole, see that entry in this Catalogue, testified to be the work of "George Townshend". On this subject see "The 2 H, H,'s", No. 3342, and "The Scotch Hurdy Gurdy", No. 3847. For another drawing by the Marquis Townshend, see "The Secret Councel of the Heads, A.", No. 4217.

$7\frac{1}{2} \times 8\frac{5}{8}$ *in.*

3977.

The Boot & the Block-head.

A Satire on Lord Bute and Hogarth, by the Marquis Townshend.

"*Oh! Garth fec*^{t} 1762." [1762]

An etching. In the centre a pole rises out of a huge jack-boot, the invariable satirical emblem of John Stuart, Earl of Bute, see "The Jack-Boot, Exalted", No. 3860; on the boot is a meridian sun or Star of the Garter, a Garter is bound about it; part of the motto of the Order appears in "*soit*"; the "*Briton*", a journal devoted to Lord Bute, and in which Smollett supported his policy, lies on the foot of the boot; the scroll of "*a Scotch Peace*" is on the ground at the side. This refers to the peace negotiated by the Duke of Bedford and the Bute ministry, 1762–3, see "The Times Plate I", No. 3970. The "*Auditor*", in the person of a man, bows profoundly before the boot. This is Arthur Murphy, see "The Congress", No. 3887. Other adorers are near, including an old clergyman in spectacles, who holds up his hands and cries:—"*Bless me, it verifies the old saying a block head & a fool has the most powerful tail*". This refers to a blockhead, like those used by hairdressers, which surmounts the pole and is decorated with a Scotch "bonnet", in which has been placed a white, or Stuart favour. This allusion to the alleged Jacobitism of Lord Bute is repeated from "The Jack-Boot, Exalted". From the back of the "bonnet" a long and curling *queue* depends, and is called the "*Tail of Beauty*", a reference to Hogarth's "Line of Beauty"; turning at the extremity, it seems to caress the big jack-boot itself. Another adorer, or mocker, bows in the crowd before the pole and declares:—"*if he has not a heart of Oak he has a head of Oak, he has indeed*".

The stand from which the pole rises is marked, as by the name of the artist-constructor:—"*Oh! Garth fec*^{t} 1762." On the ground near the pole stands Hogarth himself as an old and almost senile man, with ass-ears, holding his print of "*The Times*", rushing forward, and appealing to Charles Churchill who, in a clergyman's dress, advances smacking a large whip, an emblem of "The North Briton, No. XVII." in which he attacked Hogarth on account of "The Times Plate I". Churchill holds up "*The North Briton*" while advancing on Hogarth, and cries:—"*Il spare none of you from the top of the Bonnet to the sole of the Boot*". Hogarth, in a feeble, passionate way, holds out his hands to Churchill and implores:—"*Dam it Charles what have you done to me you'l make me run mad*". This refers to the allegation of Hogarth's opponents that "The North Briton" in question here had driven the artist out of his wits; it was one of Churchill's satirical weapons to represent Hogarth as already senile before the attack, and downright imbecile after it. Hogarth's replies were the publication of the portraits of Wilkes, see "John Wilkes Esq", No. 4050, and Churchill, see "The Bruiser", No. 4084. At Hogarth's feet is his palette, with the "Line of Beauty".

In the background the sun rises behind a flight of steps on which the Duke of Cumberland, armed with a whip, approaches, and says to Edward, Duke of York, who follows him:—"*lends a hand Ned to scourge the worshippers of a blockhead Ill warn 'em presently as I did in* 45". The other duke says:—"*I'll lend you a hand, my Prince of bold Actions*". Mr. Hawkins supposed this speaker to be Edward, Lord Hawke, probably because his dress seems like that of a sailor, and on account of the epithet "Ned", but the Duke of York, who longed to succeed Anson as "Lord High Admiral", had naval proclivities, if not aptitudes, he was

likely to be called "Ned" by his uncle, and was a young man at this time, not so Lord Hawke. The Dukes of York and Cumberland were both strongly opposed to Lord Bute, see "The State Ballance", No. 3843, in which satire they appear together in that motive; see likewise "The Jack-Book kicked Down", No. 3965, and other satires described in this Catalogue.

Below the design these verses are engraved. They are printed in two columns which are separated by a "Line of Beauty":—

"Of all the fools that pride can boast,
A Blockhead claims distinction most.", &c.

For the authorship of this satire, see "The 2 H, H,'s", No. 3342, and "The Scotch Hurdy Gurdy", No. 3847.

An announcement, referring to this print, and others, occurs in "The Public Advertiser", Oct. 23, 1762, p. 3, col. 3, as:—"*This Day is published. Price 6d.*" &c.

7 × 8½ *in.*

3977*.

The Boot & Block-head

189 "*M Darly fec*t"

A COPY reduced from No. 3977. It is No. "189" of the illustrations to "A Political and Satirical *HISTORY*", &c. "The Fifth Edition", vol. ii.; there is a copy in the Print Room; another is (554. a. 13); for the Fourth and Fifth Editions see "Monr Bussys secret embassy discoverd", No. 3810.

In this copy the "blockhead" looks to our left, in the manner of the original etching. It bears the signature "*M Darly fee.*" The initials "*M.D*" in a monogram are attached on other etchings in the volume, likewise Darly's name as the publisher of the etchings. He was probably both draughtsman and publisher of the whole. On M. Darly, see a notice signed "E. Sumpter" on the back of the title-page of "The British Antidote to Caledonian Poison" (7857. a. a.), and "The Scotch Hurdy Gurdy", No. 3847.

In the letterpress prefixed to the illustrations of this volume is:—"PLATE CLXXXIX. Boot and Blockhead. This Caricature shews the exaltation of a *Scotch* Blockhead, which infatuated the greatest droll genius in the World to fall down and worship, and even daub his own Character to whitewash the Black Boot; and forgot himself so far as to aim at injuring the most exalted *English* Patriot that ever was, till the bold and honest *North Briton* nipped him in the Bud. But they say he has *Scotch* Fits at intervals."

These allusions to Hogarth, Lord Bute, and Wilkes are elucidated in "The Boot & the Block-head", No. 3977.

2¾ × 3⅝ *in.*

3977**.

The Blockhead and Boot

THIS is another copy, reversed, the "blockhead" looking to our right, and reduced, from No. 3977, of which the title is the reverse of that of this copy. There are some differences. In this copy the blockhead has been furnished with a hard-featured Scotch face, intended for that of Lord Bute. The inscription of the paper on the foot of the Boot is "*The Br The Briton Besh—ten*", on Murphy's back is "*The Auditor by A Morphey esq*". On the Garter is "*HONI SOI*". The verses quoted with No. 3977 are engraved here.

The print is No. "25" of the illustrations to "The British Antidote to Cale-

donian Poison". See "Scotch Impudence", No. 3938. The Fifth Edition (7587. a. a.). In "A general Humorous Explanation", prefixed to vol. ii. of this work, is, "25. And Nebuchadnezzar the King set up an Image of Wood, and commanded all the Princes, Governors, Judges, Priests, Counsellors, Captains, &c. to fall down and Worship the Idol which he had erected. But, O my Countrymen! let us rather submit to be thrown into the Fiery Furnace, than yield to such Impiety, and pray that the Time may soon come that this abominable Piece of Presumption shall meet with a Punishment it deserves. *Id est. Block* to *Block*."

There is an impression from this plate in the Print Room without the number "25", which occurs in (7857. a. a.).

$3\frac{1}{4} \times 3\frac{1}{2}$ *in.*

3978.

Tit, for Tat, or Kiss my A e is no Treason.

[By the Marquis Townshend.]

"*Inv^t et del by G O' Garth. according to Act, or Order is not material.*"

[1762]

An etching in little more than outline, showing the Princess of Wales, mother of George III., leaning her elbows on a table before the bare-breeched Earl of Bute, who stoops obsequiously behind her, having divested himself of the kilt which should accompany his coat and "bonnet." He has on one leg a large jack-boot, alluding to his name, John Stuart, Earl of Bute. The Princess, turning her posteriors to her alleged "favourite", says:—"*this is the way to favour I am between you & the Post*". Lord Bute approaches the lady, saying:—"*I am a true Scotsman I'd allways kiss behind to get Forward*". The Duc de Nivernois, French minister employed to conclude peace between England and France, takes off his hat and bows obsequiously before the bare-breeched peer and princess; he cries:—"*Oh let a me a Bussy your Ass any thing to save my poore Country, oh! let a me kiss, a* —". "Bussy" as here employed, refers not only to the action of kissing or "bussing," but to the name of the Abbé de Bussy, who, before the mission of the Duc de Nivernois, had been sent to London to prepare the way for a peace between his country and England, see "Mon^r Bussy^s secret embassy discoverd", No. 3810; "Mon^r Bussys politics", No. 3813.

Representatives of Holland and Spain occupy the middle of the design; the former says to the latter:—"*Ah Mynheer Spaniard you mus kiss somebodys A— or else py Got a, you will shew your own backside to all de Vorld.*" The Spaniard says:—"*my master vill ave de Avanna again, he kiss de scotch mans A— & den he bid Mr Pit kissa his A—e & all de English beside*". The Havannah had been captured by the English fleet and troops under the command of Admiral Pocock and the Earl of Albemarle, Aug. 13, 1762. The Dutch were neutral in the war.

A little removed from the front of the design, Hogarth, in a Scotch kilt and "bonnet", stands before his easel, which supports a canvas on which the artist is busily painting a large irradiated jack-boot, see above, from which an immense Scotch thistle springs. Hogarth, who is made to look very mean, says:—"*any thing for money. I'l gild this Scotch Sign & make it look Glorious, & Il daub the other sign to efface its Beauty & make it as black as a Jack Boot*". Hogarth's alleged share in the Sign Painters' Exhibition is alluded to here, see "A Brush", No. 3841, and "A Sign", No. 3842. Behind the painter is another easel, bearing an erased and bedaubed portrait of William Pitt, stated to have been:—"*defaced by order of my L—— by O Garth*". A large pot stands near Hogarth labelled and inscribed:—"*smutch pot to sully the best & most exalted Characters*".

The satire is here directed against Hogarth because he had accepted the post

of Serjeant-Painter to the King vacant on the resignation of Mr. Thornhill, likewise because he had published "The Times Plate I", see No. 3970, in which Pitt was assailed, and Lord Bute represented performing a laudable political act. See "The Butifyer", No. 3971. See "Gisbal", No. 3848.

For the authorship of this satire, see "The 2 H, H,'s", No. 3342, and "The Scotch Hurdy Gurdy", No. 3847. For an advertisement referring to this print, see "The Triumvirate & the Maiden", No. 3908.

$10\frac{1}{2} \times 6\frac{1}{8}$ *in.*

3979.

JOHN A BOOT'S ASSES.

[1762]

An engraving showing the Earl of Bute mounted on an ass, *i.e.* the Princess of Wales, see "Gisbal", No. 3848, to the tail of which is tied another ass, *i.e.* the King, blindfolded, and ridden by Mr. H. Fox (Lord Holland). A bystander remarks:—"*He seems to lead very easy.*" Fox replies:—"*You see we took care to blind him first*". A Frenchman asks Lord Bute:—"*What will you do with him you lead*"? The answer is:—"*I'll sell him to you I shall keep what I breed out of the Old one my self.*" A Spaniard advises his ally:—"*Take him at his Word, I'll lay down the Money*". To some persons who have been thrown down by the she-ass, Earl Temple, standing on our left, cries:—"*Take care good people you are not trod upon.*" Mr. Pitt adds:—"*I am sure some of them will Dye with the fall. 'tis dangerous now to Pit-y*".

On the other side are a group of Scotch spectators, clients of Lord Bute, see "We are all a comeing", No. 3823, and Dr. Johnson, with a vane in his hat, and holding under his arm a book, on which is written "300. *Pr. Ann*"; the lexicographer says:—

"*Least sad Poverty shou'd fall upon my Head*
Faith I write on either side for Bread."

The Devil commends Johnson, with:—"*Well said my little Weathercock thou art a Babe of my own.*" Above, an owl, in a barrister's wig, hoots:—"*Since Folly is at its Period counsel comes to late*". A British mastiff, chained strongly to a post, barks at and struggles to assail the Scotchman.

Below the design these verses are engraved:—

"Things are now at such a Pass
That every Fool must have his Ass
Nay still more strange one won't do
John a Boot has got him two." &c.

"John a Boot" was John, Earl of Bute. For the alliance between the French and Spaniards at this period, see "Merit Rewarded", No. 3814, which illustrates the position of Pitt. For Earl Temple and Pitt, see "The Times Plate I", No. 3970. For Dr. Johnson's pension, see "The Irish stubble alia(a) Bubble Goose", No. 4068. A copy from this satire was published, see "The State Racers", No. 3987.

$11\frac{1}{2} \times 5\frac{3}{8}$ *in.*

3980.

Provision for the Scotch Convent

143 [1762]

An etching showing the Princess of Wales carrying on her back an enormous jack-boot, alluding to John Stuart, Earl of Bute, the spur of which rises in front of

her, and is grasped by both her hands, intended for an indecent suggestion. The boot is bound about her body by the ribbon of the Garter, of which Lord Bute had been appointed a member under circumstances described in "The Jack-Boot, Exalted", No. 3860. On the ribbon is (Hon) "*I. SOIT*"; Lord Bute himself appears rising above the top of the boot, and holding a flag on which is written "*Amor Vincit Omnia*", see "Gisbal", No. 3848. The Princess says:—"*The toilsome task how easy when loves the sweet reward*". Behind is a pyramid entwined with a thistle, the head of which is irradiated; on the pyramid is the motto, "*Nemo me Impune Lacessit*".

This satire is No. "143" in "A Political and Satirical History", &c., "The Fifth Edition", vol. ii.; a copy is in the Print Room; another is (554. a. 13.); for an account of the variations of the Fourth and Fifth Editions, see "Mon^r Bussy^s secret embassy discoverd", No. 3810. For a general account of "A Political and Satirical History", see "The 2 H, H,'s", No. 3342, and "The Scotch Hurdy Gurdy", No. 3847.

In the letterpress prefixed to this volume is:—"PLATE CXLIII. Provision for the *Scotch* Convent. Represents the Power of Love, by the Burden that *Beersheba* is supposed to have on her Back, the pleasure of holding the Spur is supposed to lessen the Weight of the Boot."

For "*Beersheba*" (Bathsheba), see "Gisbal".

It is probable that this design was suggested by a print published by Bowles and Carver, see "Provision for the Convent", No. 3777.

For an announcement of this print taken from "The Public Advertiser", Nov. 13, 1762, p. 4, col. 1, see "The Triple Compact", No. 3889.

$2\frac{3}{4} \times 3\frac{5}{8}$ *in.*

43

THIS etching reproduces the design, reversed, of No. 3980. The motto on the flag is "*Omnia vincit Amor.*" The other inscriptions are identical with those of the original.

It is No. "43" of the illustrations to "The Second Volume of the British Antidote to Caledonian Poison" (5857. a. a.), as to which work see "Scotch Impudence", No. 3938. In "A general Humorous Explanation" prefixed to the plates in this volume is the following:—"42 (error for "43"). One of the Sisterhood of the *Cambrian* Order, bearing her favourite *Boot*, to their Convent."

There is an impression of this print in "The British Antidote to Caledonian Poison" in the Print Room; both versions of this book were published by E. Sumpter; neither is dated, in both issues the print is numbered "43".

$2\frac{3}{4} \times 3\frac{1}{2}$ *in.*

3981.

The Northern Dancing Master or Windsor Minuet 1762

144 [1762]

AN etching showing a group of four persons, the Princess of Wales, Earl of Bute, the Queen, and the King, standing up and dancing before five courtiers who sit; a bagpiper is on our left playing:—"*up stairs, down stairs in my Ladys Bed Chamber*", see "Gisbal", No. 3848. "*She has been under a good Master.*", is the remark of one of the lookers-on, a lady; "*we have greater merit than the Irish.*", is said by a Scotchman; "*I should like to handle my Lords Bagpipe*", says another lady; her neighbour, a Scotchman, referring to the Queen, who is represented as a young woman, avers:—"*the young one mimicks the old Lady extreamly well, she'l be easily brough over*". The Queen says:—"*I wish I had learnt this instead of*

Italien Oh! the sweet Bagpipes." Lord Bute replies:—"*it cant be expected that you can dance so well as the Lady in my other hand* (the Princess) *she has had a Long experience.*" The latter remarks:—"*we shall soon bring her to dance a Scotch Jigg*". "*I learnt from a Scotch Teacher*", says the King, who is represented as a youth.

This etching is No. "144" in "A Political and Satirical History", &c., "The Fifth Edition", vol. ii.; a copy is in the Print Room, another is (554. a. 13); for an account of the variations of the Fourth and Fifth Editions, see "Mon[r] Bussy[s] secret embassy discoverd", No. 3810. For a general account of a "Political and Satirical History", see "The 2 H, H,'s", No. 3342, and "The Scotch Hurdy Gurdy", No 3847. An announcement in "The Public Advertiser", Sept. 28, 1762, p. 4, col. 2, seems to indicate the original of this satire:—"*This Day is published.* Price 6d. each. TWO curious Prints called The HUMM, or the Scotch and French GAMESTERS; and the other the NORTHERN DANCING MASTER, or the Windsor Minuet." For "The Hum", see No. 3935.

In the letterpress prefixed to the plates of this volume is the following:—"PLATE CXLIV. The Northern Dancing Master; or *Windsor* Minuet. Here is a masterstroke of *Gisbal* and *Beersheba's* teaching Innocence to follow their Steps, and to jigg it to a *Scotch* Drone."

For "Gisbal and Beersheba" (Bathsheba), see "Gisbal".

4 × 2⅝ *in.*

19

AN etching of the same design, reversed, the bagpiper being on our right, as No. 3981. The following speeches differ in this copy from those of the original: one seated Scotchman says:—"*Upon my honour we Scotch rival the Irish since y[e]*" ——; the other Scotchman declares:—"*The Young mimicks y[e] old one, or else her Master will be angry*"; the King admits:—"*I have dancd Scotch tunes from my Infancy*"; Lord Bute says:—"*It cant be Expected she can dance as well as you who have had a Long experience*"; "*we shall bring her to dance a Scotch Jigg*", is said by the Princess of Wales.

This is No. "19" of the illustrations of "The British Antidote to Caledonian Poison" (7857. a.a.). In "A general Humorous Explanation", prefixed to the plates in the second volume of this book, is the following:—"19. The Black Joke, White Joke, Breeches unbutton'd, Petticoats loose, the Devil of a Dance, or 'faith, what you will."

There is an impression of this print in "The British Antidote to Caledonian Poison, Consisting of the most humourous Satirical Political Prints, for the Year, 1762", "The Second Edition", in the Print Room. In this the number "19" has been added with a pencil.

4 × 2⅝ *in.*

3982.

The Favourite Boot or who'l take a Peep

2 "161—162" "*M Darly*" [1762]

AN etching, forming a "transparency" by means of impressions from two plates, one of which, "162", is attached to the back of the other, "161". On holding the work before the light the design on both impressions is made visible, as in "The Scotch Tent", No. 3912, and other examples of this category. The design shows a huge jack-boot, an allusion to John, Earl of Bute, lying on the ground with the toe uppermost. The royal standard of Scotland is planted above the middle of the boot. A Scotch showman stands near the top of the boot, and points within, as

into a chamber, and says:—"*Walk in & see the Lyon, the Lyon in Boots Gemmen with the Scotch reel by Gisbal the Caledonian, famous for playing the Quarter Staff with several tunes in praise of Peace & French plenty*". A Scotch drummer beats his instrument in front of the boot, inviting spectators to attend.

The "show" made manifest by using the design as a transparency comprises figures of the Earl of Bute and the Princess of Wales dancing a Scotch reel, in which the British Lion, wearing a very large pair of jack-boots, and led with a chain by Lord Bute, takes part. A Scotch bagpiper and the King, who plays on a violin or "Scotch fiddle", supply music to the dancers.

For "Gisbal the Caledonian" and his quarter-staff, known as "the Staff of Gisbal", see "Gisbal", No. 3848. "Peace and French plenty" refers to the Peace of Paris, 1762-3, see "The Congress", No. 3887. "French plenty" suggests the bribes alleged to have been paid to Lord Bute, see "The Smithfield Bargain", No. 3942, and "Dr. Musgrave prescribing for Brittania", No. 4307.

This satire is No. "161—162" of the illustrations of "A Political and Satirical History", &c., "The Fifth Edition", vol. ii.; a copy is in the Print Room, another is (554. a. 13.); for variations in the Fourth and Fifth Editions of this work, see "Mon^{r} Bussy^{s} secret embassy discoverd", No. 3810; for a general account of "A Political and Satirical History", &c., see "The 2 H, H,'s", No. 3342, and "The Scotch Hurdy Gurdy", No. 3847.

In the letterpress prefixed to the etchings of this volume is the following:—"Plate CLXI. CLXII. The Favourite Boot; or, who'l take a Peep, (a Transparency). Shews *Gisbal* is Master of the *Scotch* Puppet-Shew; which, if you take things in a proper Light, will be further explained."

For an advertisement referring to this satire, see "The Boot & the Blockhead", No. 3977.

$3\frac{7}{8} \times 2\frac{3}{4}$ *in.*

An etching, repeating the design, not as a transparency, and on one plate only, of No. 3982. The flag is styled "*Standard of Gisbal*". The showman cries:—"*Walk in and See the Lion in Boots Gemmen with y^{e} Scotch reel by Gisbal y^{e} Caledonian Famous for playing the Qarter Staff with Several Curious and Entertaining Figures and peices of Music*". Lord Bute, leading the booted Lion, and dancing within the boot, cries:—

"*So Gentle a Lion no man can say fie on*".

The Princess says:—"*Sic Hurdum Dordum & Sic don——are her & She are him*" (?). The violin player declares:—"*No more roast Beef of Old England no more Old English Roat Beef*". The motto on the flag is "*Nemo me lacessit*", the Scotch Lion is represented as a dancing dog.

This print is No. "8" of the illustrations to vol. i. of "The British Antidote to Caledonian Poison," "The Fifth Edition", (7857. a. a.), of which print there is an impression in the Print Room without the number "8"; in the letterpress prefixed to the illustrations of vol. ii. of this work is:—"8. G—t B—n is here aptly compared to a *Jack Boot*, in which some great Folks are dancing the *Scotch* Vagaries, while the English are obliged to pay the Piper."

$4\frac{1}{8} \times 2\frac{7}{8}$ *in.*

3983.

The VISION *or M—n—st—l* MONSTER; *address'd to the Friends of* Old England; BY *Sybilla Prophecy.*

Sold facing the Union Coffee House in the Strand. [1762]

An etching of Lord Bute in the form of a hideous monster with wings, having claws extending from the ribs which support them, likewise having the neck of a dragon, the head of a fierce dog, on which is an earl's coronet, and a plume such as is frequently represented in Scotch "bonnets"; he has three tails erect behind him, and covered with scales. The legs of the figure are composed of a fox and a goose. It is devouring "*Habeas Corpus*", and, with its claw-like hands, tearing "*Magna Charta*". The Fox-leg, *i.e.* Lord Holland (Mr. H. Fox), is devouring a soldier; this probably refers to the alleged peculations of the minister in his office as Paymaster-General of the Army, see "The Bawd of the Nation", No. 3636; "H. Renardo & his Squire", No. 3638, and "Renard Stating his Accounts", No. 4299; for Fox in the character of a public servant, see the references quoted in "The French King in a Sweat", No. 3691, especially "An Ass Loaded", No. 3659. On the soldier's haversack is "*G. R*", erased. The goose is the Duke of Bedford, negotiator of the Peace of Paris, Feb. 1763, see "The Pe * * e-Soup-Makers", No. 3882, who is devouring dead Britannia, or Liberty.

On the breast of the monster, which is furnished with dugs, is written "*Simulata Pietas*". Two gaunt Scotchmen, see "We are all a comeing.", No. 3823, are voraciously sucking the dugs; one of these men has a short tail, both are naked, except for the "bonnets" on their heads and their plaid hose. In front of the figure is an imp, like Hogarth, holding a paint-pot marked "*Ho*——", in which is a brush; the imp sits on a pile of faggots, before him are two palettes, each of which bears a "Line of Beauty", see "The Times Plate I", No. 3970, publication of which satire provoked retaliation of this kind, see likewise "The Butifyer", No. 3971.

Above the figure are inscriptions:—1. "*These be thy Gods O Israel which seek thy Ruin and bring Thee into* CAPTIVITY." 2. "*Neither repent they of their Murders nor of their Sorceries, nor of their fornication. These have one Mind & give their Power and Strength to y^e^ Beast.*" 3 and 4 are one inscription, being a travesty of part of the Book of Revelations, describing a Vision of the Beast, Lord Bute, his reception in England, and his worshippers. "*And I stood upon the sand of the Sea, & I saw a Beast rise up out of the Sea, from the North, and many who were Sons of corruption worshipped y^e^ Beast, saying 'Who is like unto y^e^ Beast?' And there was given unto the Beast a Mouth speak^g^ great things & Blasphemies; & Power was given unto him to continue a certain time; & it caused all both small & great rich & poor, free & bond, to receive a Mark in their Right Hand, & on their Hips, & on their Foreheads; and I saw the Beast & those who had received his Mark gatherd together to war against a Man that sat on a White Horse, & against his Army. And I saw in the West a Pit opening as it were by the command of Heaven, with a certain Numb^r^ of the faithfull, & a strong Voice came forth from that mighty Pit, and the Beast & all that were with him were sore afraid. And I saw the Man upon the White Horse lifting up his head like one waking out of a dream and a great Terror fell upon the Beast!*" &c. Therefore the Beast was overthrown. The man on the white horse is the Duke of Cumberland, Lord Bute's opponent, see "The State Ballance", No. 3843. The Pit opening in the West was William Pitt, always associated with the West of England, see "The Quere?", No. 3735.

The allusions to Magna Charta and the Habeas Corpus Act are connected with the trial of Wilkes, see "John Wilkes Esq^r^.", No. 4050.

This satire was announced in "The Public Advertiser", Dec. 16, 1762, p. 3, col. 3:—"*This Day is published*, Price 6d."

$9\frac{3}{4} \times 7$ *in.*

3984.

A Satire on Lord Bute's Party.

156 [1762]

An etching showing William, Duke of Cumberland, with his sword drawn, holding a flag, and trampling on a Scotchman, whose target and broken broadsword lie on the ground at his side; the latter is biting his fingers in rage and mortification. The Duke cries:—"*Pro Patria non Sibi Liberty and my Countrey.*", thus referring to a motto often attributed to William Pitt; see No. 3678. On the flag is written:—"*In* 1745 *the Scotch, under the best of Kings, rose in rebellion, & aimd at the destruction of King, Liberties & Constitution, but was shamefully frustrated by W^m Duke of Cumberland, whose name is dear & belov'd by the English but hated & dreaded by the Scotch*".

For the Duke of Cumberland, as an antagonist of Lord Bute, see "The State Ballance", No. 3843.

This satire is No. "156" of the illustrations to "A Political and Satirical History", &c., "The Fifth Edition", vol. ii.; a copy is in the Print Room, another is (554. a. 13.); for "A Political and Satirical History", see "Mon^r Bussy^s secret embassy discoverd", No. 3810; for a general account of "A Political and Satirical History", see "The 2 H, H,'s", No. 3342, and "The Scotch Hurdy Gurdy", No. 3847.

In the letterpress prefixed to the illustrations of this work is:—"Plate CLVI. CLVII. CLVIII. The *Westminster* Toast (*i.e.* "Pro Patria non Sibi"); or the Three Wills; *Will Cumberland, Will Pitt*, and the *Will* of the People. The first represents the glorious Deliverer of his Country, trampling on *Scotch* Rebellion; the second shews the Darling of the People, supported by the Hero of Liberty, and the City defender of Trade, while Fame is sounding their Glory; the third Plate points out the Will of the People, who are always pleased at that Justice which puts an End to the Enemies of their King, Country, and Liberties."

For Plates CLVII. and CLVIII., see "Virtue Supported by Liberty & Property", No. 3985, and "Will, of the People", No. 3986.

$2\frac{7}{8} \times 4\frac{1}{8}$ *in.*

3985.

Virtue Supported by Liberty & Property.

"157" [1762]

An etching showing the "Parliament Coffee-Hous", and William Pitt, his gouty foot enveloped in bandages, limping painfully along, supported by John Wilkes on one hand, and Arthur Beardmore on the other. For Wilkes, see "John Wilkes Esq^r.", No. 4050, and "The Times Plate I", No. 3970; for Beardmore, see "The Fishermen", No. 3876. Pitt cries:—"*I Feel no Pain but for my Countrey.*" From Wilkes's pocket protrudes the "*North Briton*"; from the pocket of Beardmore, who wears a civic chain of honour, appears the "*Monitor*", a journal with which this solicitor had been intimately connected. Fame flies above, holding a scroll inscribed:—"*Pro Patria non Sibi*", a motto attributed to Pitt, and having attached to her trumpet another scroll, on which is written:—"*raised his sinking Country in* 1757 *to as great a height as*

Rome & Greece & saw it fall in disgrace in 1762 *by Scotch Influen*"(ce). This refers to Pitt's accession to power in 1757, and to the supposed disastrous administration of Lord Bute, especially to the Peace of Paris, negotiated during 1762, the conditions of which were known during the latter half of this year; see "The Congress", No. 3887, and "The Pe * * e-Soup-Makers", No. 3882.

This satire is No. "157" of the illustrations of "A Political and Satirical History", "The Fifth Edition", vol. ii.; a copy is in the Print Room, another is (554. a. 13.). For variations in the Fourth and Fifth Editions of this work, see "Mon^{r} Bussy^{s} secret embassy discoverd", No. 3810. For a general account of "A Political and Satirical History", see "The 2 H, H,'s", No. 3342, and "The Scotch Hurdy Gurdy", No. 3847.

In the letterpress prefixed to the illustrations of this work there is a reference to this print, which is quoted with "A Satire on Lord Bute's Party", No. 3984. In this text the present work is styled "Will Pitt".

$2\frac{7}{8} \times 3\frac{7}{8}$ *in.*

3986.

"Will, of the People".

158 [1762]

An etching representing the much-desired hanging of Lord Bute, as a Scotchman, from a gibbet; another Scotchman, with a bald head, lies on the ground in the front of the design, beaten and lamenting. Probably this figure was meant to represent Tobias Smollett, who had been a writer in "The Briton", a political journal which supported Lord Bute's administration; see "The Fishermen", No. 3876, and "Without Within", No. 3877. On the gallows is a scroll inscribed:—"*Faction T——n* (Treason) *Libelling Lying &c &c by* CURIO *in The Briton*". The person hanging may be the "Curio", nevertheless, he wears a ribbon, suggesting that this Scotchman is a peer. Among the spectators are constables with long staves, soldiers, sailors, a countryman on horseback with a woman behind him, an old woman, who has hoisted a lad on her shoulders so that he may see the execution; he waves his cap and shouts. "Curio" is a frequent signature in "The Briton". In No. 32, this writer denounced the satirical prints which swarmed in London. See No. 16 of "The Briton" on this subject.

This satire is No. "158" of the illustrations to "A Political and Satirical History", &c., "The Fifth Edition", vol. ii.; a copy is in the Print Room, another is (554. a. 13.); for the Fourth and Fifth Editions see "Mon^{r} Bussy^{s} secret embassy discoverd", No. 3810. For a general account of "A Political and Satirical History", &c., see "The 2 H, H,'s", No. 3342, and "The Scotch Hurdy Gurdy", No. 3847.

In the letterpress prefixed to the illustrations of this work there is a reference to this print, which is quoted with "A Satire on Lord Bute's Party", No. 3984.

This is probably one of the "three Cards" alluded to in "The Public Advertiser", Jan. 7, 1763, p. 3, col. 2, as "This Day is published, Three Cards, a new English Toast, called the Three Wills; viz. Will C—d, Will P—t, and the Will of the People."

"Will C—d" refers to William, Duke of Cumberland.

$4\frac{1}{8} \times 3$ *in.*

3987.

The STATE RACER'S.

10 [1762]

This etching is a copy, reduced and reversed, from "John a Boot's Asses", No. 3979. The speeches differ. The Frenchman says:—"*begar Sawney if you win*

the Race heres the Louis dors.", and holds out a bag of money ; the Spaniard offers : —"*I'll go you halves Monseir.*" Fox cries :—"*neer doubt me, my Laird I always drive at a devil of a Rate.*" Lord Bute says :—"*gued troth my little* FOX *&* *I have distance'd them all.*" The speaker standing behind Fox says :—"*'tis all Hollow.*"

This satire is No. "10" in the illustrations to "The Scots Scourge", see "Scotch Impudence", No. 3938. In "A Poetical Explanation of the Plates contained in these Volumes", p. 83 of vol. ii., is :—

"Plate 10.

Led on by *Jack Boot*, see the Racers advance!
To the pleasure of *Spain*, and the rapture of *France;*
The Bull-dog of England barks at them in vain,
The *Fox* comes in second!—Huzza to the train."

$4\frac{1}{8} \times 2\frac{7}{8}$ *in.* Brit. Mus. Library, 7857. a.a.

3988.

SAWNEY IN THE BOG-HOUSE.

39 [1762]

This etching displays the same design as the engraving described under No. 2678, date 1745, and which was repeated in 1779. See the title under the later date.

A melancholy Scotchman, in the "Highland" dress, sits in a place of private convenience, with his legs thrust down through the holes in the board, and his hands placed before him. His broadsword stands on a lower seat adjoining the larger one. On the wall behind the man are several broadsides, with and without illustrative woodcuts. One of the latter bears a female ballad singer, another a jockey standing at the head of a horse, a third shows Punch trundling a wheelbarrow, two men standing at the side, a fourth a recruiting serjeant (?) attended by two drummers. Below the design these verses are engraved :—

"Sawney who ever from his Birth,
Had dropt his Cates on Mother Earth
Shewn to a Boghouse, with Surprize
Down each Hole thrusts his brawny Thighs
Sawney's a Laird, he cries, I trow!
Ne'er did he nobly sh—t till now."

The print is No. "39" of the illustrations to (The Second Volume of the) "British Antidote to Caledonian Poison" (7857. a.a.), "The Fifth Edition" ; see "Scotch Impudence", No. 3938. In "A general Humorous Explanation" prefixed to the illustrations of this volume is :—"38 (error for "39"). A melancholy Emblem of the present Scotch Innovation. Sawney is here possess'd of two Places in one public Office." For this allusion, see numerous attacks on the alleged greed of Lord Bute and his countrymen for places of public employment, described in this Catalogue with the date May, 1762.

"The New Boghouse Miscellany ; or, a Companion to the Close-Stool", was published about this date ; see "The Public Advertiser", Dec. 16, 1760, p. 1. col. 3.

$3\frac{1}{4} \times 3\frac{5}{8}$ *in.*

3989.

The Kitchen Metamorphoz'd

A Satire on Earl Talbot, Lord Steward of the Household.

[1762]

An engraving of the interior of a large kitchen. Two fireplaces are shown, in one of which, instead of fuel, is a large pot of flowers and shrubs. A cook has got inside the grate, and waters the foliage with a garden-pot marked "*G. R.*" In the other grate a small fire burns under a cauldron inscribed "*G. R.*" On the wall hang half a fish, apparently a herring, some chains of sausages (?), and a little joint of meat. The clock indicates 1.45, at which time in 1762 preparations for a dinner should be in progress in the royal kitchen. A starving greyhound looks askant into a coal-tub on the floor which bears the royal initials "*G. R.*" A very lean cat lies before the fire; a second emaciated cat stealthily approaches a long table which bears a few pieces of food, and at which stands one cook yawning because he has nothing to do, while a second cook leisurely chops a fish in half.

In the foreground Earl Talbot, in an embroidered coat, and carrying a long staff, is instructing a cook, who weighs a herring and a half on a steelyard. The cook smokes a short pipe. A kitchen boy stealthily follows Earl Talbot, and pins a dishclout to his coat. See "The Scotch Ovation", No. 3817.

Below the design these verses are engraved:—

> "As the Chaplains are Apt to Preach over their Liquor.
> Three Bottles, will do I'm their General Vicar.
> if you Ask why, I Smoke (Say's the Cook) lett me tell ye!
> 'Tis to Close up the orifice, Sir in my Belly.", &c.

March, 1761. Lord Talbot was appointed Lord Steward of his Majesty's Household. On this subject we are told:—"But a phenomenon, that for some time occasioned more speculation than even the credit of the favourite (Earl of Bute), was the staff of Lord Steward being put into the hands of Lord Talbot, with the addition of an Earldom. As neither gravity, rank, interest, abilities, nor morals, could be adduced to countenance this strange exaltation, no wonder it caused very unfavourable comments. This Lord had long affected a very free-spoken kind of patriotism on all occasions." * * * "As the Court knew that the measures it had in contemplation could only be carried by money, every stratagem was invented to curtail the common expenses of the palace. As these fell under the province of the Lord Steward, nothing was heard of but cooks cashiered, and kitchens shut up. Even the Maids of Honour, who did not expect rigours from a great officer of Lord Talbot's complexion, were reduced to complain of the abridgement of their allowance for breakfast. The public joined in the cry, and the shops teemed with scandalous prints against the reformer and his patroness" (the Princess of Wales).—H. Walpole's "Memoirs of the Reign of King George III.", 1845, vol. i., p. 46.

Dr. Wellesley called this "a very rare suppressed etching."

"S——r" in the verses refers to Lord Charles Spencer, who was appointed Comptroller of the Household in 1762, a subordinate of the Lord Steward's.

"The North Briton", No. XII., contains:—"I much admire many of his Lordship's new regulations, especially those for the royal kitchen. I approve the discharging of so many turnspits and cooks, who were grown of very little use.", &c. This and other remarks by Wilkes so enraged Earl Talbot, that he took measures for fighting a duel with that satirist; see "The Bagshot Frolick", No. 3914,

and B——t H——h.", No. 3915. See "A Catalogue of the Kitchen Furniture", No. 3990.

In "The Duellist", by C. Churchill, are lines which refer to the "Kitchen reformation" of Earl Talbot :—

"Half-starve', half-starving others, bred 183
In beggary, with carrion fed," &c.

$11\frac{3}{4} \times 6\frac{3}{8}$ *in.*

172 *Pub^d according to Act* 1762.

An etching, a copy, with alterations, from No. 3989. In the alterations, the cook at the grate is the British Lion, wearing a peer's ribbon. A gridiron only hangs on the wall, with two spits; the clock is omitted.

This print is No. "172" of the illustrations to "A Political and Satirical History", &c., "The Fifth Edition", vol. ii.; a copy is in the Print Room, another is (554. a. 13.); for the Fourth and Fifth Editions, see "Mon^r Bussy^s secret embassy discoverd.", No. 3810.

In the letterpress prefixed to the illustrations of this volume is :—"Plate CLXXII. The Kitchen Metamorphosed. This droll Caricature reflects on my Lord *Skin Flint's* Parsimony, and his strong adherence to *Scotch* Oeconomy." See "Scoth Oeconomy", No. 3992.

$3\frac{7}{8} \times 2\frac{1}{2}$ *in.*

This etching is a copy, reversed and reduced, from No. 3989. The dog is placed in the foreground.

It is No. 7 of the illustrations to "The British Antidote to Caledonian Poison", The Fifth Edition (7857. a. a.). In "A general Humorous Explanation" prefixed to vol. ii. is :—"7. *Scotch Oeconomy*, or Ways and Means for wiping off the National Debt, by *Stuart Fitzhenrique's* Projector, at the *Talbot-Inn*, in *Old Palace Yard, Westminster.*"

An imperfect copy of "The Second Edition" of the above, including this print without the figure "7", is in the Print Room.

For "The British Antidote," see "Scotch Impudence", No. 3938.

$4 \times 2\frac{1}{2}$ *in.*

3990.

A CATALOGUE *of the* Kitchen Furniture *of* JOHN BULL Esq^r. *leaving of* House-Keeping *now selling by* AUCTION

A Satire on Earl Talbot, Lord Steward of the Household.

Publish'd According to Act of Parliament by J. Williams next the Mitre Tavern Fleet Street. Price 6^d. [1762]

An engraving showing the royal kitchen. Earl Talbot instructs an auctioneer's clerk, who is seated at a table in the middle of the room, with "*A CATALOGUE &c.*" before him, that :—

"*as for the Turnspits Cooks & Pages*
why let 'em starve upon board wages".

His lordship holds the wand of his office and wears an embroidered coat. On

the floor are many kitchen utensils, a large kettle, and spits. The auctioneer, standing in a rostrum, about to knock down a lot, cries:—"*'tis going—no one bid more*". A cook holds up the lot, consisting of a gridiron and a ladle. A ragged fellow says:—"*old rags or broken glass I'll bid for 'em*". A man declares that "*theres no need of Grid Irons there's broiling enough without 'em*". An elderly woman remarks:—"*that ladle I'll have to beat my husband w^th^*". A chaplain, folding his hands and looking towards Heaven, sighs:—

"*have mercy on us Lord: this Place*
is void of Victuals and of Grace".

The Princess of Wales says to Lord Bute, who stands close behind her:—"—— *that large Kettle my Lord some Sheeps heads in it will make good gravey to nourish you*". He replies:—"*by my Saul Madam that will do muckle geud to me*". Both these figures are good caricature likenesses; Lord Bute wears the ribbon and star of the Garter, see "The Jack-Boot, Exalted", No. 3860.

In the grate is a large broken pot containing a well-nourished and big Scotch thistle. On our left an ugly, lean Scotchman threatens three cooks, crying:—"*awa wi ye loons! ye ken not how to make Scotch haggist*". The cooks complain severally, 1:—"*be gar me not Stay here me live better vid Mons^r^ Grandsire a Calais*", see "The Gate of Calais", No. 3050; 2, who is very thin:—"*a Cook's a poor Calling where there's no Victuals*"; 3, who is very fat:—"*dam me I shall grow thin as you by and by. nothing to eat by G—d*".

Below the design these verses, and others, are engraved:—

"When Housekeeping fails which at present is true
And the Cooks and the Scullions have nothing to do", &c.

For this subject, see "The Kitchen Metamorphoz'd", No. 3989. For Williams, the publisher, see "1765", No. 4114.

$11\frac{3}{4} \times 7\frac{7}{8}$ *in.*

3991.

JOHN BULL'S Kitchen-Furniture *selling by* AUCTION.

4.

THIS etching is a copy, reversed and reduced, from "A Catalogue of the Kitchen Furniture", No. 3990. The verses quoted with the latter are printed in letterpress opposite the etching, which is No. "4" of the illustrations to "The Scots Scourge; or Pridden's Supplement to the British Antidote to Caledonian Poison". In "A Poetical Explanation of the Plates contain'd in these Volumes" vol. ii., p. 82, is:—

"Plate 4.

In our late Monarch's reign well the table was spread,
Liberality prompted his heart and his head:
But now *Scotch* Oeconomy meanly intruding,
Turns sheep's heads *sir-loins* and sour crowdy to *pudding*".

For "The Scots Scourge", see "Scotch Impudence", No. 3938.

4 × 3 *in.* Brit. Mus. Library, 7857. a.a.

3992.

Scoth Oeconomy—or Sawneys Hum.

147 *Pub^d by Mary Darly in Ryders Court Leicester fields Pr 6^d where may be had any Original Card.*

[1762]

An etching showing a large barrel inscribed:—"*The English prov^b says Put in at the Tap &· let it out at the Bung. that's the Scots favrite System O! Tempora O! Mores*". The Earl of Bute stands at one side of the barrel and puts into it, by means of a funnel, labels on which are written:—"*Beef &· Bread*", "*Wine*", "*Candles* 500"; more labels lie on the head of the barrel, and are inscribed:—"*Serv^t Wages* 1400", "*no Cooks* 500", and "*Bacon*". These words refer to the "economies" alleged to have been effected in the royal kitchen by Earl Talbot, as Lord Steward of the Household, see "The Kitchen Metamorphoz'd", No. 3989; "A Catalogue of the Kitchen Furniture", No. 3990. "Oeconomy" was one of the cries of the Bute administration. His lordship says:—"*by this hum of Oeconomy I shall have it in my Power to Squand away millions for my own Security, we must purchase what our merit cant Claim*". The Princess of Wales, standing behind the barrel, with one hand concealed, smiles and says:—"*I have got hold of the Spiggot*", see "Gisbal", No. 3848.

The British Lion, wearing a Scotch "bonnet", and bound to a St. Andrew's Cross of wood, on which is "*Macbeth fec*", see "Andrews-Cross", No. 3964, with labels of "*Oeconomy*", "*Oeconomy*", attached to each ear, murmurs, in an imbecile way:—"*Im din'd with Oeconomey*". Out of the bung-hole of the barrel, issue "*Pensions*", "*Lotterys*", "*Bruisers*", "*Standing Army*", "*State Tools &·c*", "*Scoth ½ pay*", "*Cousins abroad*", "*Cousins at home*", "5000", "300", "60,000", "3000", "1500", "10,000", "30,000", "200", "5000", "50000", "600", "70000", "50000", "2000", "70000-2000"; these figures indicate the sums alleged to have been dispensed by Lord Bute in pensions and other allowances; for "lotterys", see "A Representation of the Drawing of the State-Lottery at Guildhall", No. 4077; for "Bruisers", see "The Scotch Ovation", No. 3817. A proposed increase of the standing army, the giving "½ pay" to Scotch officers and others, posts needlessly created for the benefit of "cousins abroad" and "cousins at home", were reclamations bitterly urged against Lord Bute, see "Gisbal", and "The Caledonian Voyage to Money-Land", No. 3856.

This is No. "147" of the illustrations to "A Political and Satirical History", &c., "The Fifth Edition", vol. ii.; a copy is in the Print Room, another is (554. a. 13.); for the Fourth and Fifth Editions, see "Mon^r Bussy^s secret embassy discoverd", No. 3810. For "A Political and Satirical History", &c., see "The 2 H, H,'s", No. 3342, and "The Scotch Hurdy Gurdy", No. 3847.

In the letterpress prefixed to the plates of this volume is:—"Plate CXLVII. *Scotch* Oeconomy; or, Sawney's Hum. The old *English* Proverb confirms *Sawney's* frugality: The Discharges from the Bung Hole, is the best Explanation of the *Scotchman's* cant Word, which has been dinned in the Ears of the Lion, and bawled all over the Kingdom by every *Scotch* Pedlar."

In "A New Political Dictionary", p. 34 of "The Scots Scourge", as to which see "Scotch Impudence", No. 3938, "Oeconomy" is defined as:—"A pitiful manner of furnishing the royal kitchen, and a profuse method of expending the money of the Kingdom."

3 × 3¾ *in.*

3993.

This is not the THING : or, MOLLY EXALTED.

To be had at the Bee-Hive, Strand; and at all the Print and Pamphlet-Shops in Great Britain and Ireland. [1762]

A BROADSIDE, comprising an engraving and two columns of verse in letterpress below it. The former shows a stout man standing in a pillory, and saying:—"*I am now in the Hole indeed come all my Friends*". Notwithstanding this appeal, the mob about the convict, the greater number of the persons being women, some of whom are armed with birch-rods, seem indisposed to spare the speaker; a fat woman with a basket of pears before her, one of which fruit she is about to cast at the man, cries:—"*Take this B——e Pear*". Another shouts, "*Flog him*", and flourishes a rod; a third, approaching the man from behind, adds:—"*Here's a fair Mark*". A woman looks at the man from the front, and cries;—"*Cut it off*", her neighbour advises:—"*Shave him close.*"

The verses are desired to be sung to the "Tune *Ye Commons and Peers.*"

"Molly" was a common epithet applied to one addicted to unnatural practices.

This satire is announced in "The Public Advertiser", Oct. 9, 1762, p. 3, col. 2, as "*This Day is Published*, Price 6d.", &c., and it probably refers to the following circumstances:—"Wednesday 3 (Oct. 1762). A man about 60 years of age, stood on the pillory in *Cheapside* for a detestable crime. The populace fell upon the wretch, tore off his coat, waistcoat, shirt, hat, wig & breeches, and then pelted and whipped him till he had scarcely any signs of life left, but hung by his arms till he was set up again, and stood in that naked condition, covered with mud, till the hour was out, and then he was carried back to *Newgate.*"—"The Gentleman's Magazine", 1762, p. 549.

$6\frac{1}{8} \times 4\frac{1}{4}$ *in.*

3994.

THE PLURALIST AND OLD SOLDIER

Tim Bobbin Inv^t et pink^t. Lancashire 1762. *Publish'd by M. Darly Engraver &c. in Cranborn Alley Leicester Fields* 1762. *Price* 1^s. *plain col^d.* 1^s 6^d [1762]

A BROADSIDE comprising an etched design and, below it, two columns of a dialogue in verse. The design shows a lean, ragged, and unkempt old soldier begging alms from a fat pluralist parson, who holds a glass of ale and a tobacco pipe, and turns insolently to the beggar.

The verses engraved below are, with others:—

"A Soldier once in the Beggar's list
Did thus address a well-fed Pluralist.

Soldier.

At Guardalupe my Leg, and Thigh I lost;
No Pension have I, tho' its right I boast:
Your Rev^ce. please, some Charity bestow,
Heav'n will pay double; when you're there, you know."

Guadalupe was taken by the English from the French in 1759, and restored at the peace of 1762-3, which was concluded under the auspices of Lord Bute, see "The Times Plate I", No. 3970.

The publication of this print is announced in "The Public Advertiser", March 23, 1763, p. 3, col. 4.

$9\frac{5}{8} \times 6\frac{1}{8}$ *in.*

3995.

"*A* (Letter) (toe) *Sir L—e Dund*(ass)"

[1762]

THIS engraved satire consists of a letter comprising rebuses. The names of the objects represented in the rebuses are placed here within brackets.

"*W*(hen) (Eye) *consider w*(hat) (yew) *have* (awl)*ready done for my* (bee)-*hoof, and t*(hat) *it may never again hap*(pen) (toe) (bee) *in* (yew)*r way* (toe) (ass)*ist my emissarys as* (form)*erly* (Eye) (can)*not forb*(ear) (lamb)*enting* (yew)*r late miss*(fort)*tune,* (toe) *re*(cap)*itulate* (awl) (yew)*r ser*(vice)*s would* (bee) *endless—In the y*(ear) (fort)^{y}-6 (yew) *grasped t*(hat) *opportunity* (toe) *get* (money) *by the* (death) *of thou*(sand)*s of* (fame)*ilys—In Ger*(man)*y w*(hen) *Commis*(saw)*ry* (toe) *the* (arm)*y* (yew) *sent thou*(sand)*s* (toe) *the* (grave) *for w*(ant) *of* (bread) *since com*(men)*cing Baro*(net) (yew) *have* (bee)*n no less assiduous in* (people)*ing my* (King)*dom by N couraging* (awl) (man)*ner of wickedness, by gaming* (drinking) *false swea*(ring) (toe) *serve* (yew)*r &c. my ends, for* (awl) *which ser*(vice)*s* (yew) *may asure* (yew)*rself of* (bee)*ing made a* (pear) *of my* (king)*dom and my priv*(eye) *counsellor for ever*

(Eye) *am* (yew)*rs &c.*

The (Devil)".

Sir Lawrence Dundas was alleged to have been originally a woollen-draper of Edinburgh, who obtained a place in the Commissariat Service when the Duke of Cumberland was in Scotland in 1746. He attended the Duke to London in this year, and was charged to supply the troops under the command of his Grace. In 1747 he was elected M.P. for Linlithgow; in the following year the Duke ordered him to attend the army of Flanders as Commissary General. In 1759 he was engaged in several large contracts with the Treasury for the service of the army in Germany, where he so prudently ordered the multitudinous affairs under his direction, that he gained the esteem of the troops, and secured a large fortune for himself. In Nov. 1762, the King, in consideration of the many services in which Dundas had been engaged, created him a baronet. He died Sept. 21, 1781, and was succeeded by his only son, who, in 1794, was created Baron Dundas. The father was known as "Starvation", see H. Walpole's letter to the Rev. W. Mason, July 1, 1782.

The satire refers to the baronetcy of Sir L. Dundas, which was awarded at this period.

See "An Answer (toe) the (Devil)", No. 3996.

$6\frac{1}{4} \times 7\frac{3}{4}$ *in.*

3996.

"*An Answer* (toe) *the* (Devil)" [from Sir Lawrence Dundas].

[1762]

THIS is the sequel to "A (Letter) (toe) Sir L——e Dund(ass)", No. 3995.

This engraved satire consists of a letter comprising "rebuses"; the names of the objects represented in the rebuses are here placed within brackets.

"*The ex*(press)*ions in* (yew)*r* (letter) *are cold &c. ill* (time)*ed—Is this a* (time) (toe) (lamb)*ent t*(hat) (Eye) (can)*not serve* (yew) *Have* (Eye) *not sent* (yew) *the Deacon of the Sk——ners within these* X *days* (last), *is not the whole* (City)

set by the (ears) *on my account? I* (awl)*so consign* (toe) (yew) (awl) *the other Deacons for placing their* (Mill)*ar in my* (mill) and (Eye) *asure* (yew) *t*(hat) (Eye) *will take care of the Merchant* (asses) *so as* (toe) *C cure them.* (Yew) *likewise forgot* 1 *es N tial ser*(vice) (Eye) *rendered* (yew) *in Ger*(man)*y w*(hen) (Eye) *had the address* (toe) *get my Clerk* (hanged) *instead of myself. So t*(hat) (Eye) *think myself* (well) *entitled* (toe) (awl) *the Honours* (yew) *have proposed* (Eye) *am* (yew)*rs for* EVER *D*——(ass)".

$6\frac{1}{4} \times 7\frac{3}{4}$ *in.*

3997.

Three Satires on Men of Science, and Antiquaries.

[1762]

THREE woodcuts of the above-named character, which were published in "The Beauties of all the Magazines selected, For the Year 1762.", p. 96.

1. Curved, S-shaped diagrams in single lines, which are said to represent:—"The right Proboscis and left fore-foot of the Antipodean Spider, as big as Life."

2. "A petrified Ignis Fatuus", represented by a square figure with lines drawn across it, and a white irregular space in the middle.

3. "An uncommon Coin", a square block in black, with its corners rounded off. It is described as:—"A Coin dug out of Herculaneum, of the true Volcano Colour; the Bitumen and Nitre incorporating with the original Ærugo, occasioned the present state of its Obliterateness. The Opinions of the Learned about it,

Acad. Berlin, It is an Hebrew Shekel.

Coll. Sorbonne. One of the Pence Judas received.

Literat. Copenhag. Medal of Melchisedeck.

Virtu. Padua, Cheops Inauguration Coin.

Frater Geneva. A four-and-sixpenny Piece of Pharoahs. But we give it as our opinion, it is that Medallion (so often mentioned by *Ig. Ob.* in Tract. Numis. non Intellig.) which *Pythagoras* always wore about his Neck, and that way recollected himself through all his Metempsychoses."

$6\frac{1}{2} \times 4$ *in.* Brit. Mus. Library, P. P. 5659.

3998.

A Courier at Madrid.

[1762?]

AN engraving, a book-plate, showing the interior of a large chamber where the throne of the King of Spain has been placed; the King, a *quasi*-Quixote-like figure in full armour, holding a lance, eagerly rises from his seat and angrily extends his hand to take a scroll inscribed "*From Great Britain*", which, while bowing bare-headed before him, is presented by a courier. On the back of his majesty's throne is written "HISPANIOLA". Five courtiers stand near the throne, and they regard the courier with diverse emotions; one points across his own shoulder at the man and laughs, his neighbour looks at the King with profound alarm, an emotion which is shared by the other courtiers.

The King of Spain, Charles the Third (1759-88), was probably represented as Don Quixote because he had endeavoured to support France against England in the war of 1762, see "Spaniards and Englishmen may fight", No. 3931, and attacked Portugal. Hispaniola was probably named in order to associate the subject with the King of Spain; the courier may be bringing to this monarch the English declaration of war, which was made in London, Jan. 18, 1762.

The English ambassador at Madrid at this period was the Earl of Bristol. H. Walpole wrote to Sir H. Mann, Dec. 26, 1761 :—"The last courier has arrived from Spain, we demanded a sight of their treaty with France, or threatened war. They have refused the one, and defied us to the other. Lord Bristol is on the road home (from Madrid): Fuentes departs immediately. We did not dare to turn out war as well as Mr. Pitt; and so, I conclude, we shall have both".

It is possible that this print may refer to the later dispute between England and Spain respecting the possession of the Falkland Islands. See "Janus. B", 1770, No. 4415.

$5\frac{7}{8} \times 3\frac{5}{8}$ *in.*

3999.

"THE COMBAT"

P. 6^{d}. [1762?]

An etching showing Hogarth, "*A*", as Don Quixote, armed with a spear, breast-plate, and sword, mounted on a peacock, and about to do battle with "*E*", and other artists, as described below. "*B*", a gentleman wearing the cap and petasus of Mercury, carries the god's caduceus and a paper, which he offers to Hogarth; on this is written, with reference to the artist's antagonists, "*S^{r} by G—d they Laugh at us*". This appears to be the case in the design. "*C*" approaches to the support of Hogarth. "*D*" and "*D*" are behind the feathers of the peacock's expanded tail. Overhead, Envy, "*W*", blows a trumpet. In the sky above Hogarth is a band like that in which the zodiacal signs are represented. The signs are a scorpion, joined hands, and an illegible third. Over the second is written "*unknown*", signifying that amity was unknown. Below the design is this inscription :—

"A. An Engl: Knight Errant mounted rampant descended in a Waving Line from Don Quixiot de la Mancha. B A Modern Mercury who dayly furnishes the Knight with fresh matter for new contentions C An idle Fellow who etch'd the Club of Artists, in ord to sew Sedition at the Expence of his own reputation. D A Medly of young nothings take shelter behind the Tail, and are in hops of snatchin a Feather to look like their Directors the Professors E The Chairman of a New Club, chosen into that office for his great Knowledge in the Argumentum baccalinum. F A comic Poet study'd Painter and Chapman. The Sail of whose Works sufficiently evince the Excellency of his Performances. G A Swiss Operator who gives a Gusto to the Pallet, rectifys the optick Nerves, and restores Taste to Manufacturers. H A great Projector who finding his genius too noble for his Business as a closestool maker is determin'd to build a publick Accademy. I Toast-master General C^{t} upon a Trencher. K Drum Major Prisichtonius. L The angry Boy belives there is no sunshine abroad. Palmira's a dog Kennell and S^{r} Chs^{r}. Wren was a maker of Cart Matches. M Jack Whisper, declares they are like Tiddy Doll they give away more Cake than they sell. N Gunpowder Pircy, cries damn the Lamb Pye. O Tup alias likewise alias also. P a Grampus just caught. Q An emminent Poliser of Youth and Marble. R Secretary at War a Place of great Profit and Honor. S The rest of y^{e} Confederates T A late Author & Publisher of Scandal and Dealer in Filth and Folly. U Honesty with a darck Lanthon looking for Impartiality. W Fame inspiring the Heros.

Sing—tantararara &c"

The "waving line" is Hogarth's "Line of Beauty." "B", the "Modern Mercury", may be Mr. Bonnel Thornton, a friend of Hogarth's, a journalist and promoter of the "St. James's Chronicle", see "A Brush", No. 3841. "C", the idle fellow who etched the "Club of Artists", was Thomas Burgess, who, in defence of Hogarth, in 1754, replied to Paul Sandby by means of the satire styled "A Club of Artists", No. 3278. "E" has a chairman's hammer in one hand, and

is laughing at Hogarth; he was most probably F. Hayman, afterwards Royal Academician, a frequent opponent of Hogarth, President of the Incorporated Society of Artists, who exhibited pictures with the "Society of Arts"; he was an etcher of small plates and a *bon vivant*. The face closely resembles his portraits. "F" holds a lighted candle, and was probably an auctioneer, or "chapman", possibly Coxe of Pall Mall. "G" has what may be two modelling tools in his hand. "H" wears a large pair of spectacles. The face resembles that of Richard Yeo, R.A., see Earlom's print after Zoffani's picture of the Royal Academicians. "I" is a short, fat man. Part of the face only of "K" is seen. "L" wears a flat hat, and, thus agreeing with the description, is in the act of speaking with much demonstration. Most of these men have peacock's feathers in their hats. "T" is seated on the ground in front of the group. "U" has climbed a tree, and looks about him, holding a lantern. No doubt all these figures are portraits; the faces must have been recognizable at the time, and, if other likenesses of the individuals were obtainable now, they might be named with the aid of the notes from below the design which are quoted above; these, besides those here explained, point to "a comic Poet and Chapman",(?) auctioneer; "A Swiss Operator who gives a gusto to the Pallet"; "A great projector" who had been "a close-stool maker", *i.e.* an upholsterer or cabinet maker, and was now determined to build an academy. Paul Sandby is probably included in the satire.

This print, one of the satires issued against Hogarth, represents that artist and his antagonists of one of the artistic societies—not the Royal Academy, for that was not founded until long after Hogarth's death. Hogarth had been alleged to have promoted the Exhibition of Signs which was produced under the auspices of Bonnel Thornton, see "A Brush", No. 3841, and "A Sign", No. 3842. The artists' society most frequently considered to have been in opposition to the Exhibition of Signs was that which exhibited in the Great Room of the "Society of Arts", and, at a later time, was known as "The Free Society of Artists", of which F. Hayman was a leading member; it included Paul Sandby. Hogarth had a part with the other body which exhibited pictures in Spring Gardens, and was called "The Society of Artists of Great Britain". To the Catalogue of the latter Society he contributed the designs described as "The Frontispiece to the Catalogue of Pictures", No. 3808, and "The Tailpiece", No. 3809.

See "The Usurping Professor", No. 4216, "The Secret Councel", No. 4219, "A Scene of a Pantamime", No. 4220.

$10\frac{1}{8} \times 6\frac{5}{8}$ *in.*

4000.

The Stature of a Great Man, or the SCOTCH Colossus.

[*c.* 1762]

This is an impression from the plate which furnished "The Stature of a Great Man or the English Colossus", No. 2458. Originally intended to refer to Sir R. Walpole; it was, *c.* 1762, directed at Lord Bute, by means of an alteration in the title as above. The former publication line, "*Sold at y^e^ Black Moors head a Print Shop in y^e^ Strand.*", which is placed on the scroll in the left hand of the colossus, is replaced by "*Dam y^e^ South Britain all my Country shall come In*". The signature, "*G. B——k——h sculp*" and "*to y^e^ Act*, 1740." have been nearly obliterated. The plate, with the verses quoted with No. 2458, has been cut away at the foot.

This republication occurred probably *c.* 1762, while attention was directed to the alleged intention of the Earl of Bute to introduce large numbers of his countrymen into office in England, see "The Caledonians Arrival, in Money-land", No. 3857, and other satires dated May, 1762.

Below the design has been written:—"This is a very striking Resemblance of S^r Robert Walpole & probably an old Plate touched up & altered for L^d Bute 1770, vid 1740."

The figure of the colossus stands on two woolpacks; a harbour is seen between the legs.

$7\frac{1}{2} \times 11\frac{1}{4}$ *in.*

4001.

The D—kes Exchanged or the Sc—h Hobby Horses.

[*Feb.* 10, 1763]

An etching, illustrating the progress of the Peace of Paris, during which the English sent the Duke of Bedford to Paris, the French the Duc de Nivernois to London. In the middle of the design an upright post called "*Bussy's new Machine of C*————", probably "Congress", or "Conference", is erected and supports on a pivot a bar which moves up and down, while to its extremities respectively hobby-horses are attached. At the top or turning-point of this "machine" stands a fox, Mr. H. Fox (Lord Holland), with a Scotch thistle in his mouth, indicating his connection with Lord Bute, and the employment of his influence in concluding the Peace of Paris, see "The Pe**e-Soup-Makers", No. 3882. On one hobby-horse the Duc de Nivernois is mounted; he says:—"*a never-or-now me be de D—ke off*"; from his pocket labels project, inscribed "*utrecht's Definitive Treaty*", "*Right of fishery to fra*——", "*Congress in Sc*——*h*". It was objected to the Treaty of Paris that its conditions were as onerous and disgraceful to England as those of the Treaty of Utrecht (see "The North Briton", No. XIV.) were alleged to have been; the concession of the right of fishery on the Newfoundland coast was another subject of complaint on this occasion, see "The Difference between Now and Then", No. 3888; "The North Briton", No. XV.; and "The Briton", Nos. 2, 12, 17, 22, and 27.

At the other end of the movable bar, the Duke of Bedford is mounted on a hobby-horse, and has labels in his pocket, inscribed "*Wolfs monument defased*", see "The Vanity of Human Glory", No. 3696; the inference is that the honour of England, enhanced by the glory of Wolfe's conquest of Quebec, was marred by the Treaty to which the inscription on another label refers, being "*Conquests restored*"; Gen. Wolfe's monument had been lately set up in Westminster Abbey. A hawk, dispirited and flying in the air, is described as "*the Hawk's hoodwinked*", alluding to the discouragement and personal character of Lord Hawke, assured as the latter was by his victory over De Conflans, see "The English Hawke", No. 3690. In the distance the Spanish "*Galoens*" are floating in their harbours,[1] with "*We are Safe*". On our right "*A Storm*" impends over the "*Thames*" and "*the way to new Edinbrough*", *i.e.* London, which passes the castle of "*Dover*" in ruins, at the door of which a sentry, armed with a "dagger of lath", demands:—"*Who comes hear Our Ruin* ——".

On the other side of the design (our left) are the steeple and tower of a church, inscribed "*Calais S—ld in* $1\frac{5}{7}55$"; a monk praying:—"*Es nostra unica Salus mudford*", the last word refers to the title of the English envoy, Bedford. On a pile of books the Devil sits, wearing a large jack-boot, in reference to the Earl of Bute, and crying:—"*I have drawn on y^e Boot y^t will Fit at Last* ——". The books are inscribed:—"*South sea*", "*Subscript* —— 1761", "*Bank Stock*", "*Bulls & Bears*", "*£30000 Sterling*". This alludes to transactions in stock and shares. A "subscription" for a loan to the government in 1761 was the occasion

[1] The Acapulco galleon escaped the English frigates sent to capture her, but they fell in with the great Manilla galleon, and took a rich prize.

of many scandals, see H. Walpole's letter to Sir H. Mann, Dec. 28, 1761, "The North Briton", No. XLII., "The Battle of Cornhill", No. 4274, and, for "Bulls and Bears", "The Stocks", No. 2016. On the conditions of peace presented at this time, see the dialogue between the Duke of Bedford and the Earl of Bute in "The North Briton", No. XXIV. The same periodical, No. XLII., throws light on the inscriptions on the books.

For the Abbé de Bussy, see "Mon^{r} Bussy^{s} secret embassy discoverd", No. 3810, "An Hieroglyphical Epistle from a Certain (wood)en (Pier)", No. 3894, "A Rum Letter", No. 3901. The Duke of Bedford went to Paris from London, Sept. 5, 1762. On the 10th of the same month the Duc de Nivernois reached London, he remained until May 22, 1763. The Treaty was signed Feb. 10, 1763.

On the Duke of Bedford in respect to the Peace of Paris, see "Junius to the Duke of Bedford", Sept. 19, 1769, vol. i., p. 214, in "Junius", by John Wade, 1850.

10 × $4\frac{3}{4}$ *in.*

167 *M D* (Matthew Darly.)

An etching copied from No. 4001, reversed, the fox moving to our left, and reduced. Many of the inscriptions have been omitted. "*Dover*" Castle is not in ruins, the labels do not appear in the pockets of the persons suspended from the bar and riding the hobby-horses. "*England*" is written under one rider, "*France*" at the side of the other, "*Galleons*" in the distance; "*hoodwinked Hawk*" is above. Instead of Calais steeple a huge jack-boot has been placed, alluding to John Stuart, Earl of Bute.

This satire is No. "167" of the illustrations to "A Political and Satirical History", &c., "The Fifth Edition", vol. ii.; a copy is in the Print Room, another is (554. a. 13.); for the Fourth and Fifth Editions, see "Mon^{r} Bussy^{s} secret embassy discoverd", No. 3810.

In the letterpress prefixed to the etchings of this volume is:—"Plate CLXVII. The Duke's Exchange; or, *Scotch* Hobby-Horses. This Carick(a-ture) shews that what Advantages will arise from our wise Negociators; they send us a Knave, we send them a Fool."

$3\frac{7}{8}$ × $2\frac{3}{8}$ *in.*

42

This is an etched copy, reduced and reversed, from No. 4001. It is, according to the title-page of that work, the 50th illustration of "The Scots Scourge", (7857. a. a.) vol. ii., see "Scotch Impudence", No. 3938, but in "A Poetical Explanation of the Plates contain'd in these Volumes", p. 90, it is alluded to with another number, thus:—

"Plate 42.

A pretty exchange,—give *this* Duke, and take *that*,
Aye, *Peace* is the word; 'tis determin'd, that's flat;
Then cease, Oh ye *Britons*, to make any pother,
Let the Devil take *one*, if he'll fetch away *t'other*."

This print bears the number "42" in a copy of "The Scots Scourge", "The Sixth Edition", which is in the Print Room, the above verses are on p. 4, vol. ii.

$4\frac{1}{8}$ × $3\frac{1}{8}$ *in.*

4002.

France and England or a prospect of a Peace

[*Feb.* 10, 1763]

Two etched designs. That entitled "France" shows a Frenchman and a Spaniard conversing on the sea shore, with ships and soldiers in the distance. The former says:—"*A few years Cousen will recruit our Strength in men and money and have at 'em again*". The latter replies:—"*Then if we have but Success they shall not fool us with a peace as we have them*". Below the design four lines of verse are engraved.

The design entitled "England" exhibits four persons standing on a heath; a Scotch executioner hangs a man at a gibbet in the distance. One of the men, an old English soldier, with "*G. R*" on his haversack, has taken off his hat while beseeching alms from another, and says:—"*May it please you to Look with an eye of pity on a Poor Lame Soldier*"; the man addressed walks past, saying:—"*I am Valet de Chamber to Lord B—e & I have lear'd from him to Encourage no beggers but my own Country*"(men). One of the other men is a sailor, who, with a pistol in his hand, demands money of the fourth man, declaring:—"*I may as well risk hanging for Somthing as I have being Shott for nothing and I cannot stave*". The other says:—"*This is always the Consequence of peace in England we neglect those in Peace that were our Bulworks in War.*" Below the design are four lines of verse.

For "Bedford and Bute", and "Lord B—e", see "The Congress", No. 3887.

The whole, $10\frac{3}{4} \times 5\frac{1}{4}$ *in.*; each etching, $5\frac{1}{4} \times 5\frac{1}{4}$ *in.*.

4003.

"As you Like it or English Grattitude

[*Feb.* 10, 1763]

An engraving in vignette form, displaying a truncated obelisk, on the summit of which is a boot, referring to the Earl of Bute, and, over the latter, a Scotch "bonnet", in which, by way of feather, a branch of birch rod, or a leek, is placed. On the front of the obelisk is a medallion portrait of Lord Bute, enclosed by a wreath of thistles; below the medallion is a Scotch bagpipe, disposed for an indecent suggestion, see "The Scotch Colossus", No. 3939. The base is decorated with a monster's head, vomiting fire, being the "Mouth of Hell", wearing a Scotch "bonnet", and referred to as the "*Scotch Faction*". At foot, on the ground, lies a broken sword, declaratory of the alleged military decadence of England under the administration of Lord Bute, especially in regard to the conclusion of the Treaty of Paris, see "The Pe * * e-Soup-Makers", No. 3882; the Balance of Justice lies near the Cap and broken Spear of Liberty, referring to the press-prosecutions undertaken by Lord Bute and his party. A Scotch Thistle and a French *Fleur-de-lis* grow at the sides of the base. The whole of this monument is enclosed by a triangular gibbet, from whence is suspended a fox, for Mr. Fox, and a goose, for the Duke of Bedford, who concluded the Treaty of Paris, see "A Rum Letter to a Rum Duke", No. 3901.

Across the top of the design is engraved the following inscription:—

"*Erected by the voluntary Subscriptions of Englishmen to perpetuate the memmory of Gisbal a northern Patriot who in the year Sixty two when they were over run with Success Saved them from the danger of Honest Glory by a —— Peace* ——". The Peace of Paris was signed Feb. 10, 1763. See "The Proclamation of Proclamations", No. 4007. For "Gisbal", see "Gisbal", No. 3848.

$4\frac{3}{4} \times 6\frac{1}{8}$ *in.*

4004.

FITZ-GIGGO, A NEW ENGLISH UPROAR, As it was performed at the *Theatre-Royal* in *Covent-Garden*, on *Thursday* last, By Mr. *Beard*, Miss *Brent*, Signior *Tenducci*, *Pit*, *Boxes*, *Galleries*, &c. &c. The Words adapted, (*al Burlesquo*,) to the favourite Airs in the Opera of *Artaxerxes*.

Sold by E. Sumpter, Print and Book-seller, at the Bible and Crown, Three Doors from Shoe-Lane Fleet-Street; and all the Print and Book-sellers in London and Westminster; where may be had, The British Antidote,[1] *First and Second Volumes.* 10*s.* 6*d. coloured,* 5*s plain.*

[*Feb.* 24, 1763.]

[By L. Boitard.]

THIS is a broadside comprising an engraving and two columns of verse in letter-press. The former represents the stage of Covent Garden Theatre during the fracas which attended the performance of "Artaxerxes", an opera by Dr. Arne, on the night of Thursday, Feb. 24, 1763. The cause of this disturbance is indicated by the title.

The actors are on the stage, which is lighted by five chandeliers. Several of the audience clamber to the stage, crossing the orchestra to the terror of the musicians, who crouch down; one of the rioters has drawn his sword; men and women in the boxes are calling out, adding to the uproar, and gesticulating violently. The performers are Miss Brent, Signor Tenducci, the tenor singer, Mr. Beard, Mr. Smith, Mr. Woodward, who may be distinguished by the characters they represent.

On Tuesday, Jan. 25, 1763, a paper was industriously circulated in taverns, &c., complaining of the managers of the theatres refusing admittance at the end of the third act of a play for half price. At Drury Lane there was a great uproar; the benches were torn up, the glass lustres broken and thrown upon the stage. On the next night the disturbance was renewed, and the damage done during the two nights was said to amount to £2,000. At Covent Garden the required admittance was promised, and no damage was done at this time; but on Thursday, Feb. 24, a riot happened, occasioned by a demand for full prices for hearing the opera of "Artaxerxes." The mischief done was the greatest on any occasion of the like kind; all the benches of the boxes and pit were torn up, the glasses and chandeliers broken, and the linings of the boxes cut to pieces; the wooden pillars of the boxes cut away; these pillars had iron inside, or the galleries would have fallen on the heads of the rioters. See accounts of the matter in "The Gentleman's Magazine", 1763, pp. 31 and 97. See the advertisement announcing the performance of "Artaxerxes" in "The Public Advertiser", p. i., col. i., Feb. 24, 1763, and a letter from the manager, protesting against the disturbance, in the same journal of the following day. On this disturbance H. Walpole wrote to Sir H. Mann, March 4, 1763.

In "The New Foundling Hospital for Wit", 1786, ii., 192, "Fitzgig's Triumph; or, The Power of Riot: An Ode", is printed, and begins thus:—

"'Twas at the rabble rout, when Mima won
Thro' Fizgig Fizgig's son!
Below in aukward state
The blust'ring ruffian sate
On his audacious throne;".

[1] For "The British Antidote", see "Scotch Impudence", No. 3938.

This paraphrase of Dryden's "Alexander's Feast" continues with accounts of the riot, and is stated to have been written by "David Garrick, Esq." It was previously published in "The St. James's Chronicle", and in "The Public Advertiser", June 3, 1763, p. 4, col. 1. "Thady Fitz-patrick" was the "Fitzgig" of the satire, see "Fizgig", No. 3834.

There is another print relating to this subject known to Mr. Hawkins, who describes it as comprising a figure of Mr. "Fizgig" in a very affected attitude, and the following verses with reference to Garrick and Beard:—

"Fizgigs Triumph. A new Song.
Ye Gents of the Quill, at present be still
With political subjects be still
No longer dispute of Pitt or of Bute
Since Fizgigs the talk of the town.", &c.

The print mentioned by Mr. Hawkins was probably that used as a frontispiece to "The Fribbleriad", and described in this Catalogue as "Fizgig", No. 3834. A copy from this broadside is in "The Burney Collection of Theatrical Portraits", ix., No. 67, see, in the following entry here, the description of the copy.

No doubt this plate was engraved by L. Boitard. It differs from that described below in many respects, and is superior to it.

9 × 5¾ *in.*

FITZ-GIGGO, A New ENGLISH UPROAR; with the Way to Make Him; Or, A NEW OVERTURE upon the OLD SCORE. As it was performed at the THEATRE ROYAL in COVENT GARDEN, by Mr. BEARD, Miss BRENT, Sig. TENDUCCI, Mr. SMITH, Mr. WOODWARD, Pit, Boxes, Galleries, *&c. &c.* The Words adapted (*al Burlesquo*) to the favourite Airs of the Opera of ARTAXERXES.

The THIRD EDITION, Price Six-pence. Nothing under the FULL PRICE can be taken.

Sold by E. Sumpter, Print and Bookseller, at the Bible and Crown, Three Doors from Shoe-Lane Fleet-Street, Where may be had The British Antidote: a Collection of Political Prints, in Two Volumes, Price Five Shillings.[1]

This broadside is a copy from No. 4004, to which refer for an account of the design and subject of both works. It occurs in "The Burney Collection of Theatrical Portraits." ix., No. 67. The reference in the above title to "the full price" indicates the cause of the disturbance in question.

There are two other impressions from this plate in the Print Room, both without letterpress and publication lines. One of these is on old paper, and bears no inscription; the other is on modern paper, with the following title engraved in Italian script below the design:—"Riot at Covent Garden Theatre, in 1763, in consequence of the Managers refusing to admit half-price in the Opera of Artaxerxes."

The "Third Edition" of "Fitz-giggo", &c., is announced for publication in "The Public Advertiser", March 10, 1763, p. 1, col. 3. Also "An historical and succinct Account of the late Riots", &c. In the same journal, p. 4, col. 3, "The Second and Last Act" of "Fitz-giggo" is announced as for sale by

[1] For "The British Antidote", see "Scotch Impudence", No. 3938.

"J. Williams", for whom see "1765", No. 4114; see likewise the publication line of "A New Humourous Medley", No. 4008.

$9\frac{1}{4} \times 5\frac{3}{4}$ *in.*

4005.

Dr Squintum's Exaltation or the Reformation.

Sold by E. Sumpter at the Bible & Crown near Shoe Lane Fleet Street, and the most eminent Book & Print-Sellers in the 3 *Kingdoms May* 2nd 1763. [*Feb.* 1763]

An engraving, by the hand which produced "Jonathan's Coffee House", No. 4091, showing the Rev. George Whitefield standing on a three-legged stool, and preaching in the open air. An imp is pouring inspiration through a clyster-pipe into one of the preacher's ears, which is like that of an ape. A grotesque Fame, being a female evil-spirit, whose lower half is clad in scales, who has large wings like those of a butterfly, and on whose head are the horns of a goat, listens to Whitefield's discourse by means of an ear-trumpet, and repeats it in an ordinary trumpet. The Devil clutches gold from the ground under the stool of Whitefield.

A group of devoted followers is placed behind the speaker. One of these is a butcher, who, ironically or otherwise, marks the cadences of the discourse with a marrow-bone and cleaver; another butcher, with the head of a calf, stands and piously listens with both hands linked on his fat stomach; a widow in a hood, and a man with the head of a wolf, who acts as clerk to Whitefield, complete this knot of persons. Two constables have seized the basket of a woman seller of fruit; they pour the fruit into a large sack, despite the prayers of the owner. Another constable overthrows the stall of a female costermonger, and threatens her with his truncheon; a man resents this, and, doubling his fists, threatens the constable. In the distance a butcher belabours a constable with a leg of mutton, having previously beaten the comrade of the latter.

On our left of the composition, close to Whitefield, a little tailor listens with a sanctimonious air, and holds a book. Behind him an old man caresses a boy. A drunken young man, who, as he holds a porterayon, is probably an artist, listens to the mocking conversation of a young woman. A lewd old woman talks to a carpenter; two elderly men, one of whom—a shaving dish hanging to his button—seems to be a barber, talk to a young *fille de joie* who seems tipsy, and holds three coins in her open palm, probably bribes for her neighbours. The barber is likewise a constable; in one of his hands is his large staff of office, emblazoned with an escutcheon, as usual. In the distance the Devil busily blows the fires of Hell with a bellows.

Below the design these verses are engraved:—

"1

While Methodist Villains infest the whole Nation,
And suffer'd to robb on the Plea Reformation;
Permit me Good Friends the whole Brew to describe,
Whose Hearts (tho they're Steel'd) are not Steel'd 'gainst a Bribe.
Derry &c." &c.

There are likewise references to Bell Yard, the characters represented in the design, the "Rummer" tavern, and Lord Chief Justice Pratt, *i.e.* Lord Camden, who decided the case of John Wilkes, see "John Wilkes Esqr", No. 4050. This authority had decided a case against over-zealous constables, who were thus "cast and fin'd", as indicated here. The "Rummer" was a well-known house sign; it occurs in Hogarth's "Four Times of the Day. Night", No. 2392, see p. 272 of

that entry in this Catalogue. There was a notoriously bad tavern in Clare Market, styled "The Rummer". "The Gentleman's Magazine", 1763, p. 97, thus explains the allusion of the satire, Feb. 23:—"A trial came on at *Guildhall*, in which the mistress of the *Rummer* tavern in *Chancery lane* was plaintiff, and sundry persons of the Reformation of Manners defendants, for entering the said tavern, and under pretence of being an house of ill-fame, dragging the mistress out and imprisoning her."

George Whitefield left England for Virginia in March, 1763. The three-legged stool was called a cricket, and often used by open-air preachers; see the satirical verses on "The Field Preacher", appended to "Genuine and Secret Memoirs", &c., "of that Arch-Methodist, Mr. G. W—f—d", Oxford, 1742 (1419. i. 5.), stanzas iii. "Bell Yard" was probably the Tabernacle of Whitefield, in Moorfields. Mr. Hawkins noticed a likeness between the butcher with the bone and cleaver and Le Beck, the cook of this period.

On the 23rd Feb., 1763, Whitefield preached a farewell sermon at the Tabernacle, Moorfields, before leaving London for Greenock, on his way to America; see "The London Chronicle", Feb. 24-6, 1763, p. 2, col. 1. He was then an old man, and, as he described himself at this time "very corpulent;" so he appears in the satire.

For Whitefield, see "Enthusiasm Delineated", No. 2425, "(Th)e Rev^{d} M^{r} Whitfield", No. 2430, "Enthusiasm Display'd", No. 2432, "The Scheming Triumvirate", No. 3730, and the further references it contains; likewise "Harlequin Methodist", No. 4092; and "Parrawankaw", No. 4363.

$11\frac{3}{8} \times 6\frac{5}{8}$ *in.*

4006.

SCOTCH PARADICE A View of the BUTE(eye)full Garden of EDENborough

Sold at Sumpters Political Print Warehouse Fleetstreet [*Feb.* 1763]

AN etching showing a large apple-tree (of Corruption) loaded with fruit; in the upper branches Lord Bute has placed himself by means which is suggested by an arrangement of some of the fruit. He extends both arms with baskets of apples, and says:—"*Haste away Laddies to y^{e} Garden of* EDEN *borough and I'll Cram your Pocketts full of Golden pippens*". This speech is addressed to several Scotchmen grouped at the foot of the tree. A ladder has been reared against the trunk; near the top a Frenchman, the Duc de Nivernois, French ambassador in this country, is standing, and offering to the Princess of Wales, mother of George III., a very large apple, and saying:—"*Madame me give you dis fine Fruit you bring about de Peace*". This refers to the Treaty of Paris, concluded Feb. 10, 1763, see "The Pe * * e-Soup-Makers", No. 3882, and entries in this Catalogue dated Feb. 10, 1763. The Princess ascends the ladder, holds one hand for the bribe, and cries:—"*I should like it better if it were a Codling*". A Scotchman, picking up one of the apples Lord Bute has thrown down, looks at the lady, and declares:—"*Hoot awa Jokey I Spy a Fine Birdsnest*". Lord Holland (Mr. H. Fox) is holding up his hand to catch the guineas voided by the Devil perched in the tree; he avers:—"*By G—— the Pippens Smell as rank as a Fox*". The Duke of Cumberland, hacking at the root of the tree with an axe, threatens:—"*Ill cutt you up Root and branch*". Some of the fruit, alluding to the alleged means of corruption employed by Lord Bute, are inscribed, "*Customs*", "*Excise*", "*Stam*"(ps).

C. Churchill, Earl Temple, and the Duke of Newcastle look over the garden wall, on the top of which the first has seated himself, while he flourishes a stick, and shouts:—"*Come Follow your Leader my Old Lad of the Castle*".

Earl Temple, who is crossing the top of the wall, says:—"*This will bring us to the Temple of Honor*". The Duke comes next, and adds:—"*Aye Aye it never shall be said the Middlesex Militia ever Flinch'd*". W. Pitt, holding a flaming sword, has already leaped within the garden; he threatens:—"*These Northern Winds will Blast all y^e^ Fruit*". On seeing this, three Scotchmen, who have been picking up apples, take to flight; one of them has missed his footing, and sprawls on the ground. The Devil, *i.e.* Lord Mansfield, wearing his official wig, holds a syringe, and flies in the air to attack Churchill with its contents; he avers:—"*I'll Law & Claw you too if I gett at ye*". Time, flying from our left, declares:—"*In me youll have a Fall*". The British Lion sits desponding on our right; the British mastiff bays at the persons in the tree from our left.

On our left, the French Cock, perched on a dunghill, receives from the Duke of Bedford, who is obsequiously advancing, a paper of "*Articles of Agreement between John Bull & Lewis Gallus*". This alludes to the so-called ignominious conditions of the Peace of Paris. Below the design the following verses are engraved:—

"Like our first Parent when in EDEN blest
We see you Posted higher than the rest
LAIRD of the Golden Pippens happy SCOT
To be possesst of such a glorious Spot", &c.

For the part taken against Lord Bute by the Duke of Cumberland, see "The State Ballance", No. 3843. For the alleged abuse of patronage by the former, see "We are all a comeing", No. 3823; "The Laird of the Posts", No. 3862. For the Princess of Wales and Lord Bute, as implied by this satire, see "Gisbal", No. 3848. For the Duc de Nivernois and the Duke of Bedford, as ministers employed with regard to the Peace of Paris, see "The Congress", No. 3887, and "An Hieroglyphical Epistle from a Certain (wood)en (Pier)", No. 3894. For Lord Mansfield, see "The Political Brokers", No. 3892. For "Excise", see "Excise", No. 4009, and other entries dated March, 1763. For the Duke of Newcastle, see "Iohn Bull's House sett in Flames", No. 3890. For Churchill, see "The Times Plate 1", No. 3970, and "The Bruiser", No. 4084. For Lord Temple, see "The Times Plate I".

See "(A View of the Present Crisis)", No. 4037.

$10\frac{7}{8} \times 7\frac{1}{4}$ *in.*

25

THIS etching is a copy, reversed and reduced, from No. 4006. It was used as No. "25" of the illustrations to "The Scots Scourge" (7857. a. a.), see "Scotch Impudence", No. 3938. On p. 53, vol. ii., of this book the verses below the original design are printed. In "A Poetical Explanation of the Plates contain'd in these Volumes", p. 86 of vol. ii., are four lines of verse on this print.

For the meaning of the last line in the verses, see "The Devil to Pay", No. 4013. The Duke of Cumberland is here called the "peasant", on account of his action of cutting down the apple tree. On p. 12 of an imperfect copy of "The Scots Scourge", vol. ii., "The Sixth Edition", which is in the Print Room, the verses quoted with the account of the original design are reprinted.

4 × [3 *in.*

4007.

THE PROCLAMATION OF PROCLAMATIONS, *or the most glorious and memorable PEACE that ever was proclaimed in this or any other Metropolis throughout the World.*

A Patchpeace, delin et Sculp Sold by E. Sumpter at the Bible and Crown near Shoe-Lane, Fleet Street, Price 6 Pence. Where may be had, the British Antidote, in 2 Volumes. Price 5 Shillings.[1]

[*March* 22, 1763]

AN engraving representing the proclaiming of peace by a King-at-Arms, who wears a grotesque wig, and has decrescent moons on his tabard; he rides a horse with the ears of an ass, and claws instead of hoofs, the claws comprising long spikes which seem to penetrate the earth. The attendants of the herald are as grotesque as their chief is.

Overhead flies a ludicrous Fame, with one leg of wood, the other placed in a huge jack-boot, an allusion to John Stuart, Earl of Bute; she has a long nose, like a proboscis, satanic wings and a devil's-tail, and wears a pair of stays; she uses a trumpet. On one side in the foreground a group of Scotchmen, one of whom was intended for Lord Bute, Frenchmen and Spaniards, are rejoicing in the conclusion of the Peace of Paris. A fat Scotchman cries:—"*By the Laird, this is a brae Sight! I sal be a Commissioner of Excese in Time.*" An Englishmen declares:—"*This Rascally Scotchman is going to pick the Nation's Pockets with his infamous Excise Scheme.*" A sailor menaces the Scotchman, crying:—"*You a Commissioner! yes I'll soon make a Commissioner of you, but it shall be in Hell first.*" A sailor with a wooden leg, declares:—"*Splice my odd Timber! I shall have the Freedom of the City for me and my Heirs for ever.*" Two bruisers are fighting; one of them avers:—"*D——n my Eyes! but I'll fight for his Lordship as long as I can stand, no War for the Nailor.*"[2] This evidently alludes to Lord Bute having hired a party of bruisers to protect him while passing through the City Nov. 9, 1761; see "The Scotch Ovation", No. 3817. A man is on horseback on our left, and holding a long staff; he was probably intended for Earl Talbot, Lord Steward of the Household, and one of Lord Bute's clients, see "The Kitchen Metamorphoz'd", No. 3989, who was present on the last-named occasion.

On our right of the design the Rev. George Whitefield is preaching in favour of peace:—"*I labour for Peace, but when I speak unto them thereof they make them ready for Battle.*" "*You may preach & be d—d; but I hope we shall have t'other Touch with the French B——s, for all this.*" This is the comment of a rough fellow. A ragged man says to an old apple-woman, who is wringing her hands, while an urchin, unobserved, steals her fruit:—"*By G—! Moll, they have made a fine Cobling Peace of Work of it.*" She replies:—"*Ah, Woe is me! what shall I do now they have Tax'd all the Apple Trees?*" A dog barks at the group of foreigners.

Below the design these verses are engraved:—

"See here Fellow Subjects (so fine and so pretty!)
A Show that not long since was seen in the City", &c.

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[1] For "The British Antidote", see "Scotch Impudence", No. 3938.

[2] The "Nailor" was a notorious pugilist of this period; he was referred to in Mr. Hugh Dalrymple's "Rodondo" (1077. k. 40), with regard to the Cock Lane Ghost.

The Peace of Paris was signed Feb. 10, 1763. See "The Pe * * e-Soup-Makers", No. 3882. The woman's stays have been placed on the figure of Fame to indicate that the influence of Lord Bute depended with the King's mother, see "Gisbal", No. 3848. The "Excise" was part of the budget of the Bute ministry, see "Excise", No. 4009, and other entries dated March, 1763. For the taxing of the apple trees, see "The Devil to Pay", No. 4013. The people in the West of England, cider producing counties, were vehement against the excise; the City of London petitioned the House of Commons and the King against the "Cyder Act"; a panic seized Lord Bute, and he suddenly quitted office, if not power. See H. Walpole's "Memoirs of the Reign of King George the Third", i., 255. Lord Bute resigned April 8, 1763.

The Treaty of Paris is cited at length in "The Gentleman's Magazine", 1763, 121 to 126; see an analysis in "Correspondence of John, Fourth Duke of Bedford", 1846, iii. 196.

At this period was published "A Curious Pattern, or Map of the Peace"; see "The Public Advertiser", March 29, 1763, p. 1, col. 4.

For an advertisement of this print see "The Public Advertiser", April 13, 1763, p. 4, col. 4.

$14\frac{3}{4} \times 7\frac{1}{2}$ *in.*

4008.

A NEW HUMOUROUS MEDLEY, As it was performed on the Evening after the Proclamation of Peace, At SAWNEY MAC STEWART'S, the *Thistle and Crown,* in *Great Britain.*

Printed for I. Williams, next the Mitre Tavern, Fleet-street, Price Six-Pence. Where may be had just published, The Second and Last Act of Fitzgiggo, or All's Well that End's Well. Likewise Fitzgigg's Triumph, a new Song, Price Six Pence each. [*March* 22, 1763]

An engraving above two columns of letterpress. The former represents four men, Sawney, Taffey, Paddy, and Will, carousing at a table. Four other persons stand behind. The "Medley" or song, begins with eulogies by Sawney of Lord Bute on account of the Peace of Paris, see "The Pe * * e-Soup-Makers", No. 3882; Taffey contemns "John o Boot", and exalts "Sir Watkin of Wales"; Paddy praises Lord Carteret; while Will, of England, extols Pitt.

Peace was proclaimed March 22, 1763.

For "Fitzgiggo", see "Fitz-Giggo", No. 4004; for Williams, the publisher of this satire, see "1765", No. 4114.

$6\frac{3}{8} \times 5$ *in.*

4009.

EXCISE A-la-Mode; or, SAWNEY'S OECONOMY.

A NEW SONG.

To the Lord-Mayor, Aldermen, and Common-Council of the City of *London;* to the Glorious Opposition, and to the Authors of the North Briton, this Piece is humbly Inscribed.

Denbigh Hereford, Cyder & Perry Marchant delin et Sculpsit. London: Printed for J. Burd, in the Temple-Exchange Passage, Fleet-street; and sold by all Printsellers, &c. in London and Westminster. (*Price Six-Pence.*) *Where may be had the* TYBURN *Interview.*[1]

[*March* 28, 1763]

A BROADSIDE, comprising an engraved design, and a column of verse in letter-press below it. The design represents the Corporation of London presenting an "*Address*" against the Excise scheme of Lord Bute, to the King seated on his throne. The King, in reply to the petitioners, says:—"*I will oblige you if I can.*" Lord Bute, in the so-called "Highland" dress, stands behind the King and asserts:—"*I am myself alone*", *i.e.* he avers that, having resigned his post, April 8, 1763, he no longer possessed any influence. Two countrymen on our left confer; one of them, hearing the ex-minister's declaration, puts a forefinger to the side of his nose and says to the other:—"*is it so?*" His companion, using a similar gesture, rejoins:—"*Oh! Oh!*" On our right an old man:—"*a poar Herefordsh*(ire) *& Denbighshire*" farmer, who stands bareheaded and despondent near the throne, declares:—*Adieu Cyder and Perry*".

From the "Song", which is printed below the design, the following portions may be quoted:—

* * * * * *

"*Britannia*, we fear, won't on sudden see clear,
B——*e* has thrown his Scots Snuff in her Eyes;
But, Oh PITT! lend your Aid, take the *Chevalier's* Trade,
And *couch* till she *see* this —— *Excise*", &c.

The "Chevalier', who was to "couch" the eyes of Britannia, was John Taylor, son of the "Opthalmiator", of the same name, described in Hogarth's design, "A Consultation of Physicians", No. 2299; see "Mrs. Sarah Mapp", No. 2325, p. 221. The younger quack had in 1761 published a biography of his father; this secured additional notoriety for both the men.

The "Peace" alluded to above was the Peace of Paris, the conditions of which included restoration to the French and Spaniards of many places conquered during the war. These conditions evoked much dissatisfaction in England, see "The Pe**ce-Soup-Makers", No. 3882; "The D—kes Exchanged", No. 4001, and "The Proclamation of Proclamations", No. 4007. The "North Briton" vehemently opposed the peace and the excise scheme, and all the plans of Lord Bute. As to Lord Bute's retirement and lack of power in this period, and the public incredulity on these points, see "Secret Influence", No. 4457. "Denbigh" was probably a mistake for Devonshire, see "The Devil to Pay," No. 4013, and "The Tyburn Interview", No. 4017.

An impression from this plate was used as No. "15" of the illustrations to

[1] See "The Tyburn Interview," No. 4017.

"The British Antidote, or, Scots Scourge" (Grenville, 18, 165.). In the text prefixed to this publication is a reference to the satire, "Plate 15", which is incorrect, it applies however to No. 7 in the same volume, see "The Roasted Exciseman", No. 4045. For "The British Antidote", see "Scotch Impudence", No. 3938.

This print was designed by the author of "In and Out", No. 4032.

$6\frac{3}{8} \times 4\frac{1}{4}$ *in.*

4010.

EXCISE

31 [*March* 28, 1763]

This etching is a copy, reversed and reduced, from the first design comprised in "The Seizure", No. 4026, and described by that entry in this Catalogue.

It is, according to the title-page of the second volume, No. "39" of the illustrations to "The Scots Scourge: or, Pridden's Supplement to the British Antidote to Caledonian Poison" (7857. a. a.); see "Scotch Impudence", No. 3938. On p. 67 of "The Scots Scourge", vol. ii. (7857. a. a.), the verses quoted with the account of the original satire are reprinted. In "A Poetical Explanation of the Plates," p. 87, the following, although styled "Plate 31", refers to this satire:—

> "Behold on an Apple-tree *Sawney* hang pendant,
> And on t'other side *Reynard* his friend, and attendant;
> And were all who advance the Excise but serv'd so,
> 'Twould rejoice all the hearts of the Devils below."

An imperfect copy of "The Scots Scourge", vol. ii., "The Sixth Edition", which is in the Print Room, contains an impression from this plate, with the number "31", and, on p. 17, the verses engraved under "The Seizure", are reprinted.

$4 \times 3\frac{1}{8}$ *in.*

4011.

GISBAL TRIUMPHANT,

a New Song to the Tune of Chevy Chace.

Sold by R. Marshall at N° 4 in Aldermary Church Yard London.
[*March*, 1763]

In this engraving, below which are two columns of an engraved song, Britannia, with her spear and shield thrown down, is walking with two baskets suspended from a yoke borne on her shoulders. On the yoke Lord Bute stands erect, holding a rope by which Britannia's hands are tied; he likewise holds in one hand a staff on which is the Cap of Liberty, and "*Magna Charta*": in the other hand his lordship holds a staff on which the British Union Jack is placed below the French ensign. Around this group are several distressed and indignant spectators.

The verses engraved below the design are as follows:—

> "Of all the Nobles in the Land,
> Great Gisbal bears the Sway
> All things are by his Orders done,
> And none dare disobey", &c.

Lord Bute incurred profound unpopularity by the Treaty of Paris, see "The Pe * * e-Soup-Makers", No. 3882. For "Gisbal", see "Gisbal", No. 3848.

In March, 1763, the unpopularity of Lord Bute was increased by the so-called "Cyder-Tax" or an Excise Bill which was, it was said, unfair, because the Scotch neither drank nor made cider, see "Excise", No. 4012.

$7\frac{5}{8} \times 6\frac{1}{4}$ *in.*

4012.

EXCISE A Comical Hieroglyphical Epistle FROM (Beelzebub) TO (Lord Bute)

Sold by I. Williams next the Mitre Tavern Fleet street. [*March*, 1763]

THIS engraved letter comprises rebuses: in the following version the objects represented are named between brackets.

"My Dear L—d

(Ewer) *late affair of the Pe*(ace) *h*(ass) (knot) *only made a Great Noise upon Earth*, (butt) *has set* (awl) *Hell in an uproar. There's hardly a States*(man) *in the Pl*(ace) (*and we have a good* (man)*y of them*) (butt) *looks upon it* (ass) *a Coup'd Eclat in the diabolic* (awl) *way.* (Butt) (ewer)*r new Excise Scheme is in m*(eye) *opinion a* (mast)*er Stroke indeed*, (witch) *you may easily* (mask) *over with the Old Phrase—Pro Bono Publico*",—&c. "(Ewer) *Constant Friend & Ally* BEELZEBUB *Pandemonium April 1st* 1763."

See "An Hieroglyphical Epistle from (Lord Bute) to (Beelzebub)", No. 4044. In both these satires Beelzebub is represented with horns, a big nose, flowing tail, and one leg formed of a pitchfork; Lord Bute appears in a bust-portrait.

The leading element of the budget of Sir F. Dashwood, Lord Bute's Chancellor of the Exchequer,[1] afterwards Lord Le Despenser, which was presented to Parliament, March 22, 1763, was a tax on cider, of the nature of an excise, the proposing of which had marked the fall of Sir R. Walpole.

See a sketch of the debates on the "Cider Bill", in H. Walpole's "Memoirs of the Reign of King George the Third", 1845, i. 250, and after. The animosity of the people to Lord Bute was so intense that he was assaulted in his chair by a formidable mob, and, had not the guards arrived, would hardly have escaped with life. It is said that his lordship's political and personal intentions were very considerably modified by this narrow escape. See H. Walpole's letter on the resignation of Lord Bute, addressed to Mr. G. Montagu, April 8, 1763; the same to Sir H. Mann, April 10, 1763; and a letter from Lord Bute to the Duke of Bedford, April 2, 1763, in "Correspondence of John, Fourth Duke of Bedford", 1846, iii. p. 223.

An impression from this print, without the publication line, is included in "The Scots Scourge" (7857. a. a.); as to this book, see "Scotch Impudence", No. 3938.

On Sir F. Dashwood and his Excise scheme, see "The North Briton", Nos. XLI. and XLIII., and "A Sett of Blocks for Hogarth's Wigs", No. 3916. See "An Exciseman", No. 4015, and other entries dated March, 1763. For Williams, the publisher, see "1765", No. 4114.

$7\frac{1}{4} \times 10\frac{1}{4}$ *in.*

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[1] See "Sir Francis Dashwood", No. 3743.

4013.

The Devil to Pay; or, The State Indifference. By Thomas Appletree, of herefordshire.

Liberty, Property, and No Excise. *An Old English Motto.*

London: Sold by E. Sumpter, three Doors from Shoe-Lane, Fleetstreet, and by all the Print and Booksellers in the three Kingdoms: Where may be had, The British Antidote, 2 vol. Price 5s, and The Fall of Mortimer, or Coach Overturn'd. Price 6d.[1] [*March*, 1763]

An engraving in two distinct parts, and with four columns of verse in letterpress below them. The engraving on our left shows the Corporation of London presenting a petition against the "Cyder Act" to the King, who sits on a throne. Near him are Lord Bute and Mr. H. Fox, the former says:—"*Ill secure this Excise, so that their Petition shall be of no Use, & then I'll resign.*" See below. On the wall of the chamber are two whole-length portraits, that on our left represents the picture of the Earl of Bute, painted by Ramsay, and engraved by Ryland.[2] This portrait on our right represents George the Third himself, likewise by Ramsay, see "The Times Plate II", No. 3972; probably Ryland engraved both portraits.

The speech of Lord Bute, declaring that he would resign after the passing of the Excise Bill, partly agrees with what Horace Walpole reports in "Memoirs of the Reign of King George the Third", i. chap. xvii.

An excise of cider and perry was part of the budget produced by Sir F. Dashwood, see "Excise", No. 4012, "Mass-Aniello", No. 4014. The "Cyder Act" was passed in this month, Lord Bute and Sir Francis resigned office on the 8th of the following April.

In the engraving on our right, where the ground in front of a farm is represented, gaugers are attacking the house, one of them uses an axe on the door; a woman from an upper window empties the contents of an utensil on the men, and cries:—"*Your Scotch Measter loves Women's Flesh*;[3] *here's some o' the Broth.*" Another exciseman is treating a girl indecently, and declaring:—"*My Orders are to search every where*". See "The Politicians", No. 4018. The girl screams. A gauger attempts to measure a barrel; a peasant strikes him with both his fists and avers:—"*God save the King! but that's a Lye, & d—n you, I'll clout you, I will*". This is the reply to the declaration of his antagonist:—"*I must secure this for the King's Use.*" Another exciseman has pounced on a parcel of apples belonging to two old women, he declares:—"*'Tis his Lordship's Orders; and I'll*

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[1] This is one of the satires enumerated in the publication lines of "The Triumphal Arch", No. 4046. For "The British Antidote", see "Scotch Impudence", No. 3938. For "The Coach Overturn'd", see "A Prophecy", No. 3966. Doubtless the realization of this "prophecy" brought "The Coach Overturn'd", again into vogue.

[2] The engraving of this portrait was proposed to Sir R. Strange, but declined by him, and to this act the engraver attributed many of his troubles. See "An Enquiry into the Rise and Establishment of the Royal Academy", by R. Strange. 1775.

[3] See "Gisbal, Lord of Hebron", No. 3848, and "Gisbal's Preferment", No. 3849.

seize this for Custom." One owner shouts:—"*D—n him & you too you filching Dog sooner than suffer such an Imposition I'd let the dogs eat 'em*". The other owner, who is on her knees, implores:—"*Vor God's Zake! do you excize even my very Apples?*" A farmer is felling a heavily-laden pear tree, see below, and he declares:—"*Adslickins! zooner than any Scotsman shall ha the pounding of my Pippins, I'se cut my Trees down Root and Branch.*" In the distance a body of rioters, some of whose faces are blackened, attend a man bearing a Cap of Liberty on a pole with a flag inscribed:—"*Pitt for ever! Liberty & Property & no Excise*". This was a popular cry at the time, see "The Politicians" No. 4018; "The Roasted Exciseman", No. 4045.

The verses printed below the design lament the taxing of Englishmen by Scotchmen, and denounce the Excise:—

> "And how *Excisemen* now may search our houses,
> Rummage our butts, our daughters, and our spouses", &c.

The verses conclude with a wish for the return of Pitt to power.

The Corporation of London, March 28, 1763, presented a petition to the House of Commons against the new Excise Bill, but on the 31st, the King went to the House of Peers and gave his assent to the "Cyder Act." On November 16, the Corporation petitioned the Commons to repeal so much of this enactment as subjected the makers of cider and perry to the excise.

The Lord Mayor alluded to in the verses, was William Beckford, see "Merit Rewarded", No. 3814; "Reynard" was Mr. H. Fox, erected Lord Holland of Foxley, April 16, 1763, "John a' Boot" was Lord Bute; the "Streepling" was the King.

The uproar which followed the passing of the "Cyder Act", insured the fall of Lord Bute from office, if not from power. See H. Walpole to Sir H. Mann, April 10 and 30, 1763.

As to the riots indicated in the second design, see a letter from the Bishop of Gloucester (Warburton) to W. Pitt, Sept. 4, 1763, in "Correspondence of W. Pitt," 1838, ii. 253. "The tax on cider raised a great flame in the Western counties", see H. Walpole, "Memoirs of the Reign of King George the Third", i. 251.

Threats analogous to those of the farmer that he would fell his trees were frequent at this period, and many disturbances occurred in the Western counties. "In the cider counties they dressed up a figure in Scotch plaid, with a blue riband" (see "The Jack-Boot, Exalted", No. 3860), "to represent the favourite (Lord Bute), and this figure seemed to lead by the nose an ass royally clad." See "Memoirs", as above, p. 280, and, in this Catalogue, "The Roasted Exciseman", No. 4045.

For another illustration of an "Excise riot", see "Mass-Aniello", No 4014. For a design similar to the first of the two here described, see "Excise A-la-Mode", No. 4009.

The appearance of this print is announced in "The Public Advertiser", April 13, 1763, p. 4, col. 4, thus:—"*This Day is Publish'd.* Price only 6d."

$6\frac{3}{4} \times 4\frac{3}{4}$ *in.*

8

This etching is a copy from the design on our right in No. 4013. This version may be readily distinguished from the other by the speech of the woman at the cottage window, in the original this begins:—"*Your Scotch Measter*", in the copy it is:—"*your scotch measter.*"

This satire is No. "8" of the illustrations of "The Scots Scourge". The verses accompanying the original are reprinted in this volume, vol. i. pp. 17-20. In "A Poetical Explanation of the Plates", vol. ii. p. 83, the following occurs:—

" Plate 8.

Must Apples be tax'd because *Sawney Scot* rules ?
No, folks in this country will not be such fools ;
And sooner than yield to such myrmidon elves,
They'll cut down the trees, tho' they beggar themselves."

For " The Scots Scourge ", see " Scotch Impudence ", No. 3938.
$6\frac{1}{4} \times 4\frac{3}{8}$ *in.* Brit. Mus. Library, 7857. a. a.

4014.

Mass-Aniello or the Neapolitan Insurrection.

" Liberty, Property and No Excise."

[*March*, 1763]

An engraving representing a riot in a market-place, to prevent excisemen, with the aid of soldiers, enforcing the so-called " Cyder Act ", which became law in March, 1763, see " Excise ", No. 4012.[1] A house burns on our right, a man standing on a barrel appeals to the people :—" *Now is the time to free your selves from Tyranny and Oppression.*" One of the crowd shouts :—" *God sends plenty. But the G—nm—t makes all things Scanty.*" " *Damn your Excise. I'll Excise ye.*", cries a countryman who beats an exciseman with a stick ; another rioter declares :—" *Long Live the King, But Death and Destruction Seize on those at the H——n.*" " *Liberty, Property and no Excise* ", is the cry of another.

Below the design these verses are engraved :—

" It happen'd at Naples when Taxes were high,
(The History will prove what I say is no lie)
The people all groan'd at their terrible fate,
And determin'd to throw from their Shoulders the weight ;" &c.

The " Excise Bill " in question was that promoted by the government of Lord Bute.

For other illustrations of an " Excise riot " see " The Devil to Pay ", No. 4013, and " The Roasted Exciseman ", No. 4045.

This satire is announced in " The Public Advertiser ", April 24, 1763, p. 3, col. 4, as " A New Humorous Print.", &c. " Sold by J. Williams, next to the Mitre Tavern, Fleet-street."

$11\frac{1}{2} \times 6\frac{1}{2}$ *in.*

4015.

An Exciseman *made out of y^e^ Necessaries of Life now Tax'd in* Great Britain *except the head which is a Knaves taken from y^e^ Court Cards*

Drawn from the Life and Etch'd in Aqua fortis. [*March*, 1763]

An etching of a figure formed of the under-named articles to represent an exciseman :—" 1 " a head like that of a knave in a pack of playing-cards. " 2 ", a bottle labelled " CYDER ", forming the throat and shoulders. " 3 " " 3 ", the arms, of lighted candles. " 4 ", a barrel. " 5 ", a gauge placed at the hip instead of a sword.

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[1] The " heads " of the " Cyder and Perry Act " are given in " The Gentleman's Magazine ", 1763, p. 164.

"6" "6", a pair of leather breeches. "7" "7", two bars of soap for legs, and resting on "8" "8" two cakes of chocolate. "9" is a large canister at the left side of the design. "10", a second canister, is on the right. "11", the sun, disappears behind a hill in the distance. "12", is the ground on which the figure stands.

Below the design the following table explains the reference numbers:—"1 *The Head of a Knave*, 2 *A Bottle of Cyder*, 3 *Candles*, 4 *Beer, Wine, Perry and Mum*, 5 *a Gage*, 6 *Leather*, 7 *Sope*, 8 *Chocolate*, 9 *Coffee*, 10 *Tea*, 11 *Light*, 12 *Land*". "Light" refers to the Window Tax, see "Daniel cast into the Den of Lions", No. 4030.

The whole is enclosed by a scroll border, with the following verses engraved below:—

> "*When Fame first the Olive Branch held o'er the Land,*
> *Then Plenty we hop'd would have Stretch'd out her hand.*
> *The Poor be reliev'd by the Blessings of Peace*
> *The Taxes diminish, and Commerce increase,*" &c.

The so-called Excise Bill, part of the budget of Sir Francis Dashwood, provoked much animosity and disgust, and innumerable complaints from the people. The Treaty of Paris, which was signed Feb. 10, 1763, see "England's Scotch Friend", No. 3961, was expected to cause a reduction of taxes. When increased taxation was, nevertheless, proposed, popular dissatisfaction grew, and Lord Bute's overthrow, already ensured by the nature of the terms of the peace, was accelerated; see "Gisbal Triumphant", No. 4011. For the "Cyder Act", see "Excise", No. 4012, other entries dated March, 1763, and "The S—— Puppitt Shew", No. 4049.

$7\frac{3}{8} \times 12\frac{1}{2}$ *in.*

4016.

"*No Excise No Excise.*"

[*March*, 1763]

An engraving showing a man holding a scroll inscribed "*No Excise No Excise.*", moving forward impetuously as if he had part in a riot, and flourishing a stick as he does so; a basket, containing fruit, is slung from his neck. In the background is a tumultuous crowd, in which appear baskets of fruit overthrown. Beyond, houses are on fire.

The countryman is apparently an Hungarian; grapes are among the contents of the basket. The print is a foreign one; the inscription seems to have been altered. It probably referred originally to the insurrection in Naples, which was headed by Masaniello, and occurred by means of a tax on fruit. It was doubtless altered in England, and adapted to express the discontent provoked by the so-called "Cyder Act", see "Excise", No. 4012.

$2\frac{7}{8} \times 5$ *in.*

4017.

The Tyburn Interview: A New Song. By a Cyder merchant, of South-Ham, Devonshire.

Dedicated to Jack Ketch.

London: Printed for J. Burd, in the Temple-Exchange Passage, Fleet-street; and sold by all Printsellers, &c. in London and Westminster. (*Price Six-Pence.*) [*March*, 1763]

A broadside, comprising an engraving and two columns of letterpress below it. The former represents a Scotchman walking near the triple gibbet at Tyburn, and much astonished at the appearance of the ghost of one of his countrymen who had been executed at that place. In the background is a view of the northern suburb of London, and the Oxford road, which is thronged with persons accompanying a malefactor to the gallows.

The ballad describes the journey of "*Sawney* from *Tweed*" to London :—

> "To rest his tir'd Limbs on the Grass he sat down;
> When growsing his Oatmeal, he turn'd up his Eyes,
> And kenn'd a strange Pile on three Pillars rise."

It was the gallows, which addressed him.

The Scotchman became furious at a prediction of the fall of his patron, Lord Bute, drew his broadsword and assailed the gallows. The phantom bade him be at ease :—

> "———— the Time is at Hand,
> When with *Englishmen*, *Tyburn* shall thin half the Land.
>
> The case is revers'd by a good Friend of ours,
> All Treason is *English*, and Loyalty yours;
> Posts, Honour, and Profit all *Scotsmen* await.
>
> * * * *
>
> Here ended the Phantom, and sunk in the Ground,
> While the blue Flames of Hell glar'd terrible round;
> When for *London* young *Sawney* around turn'd his Eyes,
> Where he march'd for a Place in the *new-rais'd* Excise.
>
> * * * *
>
> For this must the Tax be enforc'd with all Speed,
> For Thousands are coming between *here* and *Tweed*.
>
> * * * *
>
> Proceed, my good Laird, may the *H—lt—r* and *A—e*,
> Reward you for laying each *infamous* T—x."

A dove with an olive-branch hovers over the gallows, indicating that the Peace of Paris as well as the "Cyder Tax" was extremely unpopular.

For the alleged influx of Scotchmen, see "Gisbal's Preferment", No. 3849. For the Excise scheme, see "Excise", No. 4012, entries dated March, 1763, and "The Politicians", No. 4018. The cider farmers of Devonshire considered themselves specially aggrieved by this act, see "The Devil to Pay", No. 4013. For the determination of Devonshire apple farmers to let their crops perish rather than pay the much hated Cyder Tax, see a letter from Southam, and other papers, "The Gentleman's Magazine", June, 1763, p. 304.

An impression from the above described plate is No. 8 in "The British Anti-

dote, or, Scots Scourge", vol. v. No. 3938 (Grenville, 18,165.) In the text of this volume the "Song" is reprinted. This is a republication of the satire, see "Scotch Impudence", No. 3938.

$7\frac{1}{4} \times 5\frac{3}{8}$ *in.*

4018.

THE POLITICIANS.

Sold by E. Sumpter at the Bible and Crown, near Shoe Lane, Fleet Street, Price 6 *Pence.* [*March*, 1763]

An engraving showing a street before the "*K. Prussia*" tavern, in front of which is written "*Neat Wines, brandy, rum, cyder & Perry.*" "*cyder & perry*" has been partially obliterated, in order to suggest that, on account of the passing of the "Cyder Act", part of Lord Bute's scheme of Excise, see "Excise", No. 4012, those drinks were no longer sold. The sign of another house represents Lord Bute riding the British Lion. Many persons are in the street discussing the Peace of Paris, then recently concluded, see "The Pe**e-Soup-Makers", No. 3882, and "As you Like it", No. 4003.

A paviour (?), who holds a stout pole, with a chain attached to it, in one hand, while he grasps a pot of beer by the other hand, says to his neighbour, a porter, who has put his burthen on a shelf before the "King of Prussia":—"*Come Neighbour, here's wishing the King better Counsellors!*" The porter replies:—"*With all my Heart, Liberty & Property and no Excise!*" The latter part of this speech was a popular cry of the time, see "The Devil to Pay", No. 4013. A carter, holding his whip and a newspaper, who has sat down before the tavern, says to his neighbour, a milkman, who has placed his pails on the ground:—"*D—m me Will the Citizens are finely humm'd this Paper says the Excise Bill is signed Here has been foul Play I doubt.*" The milkman rejoins:—"*The Devil it is! then all is over with us. What new Tax will they find out next?*"

A Scotchman, who is seated close to a post, and is supposed to be a client of Lord Bute's, is using "*Magna Charta*" for a nasty purpose. An editor of a newspaper, who is sleek and well-dressed, says to a lean author:—"*Mr Macdonald, will you undertake to write me a smart Remonstrance against Arbitrary Power?*" Mr. Macdonald replies:—"*By my Saul, Sir, I canna do it, for fear of offanding his Lairdship, for ye ken he's a Mon o' muckle Authority.*" Two farmers meet, and shake hands; one says to the other:—"*Ah! Farmer Russet, is this the boasted Liberty of Englishmen?*" The answer is:—"*Waunds! cou'dn't he zuffer our Apples & Pears to go Scot-free?*" The last speaker is a Somersetshire apple-farmer, and of the class so bitterly aggrieved by the "Cyder Act", see second design of "The Devil to Pay". A ragged woman ballad-singer holds, "*Tax all. A New Ballad*", and chants to the burden, "*Sing Tantararara Tax all.*" A ragged, barefooted boy clings to her apron. A cobbler says to a blacksmith:—"*All will have an End at last.*" His companion advises:—"*Nothing like striking while the Iron's hot.*" A carpenter says to a butcher:—"*Ay, this Stu—t is a Chip o' the old Block.*" This refers to "Stuart", the family name of Lord Bute. The butcher replies:—"*Then e'n let the Block have its Chip again.*" A tailor, with his breeches loose at the knees, cries:—"*So, the Scotchman is resolv'd to go through Stitch with it.*" He thus addresses a barber, who is very neatly clad, carries a wig-box, and says:—"*I am going to shave the Deputy of our Ward, and there I shall hear all about it.*" A Scotch exciseman avers:—"*My Lord has given us Authority to search aw the Lasses*", see the second part of "The Devil to Pay". A potman inquires of a sweep:—"*Dont you think you & I might be of service at C——t Jack? we are us'd to do dirty Work.*" The sweep replies:—"*I shou'd like it well enough if I was as well paid for it as some Folks.*"

A group of men in the background discuss the Peace, saying respectively:—

"*Surely this Peace was a Master Piece.*", "*How long d'ye think it will last?*", "*Why till our Enemies are in a Condition to declare War again.*", "*The French only want to recover Breath.*", "*We all know who's at the Bottom of it.*", "*I was told it had no Bottom at all.*"

The Peace of Paris was signed Feb. 10, 1763; the "Cyder Act" was passed March 31. Lord Bute resigned his offices, April 8, in the same year; see "The S—— Puppitt Shew", No. 4049.

Below the design these verses are engraved:—

"Britannia's Sons of all Conditions—
Amazing! now are Politicians
Bards, Parsons, Lawyers and Physicians
E'en low Mechanicks too pretend
To rail at what they cannot mend". &c.

. $11\frac{3}{4} \times 7\frac{7}{8}$ *in.*

4019.

SAWNEY turn'd BARBER.

30 [*March*, 1763]

A BROADSIDE comprising an engraving and two columns of verse in letterpress below it. The former shows Britannia seated in a chair, while Lord Bute holds her by the nose, and is busily shaving her. Wilkes, in the mode of Hogarth's satirical portrait, see "John Wilkes Esq^{r}", No. 4050, sits behind, and looks at the operation with much surprise and interest. Three gentlemen, one of whom may be Lord Chief Justice Pratt (Lord Camden), are on the other side of the design.

The verses below are directed to be sung to the tune of

"*My Eye that's the Barber!*

I

Well, Wonders sure will never cease,
Thank G—D we've got a *glorious* Peace;
That *Commerce*, *Arts*, and *Wealth* increase,
We owe to *Scot* the BARBER." &c.

See "Gisbal", No. 3848. This satire appears to have been designed and issued by the promoters of "John Wilkes Esq^{r} & Liberty", No. 4029.

The Peace was concluded February 10, 1763, see "The Proclamation of Proclamations", No. 4007.

The plate for this print was used again to illustrate "The Scots Scourge" (7857. a. a.), see "Scotch Impudence", No. 3938, in vol. ii. of which publication it is, according to the title-page, No. 35; on pp. 63–4, the ballad is reprinted. In "A Poetical Explanation of the Plates contain'd in these Volumes", vol. ii., p. 87, the following verses, with another number, refer to this satire:—

"Plate 30.

From flogging *Britannia* now *Sawney* turns shaver,
Saw *aw*, bonny lads, isn't this very clever?
The reasons for this I've no reason to quote,
But if WILKES were not by, he'd perhaps cut her throat."

In an imperfect copy of "The Scots Scourge", vol. ii., "The Sixth Edition", which is in the Print Room, an impression bears the number "30", and the above ballad is reprinted on p. 14.

$5\frac{3}{4} \times 8\frac{3}{8}$ *in.*

4020.

Jack Afterthought or the Englishman Display'd.

[*March*, 1763]

An engraving showing John Bull locking a stable door after the steed has been stolen. He says:—"*Z—ns I have been asleep shure they they told me they would save me money and only see what a D——d half pay List of M^r Somebody^s Good fellows in —45 that I must find Oats & Beans for & then to tax my Cyder to make good Douceurs & Bonusses Brave Occonomy faith sure Wig is all Natural.*" The only horse left in the stable is Hanover, represented as a horse looking out of the window, and lamenting:—"*I am poor H—r horse dey do no take me*". Lord Bute, a hard-featured, scowling Scotchman, clad in a tartan petticoat, and wearing the ribbon of an order of knighthood, points to the distance, where Fox (Lord Holland) is galloping away on a French horse, and carrying large bags of money. Lord Bute thus addresses John Bull:—"*Weel now John ye mun Shut the Stable door for de'el a my Saul, but ye wonna get the True Edinburgh smell out this many a day Troth it's nae worth my while it I could do nae mair or else I should ha taen Johnnys Cap frae him gin I could.*" "Johnny" is the Duke of Bedford, see below. On Fox's horse is written, "*Pondicherry &c. &c. &c.*", "*Guadalupe*", "*Manilla*", and "*Martinico*". Fox cries to his horse:—"*Jeheup I am for Montpelier its a fine Air for Digestion*". The horse, on whose head is a French *fleur-de-lis*, says:—"*Kiss my A——e Iack Jockey has done my Business.*" A sturdy farmer threatens Lord Bute with a stick, and declares:—"*Damme, I wish you were all lock'd fast till I releas'd you.*" The Duke of Bedford, holding his sides, laughs, and tells John Bull:—"*Ha Ha Ha! only look at Iack how Carefull he is to lock up what Jockey and I left him which is little enough—Well Jockey Cyder Tax Beer Tax any Tax but Land Tax.*"

Below the design eight lines of verse are engraved.

The satire refers to the conclusion of the Treaty of Paris, Feb. 10, 1763; see "Englands Scotch Friend", No. 3961. For the conquests abandoned, as signified by the horse on which Fox is galloping away, see "The Congress", No. 3887, which likewise explains the reference in the Duke of Bedford's speech as to the undesirableness of a Land Tax; his grace, being a great landowner, was alleged to have promoted the Peace of Paris, in order to procure a reduction of the Land Tax, and thus benefit himself. For the "half pay List", about which John Bull grumbles, see "Jockey Elliot", No. 4047, as enlarging the half-pay list of the army to benefit the supporters of the Stuarts during the Scottish raid of 1745.

See "The S—— Puppitt Shew", No. 4049.

$10\frac{3}{4} \times 6\frac{1}{8}$ *in.*

4021.

The Tenant's Complaint to DAVID SIMPLE, *of Noodle Hall, Esq^r.*

A Satire on George the Third.

[*March*, 1763]

An engraving of George the Third, as a country squire, standing at the door of a mansion, holding in his arm his second son, afterwards Duke of York, and then lately appointed, for sake of the temporalities, Bishop of Osnaburg, a baby in long clothes. The King leads by the hand his eldest son, a fat little boy, the Prince of

Wales, afterwards George the Fourth. At a window above appear the Princess of Wales and the Earl of Bute, see "Gisbal", No. 3848.

The people of England, in the character of farmers and others, tenants of the King's estate, approach his majesty; with many bows and much cringing, they remonstrate on the damage which had been done to their orchards in consequence of the "Cyder Tax", part of the budget for 1763 of Lord Bute's administration, see "Excise", No. 4012, and "The Devil to Pay", No. 4013. They call on the King to look after his own affairs. The first speaker, 1, says:—"*An it please your Honour, we are come to beg you will lower our Rents, & Repair the Damages your Servants did in our Orchards.*" 2 says:—"*Your honour owes us a great deal of money & there is no prospect of being paid 'tis hard our Rents must be raised.*" 3 declares:—"*Humph! if you was to look more after your Affairs you woud'nt be imposed upon so much.*" 4 avers:—"*I am sorry for it but Noodle Estate is so muth in debt I'm afraid the Esq^r will become a Bankrupt then what will become of us* ——". 5 remarks:—"*Zure you don't zay zo why the Esq^r lives with zo mutch Œconomy he cant want Money*". 6 rejoins:—"*True, Neighbour Appletree we all know he is very frugal, he has retrench'd his Table expences & discharg'd most of* (his) *Kitchen Zarv^ts*". 7 adds:—"*But then he give greater wagers to those Sawny Macboot recommended*". 8 cries:—"*Ha! Ha! Ha! He's penny wise & pound foolish*". 9 declares:—"*Wounds Neighbours if the Esq^r won't give us Zatisfaction We'll get a warrant against his Zervants at Liberty Hall*".

The other speakers are spectators; 10 says:—"*These Farmers are sturdy fellows & won't easyly be imposed upon*". 11 remarks:—"*Depend upon it they'll make a great stir at Liberty Hall*". 12 rejoins:—"*Bribery Hall you mean*". 13 adds:—"*No, No, I hope it wont deserve that name this time*". 14, an apple-farmer, declares:—"*I'll burn the Apple trees I cutt down for Joy*". 15 avers:—"*I'll get drunk if the late Steward is sent to Jail*".

The King's reply to the remonstrances thus strongly urged is:—"*you know good people, I don't trouble myself about my Estate, I leave the management to my Stewards & Clerks, if they supply me with mony that's sufficient*".

This is the first satire directly reflecting the King as "David Simple, of Noodle Hall, Esq."; it was followed by "The Opposition", No. 4036, and "The Times Pl. 2, 1768", No. 4242, which described George the Third as stupid, and passionately obstinate.

"The Loyal Beasts" of 1760, No. 3740, had referred to the King's subserviency to Lord Bute and the Princess of Wales. This design exhibits the first satirical representations of George the Fourth and the Duke of York.

For the "damage done in the orchards", see "The Devil to Pay", as above. The use of the so-called Somersetshire dialect indicates the apple-growing farmers chiefly affected by the "Cyder Act", see numerous entries in this Catalogue dated March, 1763, particularly "The Seizure," No. 4026. For the "retrenchment" of the table expenses, see "The Kitchen Metamorphoz'd", No. 3989. "Economy" was a frequent cry of Lord Bute's party, much objected to by their adversaries, see "Scoth Oeconomy", No. 3992. For Lord Bute's abuse of patronage, see "Without Within", No. 3877. "Liberty Hall", or the House of Commons, doubtless indicates circumstances in the cases of Wilkes and the printers of "The North Briton", see "John Wilkes Esq^r", No. 4050; see "The Devil to Pay", which illustrates the presentation of a petition to the House of Commons against the "Cyder Act" of 1763. The "House" is referred to as "Bribery Hall". The speech of the farmer who would, for joy in Bute's defeat, burn the apple trees he had cut down, is illustrated by a passage in "The Devil to Pay", and the resolution of the apple-farmers to destroy their trees rather than submit to the hated excise; see a letter from Southhams, dated June 6, 1763, in "The Gentleman's Magazine", 1763, p. 304. The objectionable "Steward" was "John Stewart, Earl of Bute".

On the position of the King at this and a later period, see the "Preface" to

"Junius", by "Junius", in "Junius", by John Wade, 1850, i., p. 99. For his Majesty's mental imbecility, see "The Guy Faux of 1770", No. 4384, the second note.

13 × 7 *in.*

4022.

"RICH[D] EARL TEMPLE"

[*April* 8, 1763]

An engraving, a portrait of this peer, for whose political position at this period see "The Times Plate 1", No. 3970. It is in a medallion, a bust, in three-quarters view to our right; above is Fame, sounding her trumpet; at one side stands Liberty, on the other an armed man, (Fortitude (?). A Scotchman, Lord Bute, is overthrown by the British Lion, and lies screaming below the portrait; "*MAGNA CHARTA*" is in front.

It is No. 2 of the illustrations to "The Scots Scourge", &c., vol. i., see "Scotch Impudence", No. 3938.

The satire appears to refer to the ostensible resignation of Lord Bute as First Lord of the Treasury, April 8, 1763, in procuring which Earl Temple, and "The North Briton" were believed to have had influence. See "John Wilkes Esq[r]", No. 4050, "The Times Pl. 2, 1768", or No. 4242.

3⅛ × 3½ *in.*

4023.

A View of the Origin of Scotch Ministers & Managers.

A Satire on the alleged retirement of Lord Bute.

[*April* 8, 1763]

An engraving, showing two devils flying in the air and shaking out of the petticoat of the Princess of Wales, see "Gisbal", No. 3848, a party of Scotch ministers and officials. One fiend cries:—"*Theres a plentifull Stock of Scotch Caterpillars for poor England.*" A devil standing on the earth, looks up, and says:—"*I think I and all my Brother Fiends could not spit our Spight more Effectually.*" On the ground Lord Bute (?) appears to have fallen, much hurt; to a person who goes to his aid he says:—"*Aw my Saul Man, I have had a muckle dash, but I hope we shall rise again.*" In the background a fat gentleman, possibly the King, or Lord North, sits at a table, blowing bubbles with a tobacco-pipe.

Below the design these lines are engraved:—

"They go from the Devil to Court,
And from Court to the Devil again. Swift."

See "Patriotism Triumphant", No. 4024.

An impression from this plate faces p. 137 of "The Political Register", 1772 (3557. t. a.); it is possible that the immediate occasion of its publication may be dated not long before its appearance in this volume, but, as it refers rather to Lord Bute and the "Scotch" in general than to any definite event, it is here grouped with satires which refer to the ostensible retirement of his lordship from public office.

If this figure blowing bubbles is Lord North, a later date should be given to the print.

3⅞ × 5⅞ *in.*

4024.

Patriotism Triumphant, or The Boot put to Flight.

[*April* 8, 1763]

In this etching George the Third is seated on his throne, over which flying Fame and Victory bear a label inscribed "*Pax Augusta Pax Brittanica*"; a lion and a mastiff (?) are behind the throne. The King receives the Duke of Newcastle and Mr. Pitt, who kneel before him, one on each side; he says:—"*Welcome ye good and faithfull Servants enter into the joy of your Master*". Britannia, who sits in front of the throne, points to a Hydra of Faction which is on the earth before her, and says:—"*See this and Tremble all you that wish evil to Israel*". Behind the seat of Britannia are the representatives of France and Spain; the former says:—"*Begar Mounseiur, it is all over with us.*"; the latter assents with:—"*Yes this Family Compact has hurt us more than our own—*"; thus alluding to the agreement between the royal houses of France and Spain, and the supposed accord of the King, Pitt, and Newcastle, or of Pitt and Earl Temple.

Wilkes and Charles Churchill are discharging muskets at a devil and a witch, who on a broomstick carry three ex-ministers to Hell; the witch sits foremost, and flourishing a broom as a whip, shouts:—"*Eco Meo and Areo Stick fast Boys Stick fast*". Fox, who holds the witch round the waist, remarks:—"*The Devil take the Hindmost*". Lord Bute is next, clasping the waist of Fox, and crying:—"*I wish the Devil had the Author of Gisbal*", see "Gisbal, Lord of Hebron", No. 3848, and "Gisbal's Preferment", No. 3849; the speech refers to (8132. d.) a satirical novelette directed against Lord Bute and his alleged mistress, the Princess of Wales. Behind his lordship is another member of his administration, probably either the Duke of Bedford, Lord Privy Seal, or Sir Francis Dashwood, the Chancellor of the Exchequer at this period, who was created Lord Le Despenser. The duke, on account of the Treaty of Paris, and the baronet, on account of the "Excise" scheme which he had introduced including the "Cyder Act", were extremely unpopular, and likely to be satirized at this date and in this manner. It may be Bubb Doddington, who died at this period. The person represented cries, alluding to his neighbour, who has him about the body:—"*Zounds the Devil is just behind me*". The Devil, who seems in a gleeful mood, declares to his fellow-travellers:—"*I am always at your Commands my Dears, I shall have you all soon*". Wilkes, having fired his gun, declares:—"*One Pounce more and we shall bring that Irish Owl to the Ground*". The "Irish Owl" alluded to thus was, doubtless, not one of the travellers on the broomstick, but Arthur Murphy, the object of many satires by Wilkes and Churchill in "The North Briton". Murphy conducted "The Auditor", a political paper, in support of Lord Bute; see "The Fishermen", No. 3876, and "The Times Plate I", No. 3970; he was on many occasions mocked as an Irishman. Churchill, who wears the clerical dress he had disregarded, replies to Wilkes with an allusion to the triumph they had achieved in "The North Briton", their success in damaging Lord Bute:—"*We have wounded them already, the Devil will have a brave Meal of them*". The fugitives fly over the "*Flus Jordanus*", and approach the "*Alpes Hebronites*", *i. e.* according to the above-named satirical novelette, called "Gisbal", the Highlands of Scotland.

On the other side, our left, of the design, the Lord Mayor of London, William Beckford, Pitt's powerful supporter, see "Merit Rewarded", No. 3814, approaches the throne, holding a paper, probably the petition to the King which condemned the Excise scheme, see "Excise A-la-Mode", No. 4009.

Below, the Princess of Wales, loaded with a huge jack-boot, within which is a little Lord Bute, is running away in great haste from the Dukes of Cumberland

and York, and exclaiming:—"*Oh that I had the Wings of a Dove then would I fly and be at Rest.*" Lord Bute exclaims:—"*Gang thee weel my little Honey for they are almost all at our Heels.*" The Duke of Cumberland, who is very fat, has drawn his sword, and turns backwards to address his nephew:—"*Damn the Scotch Loon he flies faster than his Brethren did in* 45. *If I come up with him I'll spoil his Running*". The Duke of York cries:—"*Strike him Uncle you can rip up the heart of that Boot I'll second the Blow*". For the part taken by these dukes in opposing Lord Bute, see "The State Ballance", No. 3843.

Two sailors are depriving a breechesless Scotchman of the ill-gotten wealth with which he has endeavoured to run away. Another sailor, running after the Duke of York, shouts, while he waves his hat:—"*We will stand by our Noble Captain till not a Sawney is left in the Land*". One of the sailors has collared the plunderer, and threatens him with a cudgel, while he cries to a comrade:—"*O O Jack see what this Dog has got to wet his Whistle with*"; this refers to the coins which the speaker shakes from the dress of the culprit; the latter looks very indignant and much disgusted, but dares not resist. The other sailor demands:—"*Lend me your Sneaker Tom I'll Probe him who knows but the Rascal has got his Belly full*".

Lord Bute resigned the prime ministership, April 8, 1763, and there was much delay and difficulty in the forming of a new cabinet, which would comprehend Pitt and the Duke of Newcastle, see "Memoirs of the Reign of King George the Third", by H. Walpole, vol. i., chapters xviii., xix.

On the resignation of Lord Bute, see his letter to the Duke of Bedford, April 2, 1763, in "Memoirs of the House of Russell", by J. H. Wiffen, and "Correspondence of John, Fourth Duke of Bedford", 1846, vol. iii., p. 223.

This satire appeared with a new title and some alteration, see "The Journey to Harogate", No. 4042. It is advertised with other satires, in "The St. James's Chronicle", June 7-9, 1763, p. 2, col. 4.

12 × 6¼ *in.*

35

This etching is a reversed, the Princess moving to our left, and reduced copy from No. 4024. It differs from the original in respect to several of the inscriptions, *e.g.* "*Rex Britannicus*" is over the King's head; the Devil says to his charge:—"*I am at your Comm^ds. I shall have ye all.*"; the cry of the Princess is omitted; nearly all the speeches have been shortened.

The satire is No. "35" of the illustrations to "The British Antidote to Caledonian Poison" (7857. a.a.), vol. ii., see "Scotch Impudence", No. 3938. In "A general Humorous Explanation", prefixed to the plates in this volume, is:—"35. The Locusts of *Scotland* hunted down by the Bull-dogs of *England*."

4⅛ × 3¼ *in.*

4025.

An *Hieroglyphic Letter from the* (Princess of Wales) *to the* (Earl of Bute) *Found in the Neighbourhood of South Audley Street.*

Postage Sixpence.

14 13 [*April* 8, 1763]

This engraved satire is in two parts, being Nos. 13 and 14 of the illustrations to "THE BRITISH ANTIDOTE, OR, SCOTS SCOURGE", vol. v.; see "Scotch Impudence", No. 3938. Both parts comprise rebuses, here represented by the names of the engraved objects between brackets. No. 14 contains bust portraits of the Princess of Wales and

her alleged "favourite", Lord Bute, see "Gisbal", No. 3848. Lord Bute's private house was in South Audley Street, London. His resignation of office was made public, April 8, 1763.

No. 13 may be read as follows:—

"*My d*(ear) *Lord*

(Eye) *am* (pea)*leased w*(eye)*th* (ewer) *Res*(eye)*n*(ace)*on, and th*(eye)*nk* (eye)*t at present a ve*(rye) (pea)*rudent* (ass) (well) *as pol*(eye)*t*(eye)*ck Scheme*, (butt) *m*(oar) *so w*(hen) (Eye) *cons*(eye)*d*(ear) (yew) *w*(eye)*ll* (still) *have the* (die)*rection of everything* (ass) (bee)*f*(oar); (yew) (still) *will g*(yew)(eye)*de the Reins of the State*, (witch) (ass) (yew) *think proper, sh*(awl) *have the Curb or the* (spur); (purse)*evere my good Lord in t*(hat) *eveness of Temper* (witch) (yew) *have been dist*(eye)*ng*(yew)*ished for so long:*" &c.

"*Your's &c.*"

It was commonly believed that notwithstanding his resignation, Lord Bute retained much power, and that the so-called "Triumvirate" ministry acted as a screen for the "favourite." On this point see "In and Out", No. 4032, and "Secret Influence", No. 4457.

In a descriptive text prefixed to the volume containing this satire is:—"Plates 13. and 14. The ancient Egyptians were very famous for this Kind of Writing and it has been pretty much used of late in political Affairs, in England. Upon proper Perusal, the Characters and Objects of this Letter explain themselves to the Satisfaction of the Reader." Several "Hieroglyphical Epistles" of this kind are described with the dates 1756 to 1763.

This satire is announced, with others in "The Public Advertiser", May 3, 1763, p. 4, col. 4, thus:—"*This Day is published.* A Very Interesting Hieroglyphic Letter from a certain great Lady to a certain great Gentleman, on his late Resignation."

No. 13. 7 × 8 *in.* Brit. Mus. Library (Grenville), 18,165.
No. 14. 7 × 3 *in.*

4026.

The Seizure. or give the Devil his due: *being N°. 1. of a Sett of Political prints, Call'd* The Opposition. *the publication of which will be regularly continued ev'ry* Tuesday. *by I. Williams next the Mitre Tavern Fleet-street.*

Excise.

Resignation

[*April* 8, 1763]

This satire consists of two etched designs: "Excise", and "Resignation".

Under the former is engraved:—

"With greater Joy, his L—— see,
Like Judas hanging on a Tree;
And crafty Reynards Exaltation,
For services done to the Nation." &c.

The design represents a devil hanging Lord Bute from a bough of an apple tree, and pointing to where a second devil hangs Mr. Fox, at this period created Lord Holland of Foxley, from a lofty gallows. The former fiend has a large jack-boot, an allusion to John Stuart, Earl of Bute, on one of his hind limbs; in the

manner of old-fashioned hangmen he presses this limb on the shoulder of the convict, thus ensuring that his neck should be broken. Two English farmers witness the operation with glee ; one of them says:—"*The Tree bears bad Fruit.*" ; the other declares :—"*Aye, Aye, let him Hang till he's rotton and then he'll drop.*" Lord Bute wears the ribbon of the Garter, as to which see "The Jack-Boot, Exalted", No. 3860. Below the tree is a bonfire in which an effigy of his lordship is burning, with the Garter, inscribed "*HONI*", on one leg, and a jack-boot on the other. A farmer blows the fire with a bellows. Another farmer is dancing and shouting :—

"*O'er Sawneys downfall lets be merry,*
Huzza! for Cyder, Mum & Perry."

Another farmer shakes his fist at the suspended minister, and angrily cries :—"*Ah! damn your Scotch ugly Phyz, its what you must all come to.*" The devil who hangs Fox says :—

"*Harm watch*
Harm catch".

This fiend has one hind limb like a hammer, and with it he hits Fox on the head; the other leg ends in a claw. Round Fox's neck are two money bags, alluding to the extensive peculations with which he was popularly charged, see "Renard Stating his Accounts", No. 4299.

The allusions of the apple tree and "Excise" are directed against Lord Bute, see "Excise", No. 4012.

Under the second design, "Resignation", are the following verses:—

"Fam'd Albions Sons behold a sight,
Must give each loyal Heart delight,
He who your Magna Charta sold,
Old Nick at last has got in hold.", &c.

The satire refers to the resignation of Lord Bute, which was publicly known April 8, 1763, and it pretends to display the grief of the Princess of Wales, or "Madam", on ascertaining the downfall of her "favourite", see "Gisbal", No. 3848; for the allusion to Lord Bute as one who "pip'd", see "The Political Bagpiper", No. 3880.* The Princess, with her bust much exposed, sits in a large chair, weeping, and exclaiming :—"*O what pain it is to part. Can thy P—— ever leave thee.*" A demoniacal goat sits near her feet, and makes an indecent gesture towards Lord Bute, who is carried off to Hell by a demon ; the latter cries :—"*I'll soon spoil your Pipeing I warrant you.*", and grasps his lordship by the middle. The sufferer shrieks :—"*O spare my Monhood, and I'se gang quietly.*" The Duke of York, the King's brother, encourages the Duke of Cumberland, his uncle, to force Lord Bute away; the former cries:—"*Well said Uncle, drive him to the Gallows.*"; the latter replies :—"*Never fear Ned, he's of the true Preston Breed*", *i.e.* of those who were concerned in the battle of Preston Pans.

For an elaborate satire on Lord Bute's resignation and seizure by the devil, see "The Three Conjurors. A political Interlude, Stolen from Shakespear", a travesty of part of "Macbeth", which is printed in "The Scots Scourge"; vol. i. (7857. a.a.), p. 16; for the latter work see "Scotch Impudence", No. 3938.

1. $6\frac{5}{8} \times 7\frac{1}{4}$ *in.*
2. $6\frac{5}{8} \times 7\frac{1}{2}$ *in.*

4027.

RESIGNATION.

38 [*April* 8, 1763]

This etching is a copy, reduced and reversed, from the second design comprised in "The Seizure", No. 4026, and is described by that entry in this Catalogue.

It is No. "38" of the illustrations to "The Scots Scourge" (7857. a. a.), see "Scotch Impudence", No. 3938. In "A Poetical Explanation of the Plates" p. 4, vol. ii. of "The Scots Scourge", "The Sixth Edition", of which there is an imperfect copy in the Print Room, is the following, referring to this satire:—

"Plate 38.

Pshaw saith Mr. Beelzebub, this is not fair,
Take his L——p from hence, but pray don't touch him there;
Her Ladyship's frightened quite out of her wits,
Both *William* and *Edward* know how the cap fits."

"William" was the Duke of Cumberland, "Edward" was the Duke of York; as to this allusion see "The State Ballance", No. 3843.

In "The New Foundling Hospital for Wit", Part the Second, 1769 (992. a. 5), p. 7, is the following illustration of this subject:—

"An Epigram written extempore, on reading a paragraph imparting the retirement of a certain great Favourite.

As the Devil and B—— were conversing of late,
Of the *Ins* and the *Outs*, and the care of the State;
I fansy, cry'd Satan, my worthy old friend,
You and I shall go downward before we ascend:" &c.

At this period was published "The Blessings of Peace and a Scotch Excise; or the Humbug Resignation. A Farce in two Acts. As it was performed at the new Theatre in S—— A——y Street by His M——'s Company of Comedians. Sold by S. Sumpter, opposite to St. Bride's Church in Fleet-street." Lord Bute lived in South Audley Street; see "An Hieroglyphic Letter", No. 4025.

4 × 3⅛ *in.*

4028.

WILKES, and LIBERTY. A New Song.

Sold by E. Sumpter, Three Doors from Shoe-Lane, Fleetstreet: Where may be had, The British Antidote to Caledonian Poison, 2 Vols. Price 5s.[1]

[*April* 23, 1763]

A BROADSIDE comprising an engraving printed above two columns of verse in letterpress. The former represents two groups; in one the Earl of Bute, armed with a dagger, tears away the robe of the fainting Britannia, and is about to stab her bare bosom; Earl Temple, armed with a sword, defends Britannia with that weapon, and thrusts forward a shield which is inscribed "*North Briton*". W. Pitt, who is on his knees, receives the victim in his arms. For the connection of Earl Temple with "The North Briton" and Wilkes, see "The Times Plate I", No. 3970.

The other group shows Wilkes, armed with a sword, and having a shield marked "*North Briton*", joined with C. Churchill, who is dressed in his clerical robes, and carries a cudgel; they are driving away a party of Scotch clients of Lord Bute; one of Wilkes's feet is placed on the neck of Tobias Smollett, who, grasping a broken sword, lies prostrate with his shield, on which is written "*Briton*". For Churchill and Smollett as political disputants, see "The Fishermen", No. 3876. The prostration of Smollett alludes to the fact that the last number of his paper, "The Briton", appeared Feb. 12, 1763; this publication having been extinguished by "The North Briton", No. XLV. of which was published April 23

[1] For "The British Antidote", see "Scotch Impudence", No. 3938.

following; Lord Bute having resigned his office April 8. "The North Briton" was resumed at a later date.

For the history of the prosecution of Wilkes, see "John Wilkes Esq^{r}", No. 4050.

The verses comprise the following, in ten stanzas:—

"When *Scottish* Oppression rear'd up its d—n'd Head,
And *Old English Liberty* almost was dead;
Brave Wilkes, like a true *English* Member arose,
And thunder'd Defiance against *England's* Foes.
O *sweet* Liberty! Wilkes and Liberty!
Old English Liberty, O!"

The stanzas continue with accounts of the patriotism of Wilkes, his incarceration, the conduct of Earl Temple, the arraigning of Wilkes at Westminster, and his acquittal.

This plate, reduced to supply impressions suited to the size of the volume, and in a second state, was used as No. "21", to illustrate "The British Antidote, or, Scots Scourge", "Published in the Year 1766," vol. v. (Grenville, 18,165). See "Scotch Impudence", No. 3938. In the text of this volume, p. 16, the following refers to this satire:—

"Plate 21.

"Here's Pitt, Temple, Wilkes and Churchill, the true Supporters of English Liberty, now expiring in the Arms of P—t, and is deliver'd from Scottish Fraction." Size of the plate, $6\frac{5}{8} \times 4\frac{1}{2}$ *in.*

This satire is announced in "The Public Advertiser", May 16, 1763, p. 3, col. 3, as "A New Humorous Song, by H. Howard".

See "The City Chanters", No. 4433, for an illustration of the use of a broadside on Wilkes.

$7\frac{5}{8} \times 5$ *in.*

4029.

John Wilkes Esq^{r}. & Liberty.

Wilkes, and liberty. A New Song.

[*April* 23, 1763]

A broadside comprising an engraving and two columns of verse in letterpress below it.

The design represents Liberty introducing Wilkes as "*My adopted Son*" to Britannia, who, while shaking hands with him, cries:—"*Welcome*". Wilkes informs Britannia:—"*I'll protect you as far as in my Power.*" A label attached to the cap which Liberty bears on her spear is inscribed "*North Briton N°* 45."; see "John Wilkes Esq^{r}", No. 4050. Behind Britannia is Lord Chief Justice Pratt, afterwards Earl Camden, who released Wilkes from custody. He is heedfully using the Balance of Justice. Behind Wilkes are four lawyers examining.—"*No* 45 *North Britton*"; one of them pronounces it "*A Libel.*" This number of "The North Briton" was published April 23, 1763.

The verses are directed to be sung "To the Tune of, Chevy-Chace.", and are as follows:—

"In *George-street, Westminster*, there liv'd,
A Man of patriot Fame,
And there perhaps he liveth still,
And John Wilkes is his Name." &c.

Wilkes was committed to the Tower, see "Daniel cast into the Den of Lions", No. 4030, April 29, 1763; he was released, see "John Wilkes Esq^{r}", No. 4050, May 6. Lord Bute had resigned his office April 8, before, see "Patriotism Triumphant", No. 4024, and "The Seizure", No. 4026.

This plate was used to illustrate "The Scots Scourge", see "Scotch Impudence", No. 3938, as the sixteenth print in that volume; on pp. 47-8, vol. i., the song was reprinted. In "A Poetical Explanation of the Plates contain'd in these Volumes", p. 84, vol. ii., of this work is a reference to this design:—

"Plate 16.

Behold the Four Conjurers all in one plot.
A Libel—no doubt—whether 'tis or 'tis not?", &c.

The "Four Conjurers" were the legal advisers of the Crown, including Mr. Philip Carteret Webb, Solicitor to the Treasury. "Justice", who "preponderated" her balance, is represented by Lord Chief Justice Pratt. For the proceedings against Wilkes, see "The Gentleman's Magazine", 1763, pp. 239, and after. See "The City Chanters", No. 4433.

6 × 4$\frac{1}{8}$ *in.*

4030.

DANIEL *cast into the* DEN *of* LIONS, *or* TRUE BLUE *will never stain.*

To John Wilkes Esq^{r}. This Plate is humbly dedicated.

[*April* 29, 1763]

An engraving, showing, in the centre, a pedestal, on the shaft of which is "*EXCISE*", on the capital are "*BEER*", "*WINDOWS*", and "*CYDER*". These were the chief objects of taxation, as proposed by the much-hated "Excise Bill", or "Cyder Bill", which was introduced by Sir F. Dashwood for the ministry of Lord Bute, see "Excise", No. 4012. For the Window Tax, see "The Gentleman's Magazine", 1762, p. 352. The base of the pedestal is decorated with a Scotch thistle; the shaft is surmounted by "*The Golden Image*", a bust of Lord Bute. A group of worshippers surround the image; these comprise Hogarth, on one knee, and holding his print of "*The Times*", see "The Times Plate I", No. 3970; Murphy holding his paper, the "*Auditor*", see "The Fishermen", No. 3876; Dr. Johnson, holding a scroll inscribed "300£ *p^{r} An*", and saying:—"*I'll teach his Lordship to speak English.*"; and two other persons, one of whom wears a lawyer's robe, the other being a Scotchman who holds up his "bonnet" as if for a gift. All these adore the bust of Bute. See "Daniel's Delivery", No. 4055.

On our left squats the British Lion, miserable and blindfolded. Behind him the King sits on his throne, and is approached by a man who holds the "*North Briton*", which he declares to be "*A most infamous & seditious Libel.*"; another man, one of the King's Messengers who arrested Wilkes, is departing, saying:—"*I am ordered to enter his house forcibly at Midnight.*" A group of courtiers appears behind; one man advises the others:—"*Let us call out Treason first.*" One of the charges made against Wilkes was, in effect, that he had tried to bring the King into contempt.

Above, is the "*Scene in George Street.*", the King's Messengers breaking into Wilkes's house in Great George Street, Westminster; one man batters the door with a bar, and cries:—"*I'll open it presently.*"; another approaches with large implements, and says:—"*Here's a Hammer & Crow*". A view of the interior of one of the rooms in the house is given, while the messengers ransack the place; one of these men declares:—"*My Orders are to seize all his Papers*"; another

by "*Privilege of Parliament.*", rummages a drawer in a bureau; two more look on.

On the other side the messengers are conducting Wilkes to the Tower, here referred to as the "Den of Lions", as if to illustrate the "*Liberty of the Press & Person*". Wilkes declares:—"*Corruption I detest and Persecution I despise.*" See "Kaw Jack have Canada or to the Tower", No. 4041. Fame flies above this group, holding a wreath for the head of Wilkes, and declaring through her trumpet:—"*Magnus est Veritas*"; on the banner of the instrument is an illegible emblem, probably of a house standing amid flames, likewise the motto "*Resurgam*". The door of the den of the "*LIONS*" is near. Below, the Lieutenant of the Tower appears, holding a paper of "*Councils Opinion*", and exclaiming:—"*consider Sir my Lord T—e was not suffered to see him*". This speech is addressed to Wilkes's brother who, holding in one hand "*Magna Charta Cap* 29.", demands admittance to the Tower, and, on being refused, as above, cries:—"*Not permitted to see my own Brother*"! When the arrest of Wilkes and his committal to the Tower was known to Earl Temple, he proceeded to the prison, and demanded to see the prisoner, which was refused. Likewise refused was the application of Wilkes's brother.

For the proceedings against Wilkes, see "The Gentleman's Magazine", 1763, p. 239. Major Ransford was Lieutenant of the Tower at this time.

For this subject see "Wilkes, and Liberty", No. 4028; "John Wilkes Esq^{r} & Liberty", No. 4029; "Kaw Jack", No. 4041; "John Wilkes Esq^{r}", No. 4050; "Daniel's Delivery", No. 4055; "Liberty", No. 4062; "Portrait of John Wilkes", No. 4063; "The Devils Triumphant", No. 4065; "The Places", No. 4079.

There are two copies from this print, both reduced, see No. 4031.

The appearance of this satire is recorded in "The Public Advertiser", May 12, 1763, p. 3, col. 4. It is likewise announced as published by J. Pridden, with "Daniel's Delivery", No. 4055, in "The St. James's Chronicle", May 5-7, 1763, p. 4, col. 1.

$10\frac{7}{8} \times 7\frac{1}{8}$ *in.*

4031.

DANIEL *in the* LIONS DEN.

[*April* 29, 1763]

THIS is a reduced copy from No. 4030. Hogarth holds "*The Times*". One of the adorers of "*The Golden Image*" is a clergyman. The word "*EXCISE*" on the pedestal is written from the first "*E*" downwards; in the original it is the reverse. See the following account of another copy from this print.

The figure behind the Scotchman in the group about the bust is omitted from this copy.

$6 \times 3\frac{7}{8}$ *in.*

6

THIS is a copy, reversed and reduced, from No. 4030. The word "*EXCISE*" on the pedestal of "The Golden Image" is written from the first "*E*" upwards, whereas the reverse obtains in the copy, described above, of this design.

The present is No. "6" of the illustrations of "The Scots Scourge", see "Scotch Impudence", No. 3938. The verse of the Book of Daniel quoted with the account of the original design, is printed on p. 17 of this work, vol. i. In "A Poetical Explanation of the Plates contain'd in these Volumes", p. 83 of vol. ii., is the following, referring to this satire:—

"Plate 6.

Here's a scene for an Englishman? Patriots ill us'd,
Magna Charta despised; and poor *Freedom* abus'd;
Once the love of our Country brought profit and pow'r,
But it now, tho' with glory, sends WILKES to the *Tow'r*".

6 × 4 *in.* Brit. Mus. Library, 7587. a. a.

4032.

In and Out, and turn about; or, The *Game* of Bob-Cherry. As it is now performing by the greatest Actors in the *Nation.*

Printed for J. Williams, near the Mitre Tavern, Fleet Street [*Price Sixpence.*] [*April*, 1763]

A BROADSIDE comprising an engraving and two columns of verse in letterpress below it. The former shows Britannia, seated under a canopy, crying:—"*Ah! my foolish Children*", because she witnesses how the Earl of Bute, in a "Scotch" dress, dangles a cherry before the mouths of three gentlemen who appear eager to catch it. One of these wears a ribbon of knighthood, was probably a peer, and may have been intended for the Earl of Egremont, or Lord Halifax, two peers, who, with Mr. George Grenville, constituted the so-called "Triumvirate" cabinet, which at this period ostensibly succeeded Lord Bute in office, if not in power, see "Patriotism Triumphant", No. 4024, "An Hieroglyphic Letter", No. 4025; and "Secret Influence", No. 4457. Mr. Fox, created Lord Holland of Foxley at this time, April 16, is leaving the room with the exclamation:—"*I'll retire into the Country*". A very fat woman, the Countess of Yarmouth, one of the late King's mistresses, for whom see the references given in "The Scotch Patriot", No. 2450, is retiring likewise with the speech:—"*So will I into Germany*", see the verses quoted below. A portrait of a very stout man, probably that of Sir R. Walpole, irradiated, hangs on the wall of the room.

The descriptive verses of the ballad printed below the design are as follows:—

"I.

Of all the *Games* which now go down,
Among the Folks of high Renown,
There's none so much delights the Town,
As that they call Bob-Cherry.

* * * * *

II.

A certain L—d, of muckle Worth,
From t'other side the *Tweed* stept forth,
And to the Honour of the North,
Here introduc'd Bob-Cherry.", &c.

The "L—d" was Lord Bute, who resigned office April 8, 1763; the "Man", afterwards alluded to, was W. Pitt, the popular minister. The verses continue with references to "*Scotch Fiddles*", *i. e.* the itch said to afflict the clients of Lord Bute, and the "Cyder Act", see "Excise", No. 4012. H. Walpole wrote to Sir H. Mann, April 10, and April 30, 1763, on this point, and referred to the departure of Fox.

As to the Countess of Yarmouth at this date, "The Gentleman's Magazine",

1763, p. 199, states, "Wednesday 13 (April). The Countess of *Yarmouth* set out for *Hanover* to end the remainder of her days."

Negotiations for the forming of a cabinet to fill the vacancies caused by the retirement of Lord Bute, Sir F. Dashwood, and others, were in progress during a considerable part of the month of April, 1763, see "Correspondence of John, Fourth Duke of Bedford", 1846, vol. iii., letters dated during this month; H. Walpole's "Letters" to Sir H. Mann, April 8, 10, and 30, to Mr. Montagu, April 14 and 22; that author's "Memoirs of the Reign of King George the Third", chapters xvii., xviii., xix., and xx.; and "Correspondence of W. Pitt", 1838, vol. ii., p. 217, and after. In this Catalogue, see "The Devil to Pay", No. 4013, "Sawney below Stairs", No. 4048; "The S— Puppitt Shew", No. 4049.

This plate supplied the print which was used as No. 14 of the illustrations of "The Scots Scourge", see "Scotch Impudence", No. 3938, vol. i.; it is here named "The Game of Bob Chery", and in "A Poetical Explanation of the Plates contain'd in this Volume", p. 84 in vol. ii., is:—

"Plate 14.

Here the minions of Court pay to B— their devotion,
And eagerly snap at the fruit of promotion;
While *Reynard* thro' terror sneaks off from the train,
And *Y——h* to Germany hastens again."

This print was designed by the author of "Excise A-la-Mode", No. 4009.
For Williams, the publisher, see "1765", No. 4114.
$6\frac{1}{8} \times 4$ *in.*

4033.

The SCOTCH YOKE; or English Resentment.

[*April*, 1763]

THIS broadside comprises an etching placed above two columns of verse in letterpress. In the former, Lord Bute, holding in one hand "*PEACE*", in the other "*Excise upon Cyder*", is seated on the summit of a pole, round the bottom of which are blazing faggots; his lordship wears the "Scotch" dress, and carries bagpipes under his arm. Lord Bute is surrounded by numerous cider makers and cider drinkers, who are jeering him, and rejoicing in his destruction. One, who sits on a barrel, and holds a violin, sings:—

"*O my bonny Highland Laddy*
Blast your Schemes & d—n y^r Body".

Another, astride of a barrel, holds a tankard, and shouts:—"*D—n—t—n to you in Cyder, you Black*". A woman, pointing to his lordship derisively, cries:—"*See his A—e there! See his A—e!*" A man with a bottle, calls:—"*Let's drink up all the Cyder in the Nation before the duty takes place*". Another woman, clapping her hands, demands:—"*Why dont you tax poor breeding Women?*"; to such an impost her own condition is obnoxious. A man shakes his fists at the minister, with:—"*My Eyes how I woud trim you If you were there in right earnest you Dog*".

The letterpress consists of nine verses, of which the following are:—

"No longer let K—s at the H—m of the S—e,
With fleecing and grinding pursue *Britain*'s Fate;
Let Power no longer your Wishes disguise,
But *off* with their *Heads* —— by the Way of *EXCISE*.
The Way of Excise, *the Way of* Excise,
But off *with* Heads — by the *Way of* Excise." &c.

This plate was used again to illustrate "The British Antidote, or, Scots Scourge", "Published in the Year 1766.", &c., "Vol. V." (Grenville, 18,165,); it is No. 7 in the series of illustrations. In the text, p. 7 of this volume, the ballad partly quoted above is reprinted.

For "Peace", see "The Pe * * e-Soup-Makers", No. 3882. For "Excise upon Cyder", see "The Devil to Pay", No. 4013. For "Pitt and Lord Temple", as named in the verses, see "The Times Plate I", No. 3970.

$7\frac{3}{8} \times 5\frac{5}{8}$ *in.*

4034.

The Glorious Minority in 1763, With the Head of the Majority Blason'd.

Sold in May's Buildings Covens Garden. p^r^ : 1s (By M. Darly.)

[*April*, 1763]

An engraving representing a curtain, or "*TAPPESERIE DU ROY*", on which are worked pictures and emblems of various subjects, including, on our left, the British Lion furiously storming a breach in the wall of a fortress, where lie arms, cannons, corpses of Frenchmen, the French escutcheon, and standards. Two linked hands are near this design, which is styled "*Under my Paw*". Near it are two hands joined as in prayer, and, further towards our right, are two more hands, with the fingers clasped.

"*Fatality*" is the subject represented on our right of the curtain; it shows the Tower of London, where, in front, monks are lamenting at the side of a coffin, supposed to contain the corpse of a person beheaded on a block, which, with an executioner's axe, a scrap of paper inscribed "*Magn*"(a Charta), a mask, and a book of "*Accusations*" stands near the front; Death holds up to view a medallion of Justice. This design suggests the execution of Lord Bute. From the block certain persons are running, but only to knock their heads against a gallows. Four groups of clasped hands are near this part of the design; a label bears "*Liberty no Excise.*"

The lower corners of the tapestry are decorated with designs; that on our left is inscribed "*False Joseph and his Mistress*"; a lady getting into bed; a man, with a thistle in his nightcap, pulling off a tartan stocking as he sits by the bedside; the latter is the Earl of Bute, the former is the Princess of Wales, see "Gisbal", No. 3848. On our right, the subject represented is styled "*A Place Man in the Cradle by Patent.*"; a baby lying in a cradle, rocked by a string which is pulled by Death; and, as an infant genius, Time. This design may refer to the appointment of the second son of George III., in his cradle, as Bishop of Osnaburg, a subject of much scandal at this time; he was "elected", Feb. 27, 1764, six months after his birth.

In front of the curtain is a jar, inscribed:—"*A Jarr full to the NORTH for a Bridge.*", decorated with the collar and jewel of the Garter, thus probably referring to the installation of Lord Bute in that Order, see "The Magical Installation", No. 3896. Behind the jar is a group of Scotch thistles; over it, placed on a pole, is the head of Lord Bute, as if just struck from the shoulders, the blood dropping into the jar, of which the contents, *i. e.* the blood and head, were to be sent to the North to be placed on a bridge; doubtless that at Berwick-on-Tweed, which was customarily used for traitors' heads, was intended. A label bears the line:—"*What pitty it is He can die but Once to serve his Country.*" A lion who is destroying a serpent, and a unicorn issue from behind the tapestry, and assail the jar. A glimpse behind the curtain by the unicorn reveals a battle-field, with corpses of men and horses. On the pedestal supporting the jar are the mottoes:—"*GLORIA MUNDI.*" and "*TRANSIT MOMENTO.*"

Over the "Tappeserie" a number of heads of distinguished members of the "minority", appear to be looking, not without satisfaction, at the prospect on our side. Among these heads are likenesses of Wilkes, see "John Wilkes Esq^{r}", No. 4050, Earl Temple, and William Pitt, see "The Times Plate I", No. 3970. A sun, eclipsed, and bearing features which strongly suggest those of George III., appears in the upper corner on our right, with the inscription "*Omen Malvin*" or "*Malym*".

Below the design six lines of verse are engraved.

The new Union Bridge over the Tweed was opened about this time, and this circumstance may have suggested the notion of decorating a bridge with Lord Bute's head.

$10\frac{7}{8} \times 9\frac{1}{8}$ *in.*

This engraving is a copy from No. 4034; it is inferior in quality and does not bear the verses engraved below the original design. The inscription on the eclipsed head is "*Omen Malym*". The title of the copy is written in italics, that of the original in ordinary Roman letters.

$11\frac{7}{8} \times 8\frac{7}{8}$ *in.*

4035.

"*The* GRAND TRIUMVIRATE or : CHAMPIONS *of* LIBERTY"

[*April*, 1763]

An engraving comprising, within appropriately decorated symbolical oval borders, three half-length portraits of John Wilkes, the Earl of Bute, and Hogarth. The second is in the middle; before him is a book inscribed, "*Cyder and Perry &c., &c.*", see "Excise", No. 4012, and "The Devil to Pay", No. 4013; a scourge and manacles are placed with the frame of this portrait, alluding to the prosecutions undertaken by the ministry of Lord Bute, see "John Wilkes Esq^{r}", No. 4050. There is likewise a thistle above the frame; below the latter this acrostic is engraved:—

"*B. ritons with rage behold the Man,*
U. ndoing what your Arms began,
T. hough P—l—s the Traytor hide,
E. xert your strength & crush his Pride."

This appears to refer to the resignation of Lord Bute, April 8, 1763. "P—l—s" represents "Palaces", see "Gisbal", No. 3848.

The portrait on our left is that of Wilkes, giving a three-quarters view of the face; he holds a book, marked "*North Briton. N°* 17." This refers to the satire by which Hogarth was assailed in "The North Briton, No. XVII.", published Sept. 25, 1762, see "The Times Plate 1", No. 3970. In front of the portrait, at foot, is a book marked, "*North Briton* N°. 45.", the famous number of that periodical, see "John Wilkes Esq^{r}", No. 4050. The cap, staff, and wreath of "*Liberty*" decorate the frame of this portrait; on a ribbon is "Magna Charta". Below, an acrostic of "Wilkes" is engraved.

The portrait on our right is that of Hogarth in profile, sketching Wilkes, looking across the portrait of Lord Bute, and at Wilkes in the second compartment. On a book in front of Hogarth is, "*Line of Beauty*", see "The Analysis of Beauty", No. 3217. This device was a subject of frequent satire at this period, see "The Butifyer", No. 3971. The act of sketching Wilkes's portrait by Hogarth is elucidated in "John Wilkes Esq^{r}", No. 4050. The portrait of Hogarth has been adapted from "The Gate of Calais", see No. 3050, and "Por-

trait of Hogarth", No. 3065. Heads of Folly and Envy decorate the frame; above it is Hogarth's dog "Trump", see "The Bruiser", No. 4084, having in his mouth a long line, which leads to the "Line of Beauty". Below the design an acrostic of "Hogarth" is engraved.

Hogarth was censured because he held the place of Serjeant-Painter to the King at this period, see "The Fire of Faction", No. 3955; "From London in a Straight Line", No. 3957, and "The Butifyer", No. 3971.

See "Pug the snarling Cur", No. 4083, and a woodcut version of the portrait of Hogarth, described under "The North Briton Number XVII.", No. 4053.

$12\frac{3}{8} \times 8\frac{3}{4}$ *in.*

4036.

"The OPPOSITION."

[*April*, 1763]

In this etching a cart full of Englishmen is drawn up a hill by the British Lion (George III.), who has the head of an ass. The vehicle is violently pulled by half the rein and towards one side by a group of men, comprising Lord Bute, who is mounted on the Princess of Wales, as a she-goat, who bleats:—"*I love Jockey should ride me he gives me y^e^ greatest pleasure.*" Bute, pulling hard at the rein he has clutched, shouts:—"*D—m y^r^ sauls ye Loons, I dinna mind ye, I can mak y^e^ Animal do as I please: & I am well mounted.*" Lord Holland (Mr. H. Fox) likewise pulls the rein; he declares:—"*You are a strong man, & I only help you, for I like to be in mischief especially, when there's money to be got by it.*" A third man assists, and states:—"*You are right Mas^r^ Reynard, we have pretty well feather'd our nests by y^e^ Job.*"

The other half of the rein is tugged in the opposite direction by a group of the "Opposition", one of whom cries:—"'*Tis an obstinate Creature, he'll be guided by none, but that d—d Scotchman, & his villainous gang.*" Another of these persons, about to relinquish the contest, declares:—"*I am tired with pulling, so he may go to Hell his own way.*" A third person says:—"*We may pull till our hearts ake, & not be any better.*"

A devil rises in the earth, and says:—"*I have orders from his infernal Majesty to acquaint your L—d—p, he has provided a post for you in his dominions in lieu of that you have lately lost, he desiers you will be expeditious & bring a good number of y^r^: Countrymen with you.*"

The people in the cart witness the contest with differing feelings. One says:—"*If y^e^ Cart overturns I hope y^e^ Animal that draws it may break his neck in y^e^ fall.*" Another, greatly alarmed, exclaims:—"*We shall all be undone by them Scoundrels.*" A third declares:—"*I question it much, for as long as he rides that she goat he'll keep his hold.*" A fourth, addressing Lord Bute's opponents, advises:—"*Pull stoutly my Boys, we shall be in y^e^ right road presently.*" A man at the tail of the cart, overhearing the boast of Bute's companion that the party had already "feather'd their nests", replies:—"*Have ye so, but dam me if I was nigh you, I'd split that brainless Blockhead of yours*".

For the Princess of Wales and Lord Bute, see "Gisbal", No. 3848. When the latter resigned office, April 8, 1763, it was alleged that he retained his power, which was based on the support of the former and their joint influence on the mind of the King, the British Lion with an ass's head, *i. e.* the "obstinate creature" of the satire, whom no exertions of the party of Pitt and the Duke of Cumberland could withdraw from the path here implied, see "Secret Influence", No. 4457; "An Hieroglyphic Letter from the (Princess of Wales)", No. 4025. For Lord Bute's abandonment of office, see "The Seizure", No. 4026.

Below the design sixteen verses, condemning the King, are engraved.

This is a satire reflecting on the King as stupid and passionately obstinate; oblique reference to him in regard to his subservience to his mother and Lord Bute will be found in a print published almost immediately after his accession to the throne, see "The Loyal Beasts", No. 3740. An earlier satire is "The Tenant's Complaint", No. 4021

13 × 6⅛ *in.*

33

This etching is a copy, reduced and reversed, the cart moving to our left, from No. 4036. The anonymous speaker, grouped with Bute and Fox, appears very distinctly as a priest. An impression of the print is numbered "25", and is one of the illustrations of "The Scots Scourge", second volume (7857. a. a.), see "Scotch Impudence", No. 3938. On the title-page of this volume (7857. a. a.) it is numbered "40." On p. 66 of the same, the verses engraved below the original design are printed in letterpress. In "A Poetical Description of the Plates contain'd in these Volumes", the following verses, associated with this satire, are numbered differently:—

"Plate 33.

The Car of old England here makes all the pother,
Sawney mounted pulls one way; true Britons the other;
Oh, curse opposition! let parties agree,
And render the Nation once happy and free."

There is an impression from this plate in the Print Room, in an imperfect copy of vol. ii. of "The Scots Scourge", "The Sixth Edition", where the number has been altered from "35" to "33", as above, with which numbering the title-page of the volume agrees. In this volume the verses engraved below the original of this satire are reprinted.

5⅞ × 4⅝ *in.*

4037.

(A View of the Present Crisis) *Representing the* HEROES *of the Times suppossed to be concern'd in the* GRAND POLITICAL UPROAR.

[*April*, 1763]

In this engraved design Excise is a huge dragon-like monster, wearing on his head a Scotch "bonnet", alluding to the origin in the Bute ministry of the much-hated measures of Excise proposed by the budget of 1763, see "Excise", No. 4012; "The Devil to Pay", No. 4013. The monster has grasped a large scroll, or Magna Charta, which is defended by Wilkes as a champion with a drawn sword, and trampling a Scotch thistle under foot, while Churchill points a gun at the beast; see "The Times Plate 1", No. 3970. The Duke of Newcastle, as an old man, and Earl Temple, see "Scotch Paradice", No. 4006, are standing behind Wilkes and Churchill, supporting them.

The Duke of Cumberland, with a naked sword in his hand, the Duke of York, who urges the British Lion to the rescue, see "The State Ballance", No. 3843, Britannia, and W. Pitt, are hastening against the monster.

In the air two demons are flying to sustain the monster; one of these is Lord Mansfield, in a Scotch "bonnet", with tremendous horns, wearing a plaid scarf, and armed with a syringe, by means of which he assails the last-named group of the monster's enemies. The other demon is the Duke of Bedford, one of whose

legs, alluding to his supposed subservience to Lord Bute, is placed in a large jack-boot, while the other, a wooden one, is furnished with a spike; he has a bull's head, two fans serve him for wings. See "The Congress", No. 3887. On the other side of the sky Minerva is about to attack the monster.

Wilkes has already overthrown Arthur Murphy, promoter of the "*Auditor*", and Tobias Smollett, promoter of the "*Briton*", both of whom lie on the earth; see "The Fishermen", No. 3876. Behind the monster, Lord Bute is bowing on his retirement from office, see "Scotch Paradice", No. 4006, Feb. 8, 1763; Lord Holland (Mr. H. Fox), as a fox, walks slyly near Lord Bute's feet. France and Spain, the alleged patrons of the departing minister, follow him in evident distress.

Below the design these verses are engraved:—

> "Britons behold the hated Monster rise,
> That Tyrant call'd a General Excise!
> With horror view his wide extended Jaws,
> And Magna Charta in his fatal Claws;" &c.

For Wilkes's resistance to a bribe, see "Kaw Jack", No. 4041.

The first part of the title has been cut off this impression of the satire.

$13\frac{5}{8} \times 8\frac{3}{8}$ *in.*

24.

This etching is a copy, reduced, from No. 4037. The name of the "Auditor" is omitted. It is No. "24" of the illustrations to "The Scots Scourge" (7857. a. a.), see "Scotch Impudence", No. 3938. On p. 54 of vol. ii., the verses quoted with the description of the original are in letterpress, with the title in full.

In "A Poetical Description of the Plates contain'd in these Volumes", p. 86, are four lines of verse on this satire.

On p. 11 of an imperfect copy of "The Scots Scourge", vol. ii., "The Sixth Edition", which is in the Print Room, the verses are reprinted.

$6 \times 4\frac{1}{4}$ *in.*

4038.

AYLIFFE'S GHOST; *Or,* The FOX Stinks worse than ever.

Sold by E. Sumpter, Three Doors from Shoe-Lane, Fleet-Street: Where may be had, The British Antidote to Caledonian Poison, 2 Vols. Price 5s.—The Proclamation of Proclamations, or, The Devil of a Peace.—The Devil to Pay, or State Indifference; to which is added, the Honest Countryman's Resolution, to Fell down his Trees, or Fatten his Hogs; with a new Song by T. Appletree of Herefordshire.—The Politicians, Price 6d. each.—Also, just published, The Blessings of Peace, or Humbug Resignation, a New Farce of Two Acts, Price 1s.—Likewise, Macbeth and the Doctor, or Sawney in a Fever, Price 6d.[1] [*April*, 1763]

In this broadside, Lord Holland (Mr. H. Fox) appears in bed, roused in terror by the appearance of a ghost, with a halter round his neck, who pulls aside the curtains of the couch.

Below the design are two columns of verse in letterpress, being "A Dismal

---

[1] For these names of satirical prints, see the note to the title of "Macbeth and the Doctor", No. 4040. They are Nos. 4007, 4013, 4018, and 4040.

Ditty, By Charles Alexander Churchill. The Second Edition. *I'd take the Ghost's Word for a Thousand Pound.* Hamlet."

The "dismal Ditty" begins thus:—

> "Who has not heard of *Reynard's* crafty Tricks,
> His Pride, his Rapine, and his Politicks;" &c.

The "Ditty" describes the appearance of Ayliffe's ghost at Holland House, Kensington, his denunciations of the master for robbing whom he was hanged, and threats for the future.

John Ayliffe was originally a steward to the Ilchester family, who had been promoted by H. Fox to become Commissary of Musters; he forged his master's name to a lease of property beneficial to himself. He was detected, and executed at Tyburn, Nov. 19, 1759. Popular sentiment took the part of the steward in this matter—not, it appears, because it was possible to doubt his guilt, but on account of the alleged tergiversations, gigantic frauds, and peculations from the public purse with which the master had been charged. Churchill intended to publish a poem on the subject, which was by no means in honour of Lord Holland. This satirist more than once referred to the case of Ayliffe, as in "An Epistle to Hogarth", 140.

Churchill issued public advertisements of this poem, as in "The North Briton", No. XLIV.

In "The Duellist", by Churchill, book i., 143, is another allusion to Ayliffe. See "The Westminster Magazine", ii., p. 145; "The New Foundling Hospital for Wit", 1771, "On the Execution of John Ayliffe, Esq.", vol. i., p. 126; and in this Catalogue, "1765", No. 4114, likewise "The Screech Owl", No. 4306.

The appearance of this satire is announced in "The Public Advertiser", April 30, 1763, p. 4, col. 4.

$8\frac{1}{4} \times 6\frac{1}{8}$ *in.*

2

This is an etched copy, reversed, the ghost being on our left, and reduced, from No. 4038. It is No. "2" of the illustrations of "The Scots Scourge", see "Scotch Impudence", No. 3938. On p. 7 of this volume the verses of the original are reprinted. In "A Poetical Explanation of the Plates", p. 82 of vol. ii. of this work, are four lines of verse on this design.

$4 \times 3\frac{1}{8}$ *in.* Brit. Mus. Library, 7857. a. a.

4039.

Scotch Politics —— To be read backward, like a Witch's Prayer

[*April*, 1763]

An etching in the manner of Romeyn de Hooghe, showing two men at a table, probably the Treasury; behind them is a range of shelves, parted vertically to form pigeon holes; each compartment contains an object, as below.

One of the men at the table is fast asleep with his elbow on a paper inscribed:—"*I take care of the National Debt* 500000000". Lying on the paper is another on which is printed:—"*Advertisement To be seen with half an eye at the Booksellers in Town & Country British Commerce or the Prime Minister's shop Ope*(n)*'d*". Lord Bute's Chancellor of the Exchequer was Sir F. Dashwood, afterwards Lord Le Despenser, see "Excise", No. 4012, and "Sir F. Dashwood at his Devotions", No. 3743. A pile of papers lies near, on one of these is:—"*On the Irish Establis*(lishment) *L. B—ngly* - 3500 *S—an Esq*^{r} 6000

S—w—ll Esq —— 5000 —— 3000." On a second paper is:—"*Bank Bills* 50000 *Goverment Places Pensions*". On other papers are "100", "400", "500", "600", "964", "400", "30", "45".

The inscription on the first of this group of papers refers to the alleged abuses of the funds of the Irish Establishment, see "The Irish Stubble alia(s) Bubble Goose", No. 4068. The name of Lord Bingley, which is apparently that placed first above, does not occur in the list of pensionaries on the Irish Establishment which was published in "The Gentleman's Magazine", 1763, p. 539. Robert Benson, first holder of this distinction, died, and the title became extinct in 1730, but it was revived in the person of Mr. G. Fox Lane in 1762; see "Marriage à la Mode. Plate IV.", No. 2731, p. 569, note. Nor does any name containing the elements of either of the above occur in that list, nor the name of any person who received £3,500 a year.

The companion of the sleeper may be meant for Mr. H. Fox (Lord Holland). He grasps a huge money bag, and, grinning, cries:—

"*Of all your Drugs I here a Compound hold*
Within this Bag for everything's in Gold".

The objects on the shelves are indicated by a shopman, or showman, with a wand, and they are marked with letters of reference, which read (see the title) from right to left, or contrary to alphabetical order. "*a*", a round box or basket, bears a label, inscribed:—"*Heres powder'd Dust to blind a peircing eye*". "*b*", a bag, is labelled:—"*Heres Corks to stop both mouths and ears by th by*"; it looks like a money bag. "*c*" comprises three bottles, with the label:—"*Heres almond oil to Grease a tardy* TONGUE". "*d*" is a jar, with:—"*This makes White* BLACK". "*e*", a volume of "*Coke upon Littleton*", is inscribed:—"*This Changes wright to wrong*". "*f*" contains two bottles, such as were used for Hollands Gin, labelled:—"*Heres Lethe's Water Patriot thoughts to drown*". "*g*" contains a scroll, with:—"*Heres Britains Magna*" (Charta), rolled up and neglected. "*h*" is another scroll, marked:—"*Heres y^e^ rights oth Crown*". "*i*" is a casket, marked:—"*Heres Polar Stars by which a Statesman Steers*". "*k*" comprises two puppets of bishops, with a label inscribed:—"*and heres the Lares of some Peers*". "*l*", a book, marked:—"*Joe Millers Jests*", bears also, "*Heres Wit*". "*m*", with "*Heres Learning*" on one of the covers, contains two volumes: "*S^t^ Augustine's Works.*" and "*S^t^ Athanasius*". "*n*", a Duodecimo volume, is distinguished by "*Politics are here*". "*o*", parchments, with "*Heres Titles*". "*p*", scrolls of "*Pensions*". "*q*", papers, or "*Grants of Thousands Clear*". "*r*", a round box, is labelled:—"*heres curious salve to Plaster Britains wounds.*" "*s*", a drum and sword, bear:—"*Heres our last War*". "*t*", two money bags, with, "*The Peace which all y—confound*", *i. e.* the Peace of Paris, see "The Proclamation of Proclamations", No. 4007. One of the bags having fallen, the coins roll out. "*u*", by a gentleman with a harlot, is said to represent:—"*Heres silken Pleasur*". "*w*" comprises a whip, styled:—"*Wilkes cutting Rod*" and "*General Warrants*", see "John Wilkes Esq^r^", No. 4050. "*x*", with four volumes, stands for "*Heres Law*". "*y*", the "*Holy Bible*", bears "*Heres Gospel*". "*z*", rouleaux of gold coin, are described as:—"*Heres our Se—tes God*". The royal arms are on the wall of the room.

$8\frac{5}{8} \times 7\frac{1}{4}$ *in.*

4040.

MACBETH and the DOCTOR; or, SAWNEY in a FEVER.

Sold by E. Sumpter, Three Doors from Shoe-Lane Fleet-Street; where may be had, just published, The Proclamation of Proclamations, or, The Devil of a Peace.—The Devil to Pay, or, The State Indifference; to which is added, the Honest Countryman's Resolution, to Fell down his Trees, or fatten his Hogs; with a new Song by T. Appletree of Herefordshire.—The Politicians, Price 6d. each.—Also, just published, The Blessings of Peace, or Humbug Resignation, a New Farce of Two Acts, Price 1s—In a few Days will be published, Ayliffe's Ghost." [1] [*April*, 1763]

THIS broadside consists of an engraved design and two columns of verse in letterpress below it. The former represents Lord Bute's bedroom, with the owner, as an invalid, sitting up in bed, with the Devil behind him; the latter soliloquizing :—"*Ah Sawney I shall have you now You have reigned too long for poor Old England.*" Lord Bute addresses Dr. or "Sir John" Hill, with the verses :—

"*Cans't Thou not minister to a Mind diseased,*
Raze out the written Troubles of the Brain,
And with some sweet oblivious Antidote
Cleanse the stuffd Stomach of the perilous Load that weighs upon the Heart."

Hill, holding out a bottle of his nostrum, which was prepared from "*Water Dock*", replies to the sick man :—"*Therein the Patient must minister to himself.*" A voice, that of the King, who is invisible and beyond the limits of the design, offers :—"*The Half of my Kingdom to save his Precious Life!*"; see "Secret Influence", No. 4457.

The letterpress comprises "A Dialogue" :—

"Tis reported that *Sawney* was taken so ill,
That in haste he sent forth for his Friend Doctor *Pill:*
The Doctor arriv'd strait as spruce as a Beau."

Hill inquired about his patient's condition, and named his own nostrums, Pectoral Balsam, "*Bardana*" for gout.

"For the *Scurvy*, my Lord,—pray observe my Advice,
The *Essence* of *Water-dock* take in a trice;
'Twill sweeten your Blood,—aye, and cleanse it my Lord,
And take off the *Itching*. It will, on my Word."

"Sawney" replies :—

* * * *

"My Body would do if my Mind was but well,
But that has more Torments to plague me than Hell.

How goes the World, Doctor? Pray what says the Nation;
And what do they think of my quick *Resignation?*
My *fav'rite* EXCISE—Do they grumble and brawl?" &c.

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[1] For some of these satires see "The Proclamation", No. 4007; "The Devil to Pay", No. 4013; "The Politicians", No. 4018. "Macbeth and the Doctor" is named in the publication line of "The Triumphal Arch", No. 4046. For "Ayliffe's Ghost", see that title, No. 4038.

"On the seventh of April, to the surprise of mankind, it was notified that Lord Bute intended to resign the next day," see "Memoirs of the Reign of King George the Third," by H. Walpole, 1845, i. p. 255. On this subject see the entries in this Catalogue, dated April 8, 1763. For Dr. Hill, one of Lord Bute's clients, see "Le Malade Imaginaire", No. 3184; "Jumpedo and Canning in Newgate", No. 3279; "The Centaur not Fabulous", No. 4176; and "Prolegomena to the Hilliad" (11630. c. 1/4). For "Excise", see "Excise", No. 4012, and "The Devil to Pay", No. 4013.

On the table are bottles of "*Balsam of Hone.*", *i.e.* "Balsam of Honey", another nostrum which was sold at the same places, and generally advertised in the same columns with declarations of the qualities of the "Elixir of Bardana, a new Medicine, Prepared by the Directions of Dr. Hill", see *e.g.* "The Public Advertiser", May 4, 1763, p. 1, col. 3. The "Water Dock" of the satire was the "Elixir of Bardana" of the advertisement, the nostrum was otherwise commended as "Essence of Water Dock", see the same journal, March 30, 1761, p. 2, col. 1.

"Macbeth and the Doctor" is among the satires the publication of which is announced in "The Public Advertiser", May 3, 1763, p. 4, col. 4, see "An Hieroglyphic Letter from the (Princess of Wales)", No. 4025.

$6\frac{3}{4} \times 4\frac{7}{8}$ *in.*

This etching is a copy from No. 4040, reversed and reduced. It was prepared to illustrate "The Scots Scourge", see "Scotch Impudence", No. 3938. In the first volume of this work the print is No. 24. On p. 37 of the same volume, the "Dialogue" of the original broadside is reprinted.

In this version the bottles on the table bear a label inscribed "*Bardana*".

In "A Poetical Explanation of the Plates", p. 85 of vol. ii., are four lines of verse on this print, described as No. "20".

$4 \times 3\frac{1}{8}$ *in.* Brit. Mus. Library, 7857. a.a.

4041.

"*Kaw Jack, have Canada or to the Tower*".

Portraits of Wilkes and the Earl of Bute.

[*April*, 1763]

An etching showing John Wilkes seated, as in "John Wilkes Esq^{r}", No. 4050, by Hogarth, with the staff and cap of "LIBERTY." at his shoulder. Behind this figure is that of Lord Bute, furnished with satanic wings and a tail, and in the act of feeding his companion like a bird is fed, with a short stick, on which is written, "*Kaw Jack, have Canada or to the Tower*". He is offering a bribe of money. Two Scottish imps, named "*Temora*" and "*Fingal*", climb by Lord Bute's shoulder. Three dead dogs float in a pool behind the latter. Behind Wilkes's chair Earl Temple is leaning, while he exclaims, "*O! Liberty O! my Country.*"

Below the design these verses are engraved:—

> "B—t humbly entreats you will now condescend,
> To tell at what price he can make you his friend,
> He only implores you will lay down your pen,
> And say, on your Honour, you'll not write again.
> The empire of Canada lyes at your feet,
> To plunder and fleece—what a delicate treat
> But if a round sum in the dark you should like
> Not offensible, now; that bargain I'll strike." &c.

For the connection of Earl Temple and Wilkes, see "The Times Plate I",

No. 3970. "Fingal" refers to the publication of Mr. James Macpherson's "translations" of "Ossian"; his "Temora, an ancient Epic poem" was published in March, 1763. The figure to which the latter name is attached is nearly naked, very gaunt, and has a pen behind his ear; he climbs by putting one of his feet on the head of "Fingal."

The title of the print, derived from the inscription on the stick, refers to an alleged offer to bribe John Wilkes with the governorship of Canada. See "Memoirs of J. Wilkes", by J. Almon, 1805, i., p. 57, by which it appears that Wilkes desired the embassy to Constantinople in 1760, and the governorship of Canada in 1761. See letter to H. Cotes, by John Wilkes, Feb. 17, 1764, in "Correspondence of John Wilkes", by J. Almon, 1805, ii. p. 11.

"The North Briton", No. XLV., was published April 23, 1763. Wilkes was committed to the Tower, April 30 next.

For the subject see "Daniel cast into the Den of Lions", No. 4030.

On Wilkes's desire for the ambassadorship at Constantinople, see "Memoirs of John Horne Tooke", by A. Stephens (614. i. 8.), 1813, i. p. 80, which contains, p. 76, reference to a negotiation on the part of the ministry to pay Wilkes £1,000 a year during his stay in France, see "The Political Coal Heavers", No. 4321.

$10\frac{1}{4} \times 8\frac{7}{8}$ *in.*

"Kaw Jack have Canada or to the Tower".

Canada or the Tower

This is a copy from No. 4041. The second title quoted here is engraved over the design. In the original the word "*LIBERTY*" is followed by a full stop, not so in this copy; the latter is inferior to the former, being thin and grey in execution. The verses are not engraved below this version of the satire.

$10\frac{3}{8} \times 8\frac{3}{4}$ *in.*

28

This is a reduced copy, in outline, from No. 4041. The inscription on the stick is, "*Kaw Jack Canada or Tower*".

It is No. "28" of the illustrations to "The Scots Scourge" (7857. a. a.), vol. ii., facing p. 58, on which page and p. 59, the lines quoted with the description of the original satire are repeated. For "The Scots Scourge", see "Scotch Impudence", No. 3938. In "A Poetical Explanation of the Plates contain'd in these Volumes", p. 87 of the above-named volume, is the following on this satire:—

> "Here Wilkes like a *Jack daw*, kind *Sawney* wou'd feed,
> But Wilkes to Corruption can never give heed;
> While Temple supports him, he'll die for the Land,
> No *Scotchman* shall e'er bring him up to his hand."

On p. 12 of an imperfect copy of "The Scots Scourge", vol. ii., "The Sixth Edition", which is in the Print Room, the verses engraved below the original of this design are reprinted.

$4\frac{1}{8} \times 3\frac{1}{8}$ *in.*

4042.

The Journey to Harogate or the Boot put to Flight.

[*April*, 1763]

This satire was produced from the plate which furnished "Patriotism Triumphant", No. 4024. It has been coloured by hand. The boot borne by the fugitive Princess of Wales, and the figure of Lord Bute in it, have been very much enlarged. Lord Bute adjures the lady:—"*Gang thee weel my little Honey for they are almost at our Heels*". The boot is bound to the Princess's body by a ribbon of the Garter; in order to emphasize the nature of this, it has been coloured blue. The significance of the satire is expounded in "The Jack-Boot, Exalted", No. 3860.

After the resignation of Lord Bute he, having pleaded ill-health as a cause for his retirement, left London. Horace Walpole wrote:—"The favourite, to give some colour to his pretended illness, and to his still more pretended abdication of business (influence and authority) went to drink the waters at Harrowgate; having first protested that he would neither meddle, nor offer to intercept or direct the channel of the King's favours."—"Memoirs of the Reign of King George the Third", 1845, vol. i. p. 270.

At this time, July, 1763, Pridden, publisher of satirical books, see "Scotch Impudence", No. 3938, issued "The Humours of Harrogate described in a Letter to a Friend."

This print is announced in "The Public Advertiser", July 11, 1763, p. 4, col. 4, as "A humorous new Print, Price 6d. entitled, The Journey to Harrogate, or the Boot put to Flight."

12 × 8$\frac{1}{4}$ *in.*

4043.

It's all of a Peace, *or* French Leuisdors *for* English Bricks.

Published and Sold by E. Sumpter, Bookseller, Three Doors from Shoe-lane, Fleet-street, (who returns the unknown Author Thanks for the Above, and shall be greatly obliged to him for any future Favours of the same Kind) and Mr Harvest, Printseller, Heming's Row, St. Martin's Lane. (Price Six-Pence.) Of whom may be had, The Second Edition of, The British Antidote to Caledonian Poison; containing, All the most Humorous Satirical Prints that have been published within these last Six Months, with all the Political Songs, Poems, Essays, &c. in one Volume, Price only 2s 6d And a New Edition of the much admired Print of the Political Raree Show, and the Scotch Ovation. Price 6d. each.[1] [*April*, 1763]

An etching forming part of a broadside with eight stanzas of verse in letterpress below the design. The etching represents part of the entrance of an unfinished palace where, on a flight of steps, the Kings of France and Spain are conversing. The building is inscribed:—"*Hotel d'Ecossois pour les Francois au depense de l'Anglois*". Lord Bute is ascending the steps in a humble manner, and holding a "*Plan for a grand Edifice for the Glory of the Grand Monarch*". A Scotchman is wheeling squared stones for the building, but is stopped by the Duke of Cumberland. Britannia, desponding, is seated on our left. In the background is a broken

[1] For "The British Antidote", see "Scotch Impudence", No. 3938. See "The Scotch Ovation", No. 3817, and "The Raree Show", No. 3975.

column, inscribed:—"*Martinico Senegal Goree Pondechery Bellisle Havana &c. &c*". These are names of French possessions, captured by the English, which were returned to France by the Treaty of Paris. A French ape is seated on the base of the column, fiddling for joy. In the distance "*London*" is under clouds, while "*Paris*" is illuminated by a splendid sun. A fox, Mr. H. Fox, first Lord Holland, is hiding himself under the steps.

The verses below the design comprise the following:—

"1.

Our *Kitchen* was late in a horrid Uproar,
The *Knives*, *Forks* and *Spoons* skipp'd about on the Floor;
The *Dishes* and *Plates* being brim-full of Mettle,
Leap'd off from their Shelves to attack the BRASS KETTLE.", &c.

Lansdowne House, London, was begun by the Earl of Bute, and sold to Lord Shelburne before it was finished.

For the Peace of Paris alluded to by the "Plan", see "The Pe * * e-Soup-Makers", No. 3882. It was alleged that Lord Bute's ministry had bartered the fruits of victory to the French for no national equivalents; on the alleged corruption practised with regard to the Peace of Paris, see an extract from H. Walpole's "Memoirs of the Reign of King George the Third", 1845, ii., p. 231, note. For the part taken by the Duke of Cumberland, alluded to in the verses as the "Cleaver", as well as represented driving away the Scotchman in the design, see "The State Ballance", No. 3843.

The reference to the "Kitchen" concerns the proceedings of Earl Talbot, Lord Steward of the Household, when reforming the royal domestic establishment, see "The Scotch Ovation", No. 3817. The Duke of Cumberland is styled "Cleaver" with respect to his former designation "The Butcher", see the satires dated 1746, and referring to the battle of Culloden. "William the Cook" who "kept up in a Corner" was, doubtless, William Pitt, who could not be induced to accept office in any combination of politicians which was proposed immediately after the resignation of the Earl of Bute, April 8, 1763.

The "Brass Kettle" was probably intended for Lord Bute; the "Stew-Pan" may have been meant for the Duke of Bedford, who negotiated the Peace of Paris.

This plate, without the letterpress, was used to illustrate "The British Antidote, or, The Scots Scourge", vol. v. (Grenville, 18,165.), see "Scotch Impudence", No. 3938. In the text of this volume, pp. 10-11, the following refers to this satire:—

"AN EPIGRAM. *Written* Extempore, *by an* Exile. Plate 9.

This is the House *that* JACK *is building.*

As I pass'd by the Quagmire near *Berkley Square*,
I beheld such a Sight as oblig'd me to stare;
The Sons of cold *Hebron* with Trowel and Hodd,
Were raising a Temple to GISBAL their *God.*
English Bricks on each other were laying by Scores,
All strongly cemented by *French Louis-d'Ores.*
Unhappy *Britannia!* this grand stately Roof
Of *Bondage* to come is too glaring Proof;
In Time then awake, and instead of a Palace,
To the Joy of *Old England*, erect him a *Gallows.*"

See "A New Flying Machine", No. 4212; "The Screech Owl", No. 4306; "Dr. Musgrave prescribing for Britannia", No. 4307.

Another impression of this satire is (1876. f. 1/134).

3 × 4 *in.*

4044.

An Hieroglyphic Epistle from (Lord Bute) to (Beelzebub) [1] *in Answer to that lately receiv'd from* Pandemonium.

Postage 6 *Pence.*

Pub^d by I. Williams Next the Mitre Tavern Fleetstreet. [*April*, 1763]

This engraved letter comprises rebuses; in the following version the objects represented are named between brackets. See "Excise A Comical Hieroglyphical Epistle", No. 4012.

"*Most po*(tent) *and respec*(table) *PRINCE!*

(Ewer) *H*(Eye)*ness's Epistle came safe* (toe) *Hand, &· a r*(eye)*ght sonsy ane it w*(ass), *and gave me muckle Glee.* (Eye) *ha shewn it* (toe) *aw my Friends upon* (ear)*th, w*(hoe) *R glad* (toe) *h*(ear) *t*(hat) *there is sic a gude Under*(stand)*ing* (bee)*tween us, &· t*(hat) (Eye) *am l*(eye)*he* (toe) (bee) (ass) (grate) *a* (favour)*ite* (bee)*low* (ass) (Eye) *am above.* (Eye) *am* (*they say*) *so* (well) *vers'd in the Rts of In C n*(yew)(ace)*ion and D C m*(yew)*l*(ace)*ion, t*(hat) (Eye) (can) *Dceive "e'en that Arch-Chiel the Deevil himsel": so t*(hat) *they do* (knot) *doubt* (butt) (Eye) *sall* (bee) *a*(bell) (toe) *proc*(ewer) (posts) *&· Pl*(aces), *in your infern*(awl) *Court, for aw t*(hose) *faithful North Britons w*(hoe) *have so M inently Distinguish'd themselves b*(eye) *their Lealty &· Attach*(men)*t* (toe) *their* (king) *&· Country. Mony braw Lads o' my ain Clan have act*(yew)(awl)*ly solleecited me* (awl)*ready for t*(hat) *Purpose; &·* (Eye) (can) (ass)(ewer) (yew) *t*(hat) *they have Talents* (toe) *X E Q te any of* (ewer) *H*(eye)*ness's most hellish &· d*(eye)*abolic*(awl) *Commands.*—(Eye) *have rarely gulf'd the English Malecon*(tents), *b*(eye) *a pre* 10 *ded Resign*(ace)*ion;* (butt) *t*(hat) *is aw a Hum: for t*(hoe) (Eye) *have indeed quitted the immediate Gu*(eye)*dance* [1] *of the Helm,* (Eye) (still) *attend* (toe) *give Directions in aw* (matt)*ers of N*(ace)*ion*(awl) *Importance.*" &c.

"(Eye) *have the Honour* (toe) (bee) (ewer) *most devoted Serv*(ant), (Bute)."

For an explanation of the purport of this satire, see "Excise", as above.

An impression of this plate, without the publication line, occurs in "The Scots Scourge", &c., vol. ii. (7857. a. a.); see "Scotch Impudence", No. 3938.

The "pretended" resignation by Lord Bute of his post as First Lord of the Treasury was made on the 8th of April, 1763; see "Secret Influence", No. 4457.

This satire appears to be associated with the print referred to in "The Public Advertiser", April 8, 1763, p. 3, col. 4:—"Just arrived from the lower Regions, a most singular Letter from an extraordinary great Personage there". See for a similar publication, "A New Hieroglyphical Epistle from Lord Eg—m—t", No. 4203. The above-named "most singular Letter" is that indicated in "The Public Advertiser", April 18, 1763, p. 4, col. 4, as "A Devilish smart Satirical Letter", &c.

7 × 10¾ *in.*

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[1] In the hand of the fiend is a letter, directed "*To Beelzebub.*"

([1]) The word "guidance" was probably introduced here in reference, or as a revival of the term "guide", as used by Mr. Pitt when referring to his own resignation, see "Merit Rewarded", No. 3814.

4045.

The Roasted Exciseman or The Jack Boot's Exit.

Publish'd as the Act directs Price 6^{d}. [*April*, 1763]

An etching in which an effigy of Lord Bute is hauled up on a gallows by an Englishman, who is dressed like a sailor. On the head of the figure is a Scotch cap, attached to it are an ass's ears, round the neck hangs a placard inscribed "*For giving a Stab to Liberty*"; in each paw-like hand is a heavy bag, one of these is marked:—"*Corruption* 500,000£", on the other is:—*Bribery* 300,000£"; the legs are in tartan stockings; a wooden sword is at the hip of the effigy. A bonfire has been lighted below the figure, to burn it with a huge jack-boot and papers inscribed:—"*Briton*", and "*Cocoa Tree Letter*". These papers were, with other things, cast out of an "*Excise'd Cyder Barrel*" by a man who cries:—"*Here's some Florida Turf & other excellent Fuel.*" A Scotchman standing behind laments:—"*It's all over with us now, & aw our aspiring hopes are gone.*" The effigy wears the ribbon of the Garter, as to which see "The Jack-Boot, Exalted", No. 3860.

On our left of the foreground, seated at the foot of a tree, Britannia appears weeping, with a great wound in her breast; she cries, in reply to the Duke of Cumberland, who is commiserating and comforting her:—"*Your R. H—gh-ness was always my firm Friend, & I well know feels for my Distress.*" A crowd of countrymen advance from the background, cheering and waving their hats at sight of the elevation of the effigy. They march with two flags; on one of these is "*Magna Charta*"; on the other is the popular cry of this period, "*Liberty Property and no Excise.*" The "*North Briton*" lies at the side of Britannia near the cap and spear of Liberty.

The unpopularity of the Earl of Bute is strongly expressed in nearly all the satires described in this Catalogue and numbered after "Just Arriv'd from Italy", No. 3733, see "The Devil to Pay", No. 4013; "Mass-Aniello", No. 4014; "The Politicians", No. 4018; "Excise", No. 4012, and other entries dated March, 1763. For Lord Bute's unpopularity at the time of his resigning office, April 8, 1763, see "Sawney below Stairs", No. 4048. For the Duke of Cumberland's opposition to Lord Bute, see "The S—— Puppitt Shew", No. 4049. "The Devil to Pay" contains a notice of the hanging of Lord Bute in effigy, as in this design. Lord Bute was declared to have violated Magna Charta by the proceedings against the press and Wilkes.

"The North Briton", No. XXXII., was addressed to the "gentlemen" of "The Cocoa Tree", and describes them as supporters of the Stuarts, obstructive Jacobites, enemies to freedom; see No. II. of the same periodical. See "A Sett of Blocks for Hogarth's Wigs", No. 3916. The persons associating at the "Cocoa Tree" were credited with the publication of writings inculcating passive obedience, non-resistance, and other "Stuart" doctrines. "A Letter from the Cocoa Tree to the Chiefs of the Opposition" was published in Dec. 1762. See "The Blasted Cocoa Tree", No. 3963.

"Florida Turf", or peat fuel, was one of the objects supposed to have been secured for the profit of Great Britain by the Treaty of Paris; its value formed the subject of an essay in "The Auditor", a pro-Bute journal, conducted by Arthur Murphy, see "The Fishermen", No. 3876. "The North Briton", No. XXXV. replied to this essay; after adverting to Canada as an acquisition, and commenting on "The Auditor's" remarks on that matter, the following occurs, as if to explain the point of the satire in question:—"I hope he will then likewise dwell on the *commercial advantages* which may be drawn from it (Canada), as

they must surely be equal to the very important one of the *Florida Turf*, that fine, rich vein of trade, just opened by the *Auditor*, to give, as he says, comfortable fires to our cold, frozen *West-Indian* islands." "I would therefore humbly submit, whether the *pension* which the *Auditor* now enjoys should not be withdrawn, and instead of it an exclusive charter be granted to him for this new branch of commerce, the *Florida peat*. He surely deserves it much more than *Mr Touchet* (a well-known London merchant and stock-jobber, see "The French Wolf in Sheeps Cloathing", No. 3672), does a monopoly of the trade to the river *Senegal*". See "The North Briton", No. XLII.; "Junius to the Duke of Grafton", July 9, 1771; Kent's "Directory", 1759 (P.P. 2506. sz.), and 1768; "The Gentleman's Magazine", 1762, p. 596, col. 2. The text continues to assail "The Auditor," and a note to the edition of "The North Briton", 1769, p. 115, states that this periodical soon ceased to appear, and quotes an "epitaph" on "The Auditor". This epitaph refers to "Florida turf".

On the 3rd Dec. 1763, "The North Briton, No. XLV." was ordered to be burnt by the common hangman; a great crowd of persons assembled determined to prevent execution of this command, insulted the sheriff, Mr. Harley, and interrupted the officers appointed to burn the paper. Mr. Harley was wounded by a billet thrown into his coach; by the zeal of the officers the paper was partially burnt, but the people rushed in, rescued the remainder, bore it off in triumph, displayed it at Temple Bar, where they made a bonfire, and burnt a large jack-boot. See "Frontispiece to "The Court and City Medley", No. 4069.

This print is announced in "The Public Advertiser", April 22, 1763, p. 3, col. 4, as "*This Day is Published.* Price 6d. A New Humourous Print, called, The *roasted excisemay*; or the *jack boot's exit.* Sold by J. Williams, next the Mitre Tavern in Fleet-street, and by all Publishers in London and Westminster."

For Harley, see "The Rape of the Petti-coat', No. 4190.

$11\frac{1}{8} \times 9$ *in.*

5

This etching is a copy, reduced and reversed, from No. 4045. A paper marked "*Auditor*" has been added to those already on the fire.

It is No. "5" of the illustrations of "The Scots Scourge", see "Scotch Impudence", No. 3938. In "A Poetical Explanation of the Plates contain'd in these Volumes", p. 82 of vol. ii. of "The Scots Scourge", are four lines of verse on this subject.

$4 \times 3\frac{1}{8}$ *in.* Brit. Mus. Library, 7857. a. a.

4046.

THE TRIUMPHAL ARCH,

[*April*, 1763]

Sold by E. Sumpter, Three Doors from Shoe-Lane, Fleet-Street: Where may be had, The British Antidote in Caledonian Poison, 2 Vols. Price 5s.—The Proclamation of Proclamations, or, The Devil of a Peace.—The Devil to Pay, or State Indifference; to which is added, the Honest Countryman's Resolution, to Fell down his Trees, and Fatten his Hogs; with a new Song by T. Appletree of Herefordshire.—The Politicians, Price 6d. each.—Also, just published. The Blessings of Peace, or Humbug Resignation, a New Farce of Two Acts, Price 1s.—Likewise, Macbeth and the Doctor, or Sawney in a Fever, Price 6d.—The State Puppet Shew, or Sawney

behind the Curtain.—An Hierogliphic Letter from a certain Great Lady to a certain Great Gentleman.—Dr. Squintum's Exaltation, or the Reformation; to which is added, a New Song, call'd Tristam in Pain, or the Rummer well Filled.—Jonathan's Coffee-House, or an Analysis of Change-Alley, with a fine Group of Characters from the Life. Price 6d. each.[1]

This is a broadside, comprising an engraving and two columns of letterpress printed below it. The former shows a triumphal arch with a triple arcade in the lowest storey. The central member of this arcade is open and inscribed "*HAVANNAH*", the side members are inscribed "*WEST INDIES*", "*WEST INDIES*", "*MARTINICO*", and "*GUADALOUPE*", and they contain, as in niches, on our left, a statue of Lord Bute, on the base of which, referring to the above title, is, "*The Above Conquests &c gloriously obtaind*"; over his lordship's head are a set of Scotch bagpipes. In the niche on our right is a statue of the Duke of Bedford, under which is the concluding part of the sentence below the figure of Lord Bute:—"*were as gloriously given away, March* 14, 1763"; this refers to the terms of the Treaty of Paris, signed, not on that day, but on the 10th of February, by which most of the conquests made by the English under the direction of William Pitt were surrendered, see "The Pe * * e-Soup-Makers", No. 3882. For the Duke of Bedford in his capacity of envoy for concluding peace, see "A Rum Letter", No. 3901. Peace was proclaimed March 22, 1763. Over the head of the figure is a dove flying with an olive-branch.

Above the central opening is what was probably intended for a bas-relief representing Scotchmen greedily catching sheep's heads and haggises, which the genius of Scotland, or Scotia, a woman clad only in a plaid scarf, throws to them out of a bowl and from the upper part of the arch. Over Scotia is written "*PEACE*". On the summit of the whole lie a Scotch thistle, and the satirical emblem of Lord Bute, a large jack-boot. In a panel over the statue of the Duke of Bedford a goat's head appears; in a similar panel over the head of Lord Bute is the head of a sheep, or ram.

The letterpress below this design is:—

"The *TRIUMPHAL ARCH*,

A New Song,

Humbly submitted to the Approbation of the Public, in Commemoration of the *great* and *glorious PEACE*, in 1763.

To the Tune of, *There was an old Woman at* Grimstead.

I prith'ee, good Sir,
Do not make all this Stir,
This Peace shall be never forgotten,
An Arch we'll erect,
Shall command it Respect,
When the Peace and Peace-makers are rotten.", &c.

Mr. Mylne, who is referred to in the next verse, was the engineer of the first bridge at Blackfriars; a Scotchman, and client of Lord Bute's, he was described as great in arch-building because he proposed modifications in the current practice of constructing bridges, see "Just Arriv'd from Italy", No. 3733. "Mallett"

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[1] For "The British Antidote to Caledonian Poison", see "Scotch Impudence", No. 3938. For other satires named in the order of this list, see Nos. 4007, 4013, 4018, 4040, 4049, 4025, 4005, and 4091 in this volume of the Catalogue.

stands for David Mallet, a Scotch poet of this period, and said to be a great admirer of Lord Bute. He was opprobriously satirized in "The North Briton" as "Malloch".

$5\frac{7}{8} \times 6\frac{1}{4}$ *in.*

4047.

Jockey ELLIOT and his HOBBY HORSE: *Or*, The LITTLE Captain's FALL. *A Dream.* Intended as a Supplement to the NORTH-BRITON.

Sold by E. Sumpter, Three Doors from Shoe-Lane, Fleet Street. [The publication lines of "The Triumphal Arch", No. 4046, are repeated on this print.] [*April*, 1763]

A BROADSIDE, with an engraving and two columns of verse in letterpress below it. In the former, a gentleman and a lady are rushing into a room in great alarm at seeing their son sprawling on the ground, having fallen from his rocking-horse. The verses are to be sung to the—

"Tune of, *A Cobbler there was, and he liv'd in a Stall*", &c.,

and they designate the "—— fam'd —— *Elliot*, his Wife, Son, and all", who mounted a hobby-horse:—

"With a Sword and Cockade, and a *Scotch* brazen face,"

and thus spoke to his father:—

"I'm thinking (if Fate should so order my Lot,
As England again may be rid by a *Scot*)
And you, Sir, I doubt not, would wish it no worse
That I were to ride on the State Hobby Horse.", &c.

The allusion is to Lord Bute, the "Friend" of the verses, and his impending fall from power; his lordship quitted office, and, ostensibly, parted with political influence, April 8, 1763.

The reference to "The North-Briton" and "Jockey Elliot", son of Mr., afterwards Sir Gilbert Elliot, of Minto, Bart., is to be understood by "The North Briton", No. XLII., dated Saturday, March 19, 1763, and containing a stringent censure of the alleged shortcomings and false pretences of the Bute administration.

"The North Briton", No. XLIII., contains a notice of the alleged scandal in which Mr. Gilbert Elliot, a member of the House of Commons, was concerned. This was one of those satires which, while they aimed at the fall of Lord Bute, precipitated that catastrophe. It was published March 26, 1763; the resignation of the minister was made April 8, following. The writer, Wilkes, denounces the alleged rapacity and, above all, the mean greed of men who, like Mr. Elliot, while in the possession of large benefits from the public purse, descended to grasp small offices for their families. See a letter from the Duke of Newcastle to Mr. Pitt, April 9, 1763, in "Correspondence of William Pitt", 1838, ii., p. 220. Mr., afterwards Sir G. Elliot, Bart., was a close friend and adviser of Lord Bute's.

On the subject see "Jack Afterthought," No. 4020, and the "North Briton", No. XLV. Likewise "The Public Advertiser" at this period stated:—"Saturday last, being the birthday of that valiant and experienced officer, Capt. Master Tommy Elliot, who entered into the 9th year of his age, the officers of the

corps were invited to play at marbles with his Honour; and all the common men had a paper of Sugar-plumbs."

Sir Gilbert Elliot, the third baronet, was M.P. successively for Selkirk and Roxburgh, Lord of the Admiralty, 1756, Treasurer of the Chamber, 1762, Keeper of the Signet for Scotland, 1767, and Treasurer of the Navy, 1770. He died Feb. 1777, and had six sons, Gilbert, who became first Earl of Minto, Hugh, Alexander, Kynynmound, Robert, and David. On the Elliotts, see "My Own Life and Times" (10826 b), pp. 125, 141, by Thomas Somerville, who was a tutor in the family.

$7\frac{1}{8} \times 5\frac{3}{4}$ *in.*

4048.

SAWNEY BELOW STAIRS.

[*April*, 1763]

This engraving represents the banks of the Styx immediately after the supposed arrival of Lord Bute on the further shore, having been hanged in the upper world. Thus the resignation of Lord Bute, April 8, 1763, is symbolized. A grotesquely formed "Frenchified" demon introduces the fallen minister to many of his forerunners, saying:—"*My Lord, see where all your Friends are come to Congratulate your safe Arrival on the Infernal Shore.*" Lord Bute rejoins:—"*The De'el pick mine Eyn but I shall be proud of joining with such a geudly Company.*" He extends his hand to Sir Robert Walpole, who steps forward to welcome his successor, saying:—"*How is it possible you could bring about the general Excise Bill. I never could accomplish it by G—d my L—d*". Mortimer, Earl of March, in the costume of James the First's time, remarks:—"*I find my Country men have not left off their old Tricks yet, they will be climbing too high till they fall at last as I did.*" Count Bruhl cries:—"*Begar, me did tink he would come among us ver soon.*" Cardinal Wolsey assures the new-comer that:—"*His Holiness stands much indebted to your Lordship, for the past Services done to our Church.*" The two Spensers converse; one says:—"*He has outdone us Brother Spencer not only in Politics but in Love.*"; the other replies:—"*That's no wonder, because a Scotchman's Tail has always been found to have more in it than his Head.*" Sejanus declares:—"*He should have died like a Roman as I did, by the Sword instead of the Halter.*" A Fury and two demons hover in the air above the group of speakers. One of the latter urges Lord Bute forward with a trident, and shouts:—"*Come, come Sawney, none of your d—d Palaver now, push on a little faster or I shall make bold to prick you forward*". The other demon holds a mirror before Lord Bute, and declares:—"*I have brought you a Looking Glass M^r Scot, that you may see what a droll Figure you cut now youre on this side the Water.*"

Charon, who is in the act of pushing his boat from the bank of the Styx, returning for a new party of passengers, says, in reply to shouts from the further shore:—"*Coming, Coming, Zounds you're in a plaguy hurry. Egad M^r Reynard I shall expect my Fare first as I hear you're a bad Paymaster.*" Mr. Fox is among the crowd of those who wait to be ferried over, and he shouts:—

"*Boat, Boat, Boat,*
Over, Over, Over."

Cerberus barks furiously at the new-comer; toads and ugly reptiles crawl about on the ground. A grotesque, bat-winged harpy flies in the air, holding in one hand an apple, in the other a pear. A demon is busily urging the fires of Hell with a bellows, to torture some condemned persons. A snake twines round one of the legs of Lord Bute, and appears to be about to assail his person, see "The

Seizure", No. 4026; this is an allusion to the alleged licentiousness of the ex-premier, and the supposed nature of his intercourse with the King's mother, the Princess of Wales; see "Gisbal", No. 3848.

Below the design the following verses are engraved:—

"News, News, Britons, News is arriv'd by this Packet,
Just brought by a Devil in flame colour'd Jacket
My Lord is got safe to the Regions below,
Where all Rogues like him will most certainly go.", &c.

Lord Bute was, by his opponents, frequently compared with Count Bruhl, Roger Mortimer, Wolsey, Sir R. Walpole, the Spensers, or Sejanus.

Count Bruhl was the counsellor of Maria Theresa, Empress-Queen of Austria and Hungary, see "The Slough", No. 3471; it was alleged that he promoted the ruin of this Princess, and had brought trouble on Saxony, where he was minister to the Elector.

"The Monitor" was a paper issued by Arthur Beardmore, and opposed to Lord Bute, see "The Times Plate I", No. 3970. For Lord Bute as Roger Mortimer, see "A Prophecy", No. 3966, and "The North Briton", No. V. Mortimer was executed, as here suggested had been Lord Bute's case.

The allusion to Lord Bute's success in passing through Parliament a measure of excise, associates Walpole with his successor in another way. Walpole had endeavoured in vain to cause his "Excise Bill" to be accepted, see "Britannia Excisa", No. 1936; whereas Lord Bute was successful at a later time in causing the so-called "Cyder Act", part of a scheme of excise, to become law; see "Excise", No. 4012.

As to Sejanus, Count Bruhl, and Wolsey, see "The North Briton, No. I."

See a letter "To the Earl of Bute" with the new edition of "The Fall of Mortimer"; see "A Prophecy", as above; and "The North Briton", No. VIII.

The personal vanity of Lord Bute, alluded to in the action of the demon who brings the mirror for him, was the subject of many remarks at this time; he was inordinately vain of his legs, see "The Treaty", No. 3608. "Reynard" was Mr. H. Fox, created Lord Holland of Foxley at the resignation of Lord Bute, with whom he had acted. Fox was Paymaster-General of the army, and was described as "a notorious defaulter of unaccounted millions"; see "The Bawd of the Nation", No. 3636; "The French King in a Sweat", No. 3691; and "Renard Stating his Accounts", No. 4299. The harpy holding the apple and pear refers to the before-named "Cyder Act", which likewise taxed perry.

Lord Bute wears the ribbon of the Garter, as to which see "The Jack-Boot, Exalted", No. 3860.

$13\frac{3}{8} \times 7\frac{3}{4}$ *in.*

1. *X*

This engraving is a copy, reversed and reduced, from No. 4048. Some of the speeches differ slightly from those of the original, and others are quite different. Mortimer says:—"*He drove too fast to hold it long*"; Wolsey declares:—"*His Laidship loved a pretty Wench as well as I*". Charon has reached the further side of the Styx, and, in reply to Fox's cry of "*Boat, Boat, Boat*", states:—"*Egad M^r Reynard I shall expect my Fare first, as I hear you're a bad Paymaster*".

This print is No. "1." of the illustrations of "The Scots Scourge, or, *Pridden's* Supplement to the British Antidote to Caledonian Poison", see "Scotch Impudence", No. 3938. The verses engraved below the original satire are reprinted in the text of this book, pp. 10, 11. In "A Poetical Description of the

Plates", p. 82, vol. ii., of "The Scots Scourge", are four lines of verse on this snbject.

$4\frac{1}{8} \times 3\frac{1}{4}$ *in.* Brit. Mus. Library, 7857. a. a.

4049.

The S—— Puppitt Shew or the whole PLAY of KING SOLOMON the Wise ——

Price 6^d [*April*, 1763]

AN engraving showing the stage of a theatre with the audience in the pit in front; a trumpeter at the door announces the tragedy of "*ELVIRA*"; seated on the edge of the stage a French monkey plays on a bagpipe. The audience is expressing strong disapprobation of the performance; one man cries:—"*I hope I shall never See such another Shew.*"; a second declares:—"*The Shew I acted at Collodon was not so Bad to the Scotch as this is to me.*" This speaker is the Duke of Cumberland, a powerful opponent of Lord Bute. A man who wears a two-tailed wig says:—"*I never Shewed such stuff as this*". This speaker is probably Foote. Another speaker cries:—"*Dam the Shew.*"

On the stage Lord Bute and the Devil are drawing away the curtain, and revealing a row of puppets. The former declares:—

> "*Tho I am out its known for Certain,*
> *I prompt 'em still behind the Curtain.*"

The latter remarks:—"*The Devil in Time will have his due*". The puppets comprise that of the King, who says:—

> "*War is no more & Smileing Peace*
> *Shall Taxes thro the Land encrease.*"

The Princess of Wales puppet says:—

> "*The Mob may mummer or may rise*
> *Sawney has carried his Excise.*"

A gentleman puppet, turning to Mr. H. Fox, then recently created Lord Holland, the puppet next to him, says:—"*My Lord we've acted right you know.*" Lord Holland, a puppet, declares:—"*We're first Rate actors in the Shew*". The last puppet says:—"*You Speak when I receive my Cue*". Probably this person is the Duke of Bedford, who concluded the Peace of Paris, alluded to in the speech of the King. See "The Pe* *e-Soup-Makers", No. 3882. For the increase of taxation at this period, see "Jack Afterthought", No. 4020; for popular discontent at the budget of the year 1763, see "Excise", No. 4012.

The speech of Lord Bute shows that this satire was published after the resignation of that minister, April 8, 1763, and the creation of Mr. H. Fox as Lord Holland of Foxley. Lord Bute was confidently believed to have retained nearly all his influence at the Court, notwithstanding his removal from office; see "Secret Influence", No. 4457, which refers further on this head.

The tragedy of "Elvira" alluded to in the satire was performed at Drury Lane in 1763. Written by David Mallet, a *protégé* of Lord Bute's, it was, says "Biographia Dramatica", article "Elvira", "looked upon by many as a ministerial play". "The North Briton", No. XXXIV., contains stringent satirical allusions to "Elvira", and the claim it made that Lord Bute had educated the King.

"Elvira" was first performed, as above, Jan. 19, 1763. Garrick and Mrs. Pritchard had parts in the piece. "The Public Advertiser", Jan. 21, 1763, con-

tains a description of the play, and states that the performance was successful. See "a true and accurate Plan", No. 4131.

Below the design eight verses are engraved. C. Churchill, in "The Prophecy of Famine", 124-38, after alluding to other blessings derived by England from Scotland at this period, satirized Mallet's "Elvira", and the author's alleged rewards.

Mallet was shortly after this date appointed "Keeper of the Book of Entries for Ships in the Port of London". He had been employed to write against Admiral Byng, and was said to be a Freethinker.

This plate was used again, as No. "22", to illustrate "The British Antidote", "Published in the Year 1766" (Grenville, 18,165), see "Scotch Impudence", No. 3938. In the text of this volume, p. 16, it is referred to thus, by the number "22":—

"*The State Puppet-shew.*

Plate 22.

None but the Devil himself, or a S——h Minister, could have exhibited such a Scene. The Actors too are all subservient to the Will of the Managers, tho' greatly disgustful to the Spectators in general."

The appearance of this satire is briefly announced in "The Public Advertiser", May 3, 1763, p. 4, col. 4, and, at length, in the same journal, May 4, 1763, p. 4, col. 4, as "Sold at Sumpter's Political Print Warehouse", "Price Six-pence".

This print is mentioned in the publication lines of "The Triumphal Arch", No. 4046.

$9\frac{7}{8} \times 5\frac{5}{8}$ *in.*

4050.

John Wilkes Esq^r.

Drawn from the Life and Etch'd in Aquafortis by Will^m Hogarth.

Price 1 *Shilling. Publish'd according to Act of Parliament May y^e* 16. 1763. [*May* 6, 1763]

An etching representing John Wilkes[1] seated in a chair near a low table, and holding the Staff of Maintenance against his shoulder, while he leans one elbow on one knee, having placed one hand on the other knee; he leers and squints as if in mockery of his own pretences to patriotism; on the head of the staff is a vessel, like an inverted bowl, placed there to simulate the Cap of Liberty, which was usually shown as on the top of a staff. On this *pseudo* cap is "*LIBERTY*". On the table at Wilkes's side is an inkstand, likewise the "*North Briton Number* 45." and the "*North Briton Number* 17."

"The North Briton No XLV.", published Saturday, April 23, 1763, com-

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[1] Horace Walpole recorded an appearance at a masquerade which illustrates the popularity of this satire:—"Instead of Fairfaxes and Cromwells, we have had a crowd of Henry the Eighths, Wolseys, Van Dycks, and Harlequins; and because Wilkes was not mask enough, we had a man dressed like him, with a visor, in imitation of his squint, and a Cap of Liberty on a pole."—Letter to Sir H. Mann, Feb. 27, 1770. See "The Soho Masquerade Conference", No. 4375; "Remarkable Characters at M^rs Cornellys Masquerade", No. 4376.

See Boswell's "Life of Johnson", the account of a tour in the Hebrides, under Sept. 13, 1773.

mented with much asperity on passages in the King's speech to Parliament, which commended the Peace of Paris, and stated that the King of Prussia, an ally of England at this period, approved the treaty, which had indeed left that King in the lurch;[1] Wilkes, the author, denounced this statement as "an infamous fallacy", "apparent to all mankind", averred that the English government had betrayed the King of Prussia, condemned the Treaty of Paris, denounced the fact that Lord Bute's cabinet had made the King declare that which was notoriously false with regard to the satisfaction of Parliament in the Peace, and made other charges of great gravity.

The party of Lord Bute, long anxious to punish those who promoted "The North Briton", made the alleged disrespect to the King in this essay the occasion for an attack on Wilkes; on April 29-30, 1763, a general warrant was issued by the Earl of Halifax to arrest the "authors, printers, and publishers" of this work, and Wilkes was seized by the King's Messengers and committed to the Tower by a warrant signed by the Earls of Egremont and Halifax. On May 3 Wilkes was brought to the Court of Common Pleas, and remanded to the Tower till May 6. On the latter date he was brought again to Westminster, before Chief Justice Pratt, afterwards Lord Camden, who caused him to be discharged, to the enormous joy of the people. See a condensed history of this affair in "The Gentleman's Magazine", 1763, pp. 239 and after; pp. 244 and after, comprise "A Letter to the Rt. Hon. Earl Temple", charging Wilkes with many misdeeds, his lordship with countenancing him.

The occasion of this etching was the going of Wilkes to Westminster Hall, the second time, as above stated. In a note prefixed to "An Epistle to William Hogarth", by Churchill, it is averred that:—"When Mr. Wilkes was the second time brought from the Tower to Westminster Hall, Hogarth sculked behind a screen, in the corner of the gallery of the Court of Common Pleas; and while Lord Chief Justice Pratt was enforcing the great principles of the Constitution, the painter was employed in caricaturing the prisoner". This caricature gave birth in August, 1763, to "An Epistle", as above. The blow was severely felt by Hogarth, who poorly retaliated by vamping up an old print of a pug-dog and a bear, which he published under the title of "The Bruiser, C. Churchill (once the Rev^{d}) in the Character of a Russian Hercules"; in this print the satirist is represented in the form of a bear; see "The Bruiser", No. 4084, which described the print in question. The artist, in "Anecdotes of Hogarth written by Himself", described the connection between himself and Wilkes and explained the historyof "The North Briton", No. XVII., which is indicated in the etching here in view. See "Anecdotes of William Hogarth", by J. B. Nichols, 1833, p. 58.

John Ireland, in "Hogarth Illustrated", 1791, ii., p. 471, gave a version of the history of this satire. A note on this page states that Hogarth "threw the original drawing in the fire; it was snatched out by Mrs. Lewis, and is now in the possession of Mr. Samuel Ireland." At the Grosvenor Gallery Exhibition, 1877-8, was a drawing in ink with a pen supposed to be the original of the etching. Ireland, with probability, stated, as above, that Hogarth used a port-crayon (? pencil) for making the sketch of Wilkes in the Court of Common Pleas. "It was drawn in black lead, and marked in afterwards at his own house, with pen and ink."; see "Graphic Illustrations of Hogarth.", by Samuel Ireland, i., p. 176.

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[1] So great was the effect produced by the publication of "Number XLV.", that for many years later societies existed in honour of the event and the cause to which it referred. In "The Public Advertiser", March 29, 1769, p. 2, col. 3, it is stated that "The Forty-Five Society met on Wednesday last at the Forty-Five Tavern in Gray's Inn Passage Bedford Row Holborn where they had a fine Salmon of Forty-five Pounds weight dressed and served up in the present Taste." See a note to p. 241 of vol. ii. of "Hogarth Illustrated", by John Ireland, 1791.

A copper-plate printer informed J. Nichols, see a note on p. 469 of "Hogarth Illustrated", as above, that "nearly four thousand copies of this etching were worked off in a few weeks." Wilkes, in after life, described himself as "growing more like my portrait every day."

The history of the allusion to "The North Briton", No. XVII., is included in "The Times Plate 1", No. 3970.

The publication of "John Wilkes Esq^{r}", provoked many rejoinders, most of which are described in this volume of the Catalogue, see below.

See, on the subject of this print, as a satire, Churchill's "Epistle to William Hogarth", lines 380-418, which includes a description of the artist:—

> "Lurking, most ruffian-like, behind a screen,
> So plac'd all things to see, himself unseen,
> Virtue, with due contempt, saw Hogarth stand,
> The murd'rous pencil in his palsied hand.", &c.

A later state of this etching, in which the face had been retouched, was described by J. Nichols and G. Steevens in "The Genuine Works of William Hogarth", vol. iii., 1817, p. 268.

On this subject see "Daniel cast into the Den of Lions", No. 4030; "The Bruiser Triumphant", No. 4085.

See "An Answer to the Print of Iohn Wilkes Esq^{r}.", No. 4051.

The publication of this satire is announced in "The St. James's Chronicle", May 19-21, p. 3, col. 4, and thus, in "The Public Advertiser", May 16, 1763, p. 4, col. 3:—"*This Day is published*, Price 1s. A Whole-Length Print of John Wilkes, Esq.; drawn from the Life, and etch'd by William Hogarth. To be had at the Golden-Head in Leicester Fields. N.B. This Print is in direct Contrast to a Print of SIMON, LORD LOVAT, first published in the Year 1746, and is of the same Size, and etch'd in the same manner; which Print of Lord Lovat may be had, Price one Shilling, at the same Place. Where also may be had, all the other engraved Works of the same Author, either bound together or otherwise." For "Lord Lovat", see "Lord Lovat counting the Clans on his Fingers", No. 2801. The reply to the above was in the same journal, May 19, 1763, p. 3, col. 4:—Speedily *will be published*, An Epistle to WILLIAM HOGARTH. By C. CHURCHILL." See likewise the same journal, June 14, 1763, p. 1, col. 2, and p. 2, col. 1; the same, June 16, p. 3, col. 3, where "A Real Portrait of John Wilkes Esq.", by John Miller, is announced; the same, July 8, 1763, p. 1, col. 2, stated:—"*This Day at Noon will be publish'd.* Price One Shilling. Neatly printed in Quarto, and adorned with a curious Frontispiece in the Modern Hierogliphic Taste, etch'd in Aqua-fortis. Pugs Reply to Parson Bruin's Epistle." See "Pug the snarling Cur", No. 4083.

$8\frac{3}{4} \times 12\frac{1}{2}$ *in.*

"John Wilkes Esq^{r}. drawn from the life &c &c".

Hogarth del^{t}. S I. fe. (Samuel Ireland fecit).

THIS etching is a copy from the original drawing made by Hogarth for No. 4050. An impression occurs facing p. 176, vol. i., of "Graphic Illustrations of Hogarth, 1794." This author states, on that page:—"The original drawing of the latter (that in question here), was made by our artist in Westminster Hall", and gives a further history of the work.

A drawing, purporting to be that in question here, was included in the Grosvenor Gallery Exhibition, 1877-8.

$4\frac{3}{8} \times 7\frac{1}{4}$ *in.*

[After Hogarth.] *Dent Sculp*

This engraving is a copy from the etching No. 4050, prepared to illustrate p. iv. of the Preface to "Hogarth Moralized" (by the Rev. J. Trusler); London, 1768.

The plate was used again for "Hogarth Illustrated", by John Ireland; London, 1791, vol. ii. (7854. g.), where an impression faces p. 240.

2 × 2⅞ *in.* Brit. Mus. Library (Grenville), 2585.

56. *W. Hogarth del*, 1763. *R*(iepenhausen). *f.*

This engraving is a copy from the etching, No. 4050. It was prepared to illustrate G. C. Lichtenberg's "Erklärung der Hogarthischen", &c., 1794-1816, in which volume it is No. 56.

It may be distinguished from other copies by the absence of a marginal line about the engraved portion of the plate, and by the presence of the number "56" in the upper corner, on our right.

5¾ × 8⅜ *in.* Brit. Mus. Library, 788. g. 11.

Designed by W. Hogarth, Engraved by T. Cook. London Published by G. G. & G. Robinson Paternoster Row April 1st.

This engraving is another copy from No. 4050.

It is comprised in "Hogarth Restored", &c. "Now Re-Engraved by Thomas Cook"; London, 1806.

It is engraved on the same copper-plate, and printed on the same piece of paper with "The Five Orders of Perriwigs", No. 3812, by the same engraver and publisher.

6⅝ × 12⅜ *in.*

Hogarth pinxt. T. Cook sculpt. Published by Longman, Hurst, Rees, & Orme, July 1st. 1807.

This engraving is a copy from No. 4050. It was prepared to illustrate "The Genuine Works of William Hogarth", by J. Nichols and G. Steevens, London, 1808, vol. i., where an impression faces p. 364.

With the addition of "Proof Bishop Printer", this plate was used again for "The Works of William Hogarth", by the Rev. John Trusler; London, 1821, vol. i. (1751. b.).

4½ × 6 *in.*

Pl. LXXXVIII Hogarth delt T. Clerk sculpt. London Published as the Act directs by Robert Scholey 46 *Paternoster Row*

This engraving is a copy from No. 4050. It was prepared to illustrate "The Works of William Hogarth", by Thomas Clerk; London, 1810, vol. ii., where an impression faces p. 93.

With the second title placed below the design, and the painter's and engraver's names burnished out, this plate was used again, for "The Works of William Hogarth", London, 1837, vol. ii., where an impression faces p. 124.

3¼ × 4¼ *in.* Brit. Mus. Library, 1402. k. 25.

A woodcut copy from No. 4050, prepared to illustrate "Hogarth Moralized", &c., by the Rev. Dr. Trusler; London, 1831. An impression occurs on p. xix.

2⅜ × 3⅛ *in.*

Engraved by Jas. Moore, from the Original by Wm. Hogarth.

This engraving is a copy from No. 4050. An impression faces p. 165 in "The Complete Works of William Hogarth", by the Rev. J. Trusler and E. F. Roberts; London, no date.

5 × 7¼ *in.* Brit. Mus. Library, 7855. i.

Gravé par Bause à Halle, d'apres l'original du Sieur Hogarth à Londres.

A line engraving, a copy from No. 4050. It is "No IX." of a series of portraits; the figure is to the knees only, enclosed by a frame representing an oval opening in a stone wall, probably employed to suggest the imprisonment of Wilkes. On a shelf in front of the wall lie an inkstand and two volumes, one of which is labelled "*North Briton Number* 17", see "The Times Plate 1", No. 3970; there is likewise a large, irregular scroll bearing the title of the print.

6½ × 8⅞ *in.*

4051.

An Answer *to the* Print *of* JOHN WILKES Esqr. *by* Wm. HOGARTH.

Sold in Leicester fields Price 6 *Pence.* [*May* 6, 1763]

An etching of Hogarth seated at a table, holding in one hand a port-crayon, in the other his print of "*John Wilkes E*"(sqr), see No. 4050, to which satire this is a rejoinder. Tied to Hogarth's right elbow, as if it were an impediment or guide in the use of his skill, is a bag marked "300£ *per Ann for distorting features*"; he has a pug nose, and an impudent, hard look; his feet are cloven like a satyr's; one of his legs is that of a satyr, and it tramples on the cap and spear of Liberty. His dog "Trump", see "The Bruiser", No. 4084, squats under the table, on which is a paint-pot containing "*Colours to blaken fair Carachters*". By the collar of the dog Hogarth's palette hangs, with a sheaf of brushes; on the palette is the "Line of Beauty". The bag refers to Hogarth's appointment as Serjeant-Painter to the King, see "Tit for Tat", No. 4054.

Behind, an ape appears in the act of drawing or measuring a "Line of Beauty" on a canvas. Likewise behind, is an ugly old one-eyed woman in a *fontange*, her lean bust much exposed, holding a mirror and a fan. This may refer to Mrs. Hogarth, see No. 4054. On the back of Hogarth's chair an owl is drawn.

6⅜ × 12¼ *in.*

4052.

John Wilkes Esqr. A.

[*May* 6, 1763]

An engraving of a portrait of John Wilkes, similar to that described under the same title, "B", No. 4204, and dated May, 1768, an entry which discriminates the one work from the other. An impression from this plate occurs in "The Universal Museum" (P.P. 5440. a.), 1763, facing p. 203.

3¾ × 5¾ *in.*

4053.

THE NORTH BRITON NUMBER XVII.

WILLIAM HOGARTH, ESQUIRE, Cut in WOOD, from the LIFE.

[*May* 6, 1763]

A WOODCUT half-length portrait of Hogarth, in an ornate frame, caricatured, with a bottle-nose, in profile to our right, wearing a hat, derived from Hogarth's representation of himself in "The Gate of Calais", No. 3050, see p. 759, vol. iii., of this Catalogue, and Nos. 3065-6-7. In the original the artist was sketching the scene and subject of his design; in the travesty, the same attitude is represented with reference to the alleged fact that Hogarth had assailed John Wilkes by making a caricature-portrait in the Court of Common Pleas, May 6, 1763, see "John Wilkes Esq^{r}", No. 4050; from the sketch thus made, it is said this etching was produced; for details of its history, see entries dated May 6, 1763.

Below the portrait these lines are engraved:—

> "Its proper power to hurt each creature feels,
> Bulls aim their horns, and asses lift their heels.
> POPE."

This is the motto of No. XVII. of "The North Briton", see "The Times Plate 1", No. 3970. On a reprint, dated Saturday, May the 21st. 1763." of "The North Briton, No. XVII", this woodcut has been employed as a head-piece.

Above the design the following occurs in old script:—"The Occasion of this paper was Hogarth's print called The Times M^{r} Pitt is a principal Figure in this ludicrous Piece Churchill's Satirical Epist to Hogarth is little more than a paraphrase of the following paper".

This satire appears to be referred to in "The Public Advertiser", May 31, 1763, p. 1, col. 3.

$2\frac{3}{4} \times 3\frac{3}{8}$ *in.*

4054.

TIT for TAT or W^{m} HOGARTH Esq^{r}. Principal Pannel Painter to his Majesty

Drawn from the Life & Etch'd in Aqua-fortis——Publish'd according to Act of Parliament by I. Pridden in Fleet street. [*May* 6, 1763]

AN engraving of an ugly boy in a girl's clothes seated in a chair, wearing a fool's-cap and bells, and painting Hogarth's portrait of Wilkes, see "John Wilkes Esq^{r}", No. 4050, on the name of which the above title is satirical. Under the chair is Hogarth's dog "Trump", represented in the portrait of the artist in the National Gallery, likewise in his satire on Churchill, see "The Bruiser", No. 4084. On the back of the chair a gentleman is leaning, and laughing in conversation with the ugly boy. In the background is a caricature of Hogarth's "Sigismunda", being a grotesque sketch of Mrs. Hogarth, with an indecent suggestion.

On the death of his brother-in-law, Hogarth, June 6, 1757, succeeded to the office of Serjeant-Painter to the King. This was a subject of satire by Hogarth's enemies, who declared that he had sold himself to Lord Bute for patronage and a salary, owing to which, "The Times Plate 1", see No. 3970, was published in 1762. Part of the satire was to style Hogarth "Pannel-Painter to his Majesty"

in an opprobrious sense. See "A Satire on Hogarth", No. 4086, and "Will^m Hog-garth Esq^r", No. 4082.

"Sigismunda weeping over the Heart of her murdered Husband", was painted to rival a picture of the same subject attributed to Correggio, or Furini. In 1759 Sir R. Grosvenor prevailed on Hogarth to undertake the subject; when the picture was complete the patron, owing, as Hogarth declared, to the machinations of picture-dealers and others, declined to buy it; an acrimonious controversy followed. See "Anecdotes of Hogarth, written by Himself", p. 54 in "Anecdotes of W. Hogarth", by J. B. Nichols, 1833. The picture is now in the National Gallery, the bequest of Mr. J. H. Anderdon.

The original drawing for this satire, which has been ascribed to Paul Sandby, was in the collection of Mr. Standly, of St. Neot's; see "Anecdotes", p. 347.

The figure leaning on Hogarth's chair may have been intended for Mr. Bonnel Thornton; see "A Brush for the Sign-Painters", No. 3841.

On "Sigismunda", and Mrs. Hogarth, see "An Answer to the Print", No. 4051; and "The Bruiser Triumphant", No. 4085.

This satire is announced in "The Public Advertiser", May 25, 1763, p. 4, col. 4, and in "The St. James's Chronicle", June 7-9, 1763, p. 2, col. 4; with other satires described in this Catalogue.

$8\frac{3}{4} \times 12\frac{1}{8}$ *in.*

4055.

DANIEL'S DELIVERY, *or the* DECEIT *of* BEL'S PRIESTS *discoverd.*

[*May* 6, 1763]

An etching comprising six subjects, disposed severally. Above, on our left, is *Liberty Court*", a view of the front of Westminster Hall, as it existed at this period, with buildings attached to the walls, and four pyramidal lamp posts before it. This refers to the trial of Wilkes before Chief Justice Pratt, in Westminster Hall, see "John Wilkes Esq^r", No. 4050. Wilkes was ordered to be set at liberty, see below.

Above, on our right, people stand before Wilkes's house in Great George Street, Westminster. The tenant and two other persons are at the windows of the first floor front room; one of the men below indicating Wilkes, cries:—"*That's him*", another shouts, "*Huzza, Huzza*", a third uses the popular cry of the day:—"*Huzza! Liberty, Property, and no Excise*"; see "Excise", No. 4012; "The Roasted Exciseman", No. 4045; "The Elder Women", No. 4057.

Between the above, Wilkes is walking from the Court of Common Pleas to his house. Fame flies overhead sounding with her trumpet:—"*Exegit monumentum Ære perennius.*" On the banner of the trumpet is "*Pro-Patria*". A man precedes Wilkes waving his hat and a flag; on the latter is "*liberty*". Earl Temple, see "The Times Plate I", No. 3970, holds Wilkes's hand and says to him:—

"*My worthy Friend with inward Joy I see,*
The People's Liberty restor'd in thee".

Wilkes replies:—

"*For blessings which from Liberty accrue*
Our greatest Thanks to P—t & G—n are due".

Chief Justice Pratt and Mr. Serjeant Glynn, Wilkes's advocate, are here referred to, see "The Devils Triumphant", No. 4065. A man follows Wilkes, waving a flag inscribed "*S. P. Q. B.*"

Below, on our left, three men throw down the column of "*EXCISE*", which is broken in three pieces, two of which lie on the ground; on the shaft is "*EXCISE*", on the capital are "*BEER*", "*WINDOWS*", and "*CYDER*". A bust of Lord Bute, for which the column was the pedestal, has been cast down, and, like Friar Bacon's Brazen Head, declares:—"*Time's past.*" On the base of the column is a Scotch thistle. One of the men stoops to pick up great stones to use them in destroying the column. This part of the design is similar to and sequential to that described in "Daniel cast into the Den of Lions", No. 4030, to which refer for further explanations of the subject.

Below, on our right, Britannia is seated on her throne, under "*MAGNA CHARTA*", and attended by the British Lion, who looks angrily at three gentlemen who approach. Britannia demands:—"*Where's the Wretch who persuaded you to oppress my People*"? One of the gentlemen deprecates her anger with a silent gesture; another kneels, and pressing his hands together, admits:—"*We have acted wrong.*"; the third gentleman, likewise kneeling, points behind him, and replies to Britannia:—"*He's gone far off to avoid the heat of your Climate.*". This refers to the departure of Lord Bute to Harrogate, see "The Journey to Harogate", No. 4042. The three gentlemen were doubtless intended for the "Triumvirate" ministry, composed of the Earls of Egremont and Halifax, and Mr. George Grenville, see "In and Out", No. 4032.

Below the design the motto and dedication are engraved:—

"So Daniel was taken out of the Den, & from that Day forward, was had in great Reputation among the People. Dan. Chap. VI. Verse 23.

To the Rt Hon^{ble} Richard Earl Temple this Plate is humbly dedicated."

For the appearance of this satire, see "The Public Advertiser", May 12, 1763, p. 3, col. 4; "Daniel cast into the Den of Lions", No. 4031, and "The St. James's Chronicle", May 5-7, 1763, p. 4, col. 1.

$10\frac{7}{8} \times 7\frac{3}{8}$ *in.*

17

This etching is a copy, reduced and reversed, from the satire, No. 4055; "*Liberty Court*" is on our right. It was prepared to illustrate "The Scots Scourge", see "Scotch Impudence", No. 3938; in vol. i. of which publication it is No. 17. On p. 17 the motto from "Daniel", which is engraved on the original print, is repeated. In "A Poetical Explanation of the Plates", p. 85 of vol. ii. of "The Scots Scourge", four lines of verse refer to this print.

$6 \times 4\frac{1}{8}$ *in.* Brit. Mus. Library, 7857. a. a.

4056.

An Exact representation of a certain wise BODY without a HEAD in the EAST going to pay a Visit to a certain great BODY in the WEST.

[*May* 12, 1763]

An engraving representing what was probably meant for Fleet Street, a steeple like that of St. Bride's Church being in the distance. A procession of citizens defiles before us, being mounted on horses which, like the riders, have diverse grotesque heads of other animals; some of the spectators deride the mounted men, each of whom, indicating his subservience to Lord Bute, wears a jack-boot. The figures of the latter men are undoubtedly portraits, and they comprise satirical allusions which are explained below. Each rider bears aloft on a pole an object which alludes to his trade.

The first rider bears on his pole several bags of money; this may indicate that he was a banker; he wears a long beard, and has an Hebraic nose; he wears a skull-cap with a long horse-tail flowing from it; he says:—"*The Dogs bark at me as I halt by 'em.*" A dog vociferates:—"*Bow, vow, vow.*"; a boy, owner of the animal, cries:—"*Hoy Trueblue that's he shake him Boy.*" A zany on foot attends this dignitary, holds a large parasol over him, and says:—"*Let me Screen him from the Rage of the Populace.*" Two men, one of whom is habited in a *quasi*-oriental dress, look at the rider; one says:—"'*Tis money makes the Mare to go.*"; the other, indicating the zany, cries:—"*Smoak his Lordships Journeyman.*" This leader is Sir Charles Asgill, of the firm of Asgill, Nightingale, and Wickenden, bankers of Lombard Street, the "locum tenens" of W. Beckford, the Lord Mayor, see the verses quoted below.

Two riders follow the first; they go side by side on mules; one of them is a grocer; on his pole are a tea chest, inscribed "*Congo*", coffee canister, and a loaf of sugar; on his head is a cap, shaped like a loaf of sugar; he cries:—"*Let 'em his & be D—— I care not a Fig.*" This was probably Sir Thomas Rawlinson, grocer or tea dealer of Fenchurch Street, Lord Mayor in 1754. Many spectators hiss the procession. The second rider of this pair is probably a Scotchman, and a hosier and glover; he wears a cap fitted with the ears of an ass, and surmounted by a large Scotch thistle. The last is a suggestion of the wearer's subservience to Lord Bute; on his pole are gloves, hose, and ribbons. This is probably Mr. Robert Alsop, hosier, of St. Paul's Churchyard. Two spectators stand behind this group; one of them says to the other:—"*But where's the* MARE *all this time.* ——". Alluding, it may be, to the old adage that "the grey mare is the better horse" in the case of one of the procession, or indicating the absence of the Lord Mayor, Beckford, Pitt's supporter, see below; the second spectator rejoins:—"*O he's gone a* HORSE *racing.* ——".

Two more riders follow the above, one of these is mounted on a very quiet horse; the steed of his companion has a head which may have been meant for that of a lion. The former rider is an oilman, on his pole are a jar of "*Train Oil*", a flask of "*Lucca Oil*", a jar of "*Anchovies*", and two fish, probably intended for dried herrings; he has a large nose. He remarks to his companion:—"*Should they begin to pelt us we shall be in a pretty Pickle.*" Doubtless the speaker is Sir Henry Bankes, grocer and oilman, of St. Mary-at-Hill, Sheriff of London in this year. The companion replies:—"*Let 'em do their worst I am dirty enough already thanks to his* ——" (Lairdship", or Lord Bute?); this person is a lawyer, to his pole are attached a writing desk, an inkstand, a pen, and papers marked, "*Deeds*", "*Bonds*", and "*Caveat*". He has the head of a fox, and is undoubtedly Mr. Marshe Dickinson, of Gray's Inn, a lawyer of repute at this period, Lord Mayor in 1757.

One of the third pair is mounted on a horse, bears on his pole an open volume of "*MOTHER GOOSES TALES*", and two other books; his head is that of a goose, and he declares:—"*The World will call this a Wild* GOOSE *chace.*" This is Sir Francis Gosling, of the firm of Gosling, Bennet, and Gosling, of Fleet Street. His fellow is a clothier, alluding to his trade he rides a ram; on his pole are a bale of a woven fabric, and two rolls of similar nature. Two spectators comment on this pair; one enquires:—"*Ha, ha, ha who is that riding upon a* RAM.*"*; the second explains:—"*One that takes care to* FLEECE *his Customers well.*" For this person, see below. The fourth pair of riders come next; one of them wears a judge's wig, and may be intended for Sir James Eyre, the Recorder of London; on his pole are a portcullis, probably indicating a prison, *i. e.* Newgate, two objects which resemble scrolls of paper, and a hangman's noose; he has the head of a wolf, furnished with formidable fangs. A spectator, pointing to this person, says to his neighbour:—"*Twig his Jaws how Furious he looks.*"; the other replies:—"*He should not kiss my hand by G—*"; thus alluding to the reception of these persons by the King. The former remark may refer to the Recorder's name

"Eyre"=Ire, or Anger. The second of these two members of the procession is a distiller; on his pole are a still, spirit keg, and bottle; on his head, by way of a helmet, is a funnel: he remarks to his neighbours:—"*The Mob of England are a Rum set of People.*" His horse has beak-like lips and a barbed spike at the end of its tail. See below for this person, Mr. Richard Blunt, a distiller.

The next pair of riders seem to be a sheriff and another official. The former carries a gallows, with a human corpse suspended from it, and he says, referring to the jeering populace:—"*I shall conduct some of them to Tyburn very soon I warrant you*". The latter bears on his pole a urinal, a chamber-pot, and a napkin; he remarks:—"*I'll Quench the Fire of Faction with my Chamber Pot.*" Doubtless this is Sir Thomas Harrison, Chamberlain of London from 1751 to 1765. The exhaustive process of identification leads us to suppose that the man with the gallows is Sir Thomas Challenor, Sheriff of London.

The last member of the procession rides a horse between whose ears is erected a horn-book marked "*A B C D E*"; to his pole are attached two open volumes, a roll of paper, and a broadside; on the last is a figure of a man in the "Highland" dress; below this is the title, "*A NEW Ballad printed for J Hodges on LONDON Bridge*"; the rider wears a fool's cap, with a pen stuck in it by way of plume. He declares:—"*His —— has already beknighted me, I hope he'll give me a Star Shortly to enlighten me.*" That is to say, the speaker hopes to be made a peer by "His" (Lordship), Lord Bute. A woman, looking at him, says:—"*Smoak the Knight of y^e^ Primmer.*" There can be no doubt that this person is Sir James Hodges, Town Clerk of London, a stationer or bookseller, whose shop on London Bridge displayed the sign of "The Looking Glass"; see "Hodge-Podge", No. 3597. He was a well-known dealer in children's books, broadsides, a Deputy for Bridge Ward, who had been knighted not long before this date.

Several spectators comment on the procession; one says:—"*They look like the 12 Signs of the Zodiack.*"; another laments:—"*This is a sorry Sight.*" A boy cries to his mother:—"*Mother, Mother, hark how the Bells toll*", and points to the steeple of St. Bride's Church; a woman exclaims:—"*O Shame where is thy Blush.* ——".

Below the design the following verses are engraved:—

"To pay a grand Visit on PEACE being made
See the wise men of GOATHAM in solemn parade,
With Signs of their Trade marching on to the P——
Two by two just like Criminals led on to the Gallows.
Distillers & Grocers, Attorneys and Oilmen,
Amazeing! that Gold should thus shamefully spoil Men
S^R^ CHARLES LOCUM TENENS that spruce gallant Man,
As proud of his Office appears in the Van.
The Rear is brought up by the KNIGHT of the PRIMMER
The GIANTS in GUILDHALL by JOVE ne'er look'd grimmer
While Bow and S^T^. BRIDGET to shew approbation
Have muffled their Bells on this joyfull Occasion."

The persons who formed the procession are, according to "The Public Advertiser", May 13, 1763, p. 2, col. 4, indicated thus:—"Yesterday Sir Charles Asgill, in the City State Coach, attended by the following Aldermen and City Officers, viz. Robert Alsop, Esq; Sir Thomas Rawlinson, Marshe Dickinson, Esq; Sir Richard Glyn; Sir Samuel Fludyer; Sir Francis Gosling; and the Recorder with him, Richard Blunt, Esq; Sir Thomas Challenor, and Sir Henry Bankes; Sir Thomas Harrison, Chamberlain, Sir James Hodges, Town Clerk, went in Procession from Guildhall to St. James's", &c.

This list enables us to identify other members of this procession, *e. g.* the distiller who wears the funnel on his head, and refers to the populace as "a Rum

set of People" must be Mr. R. Blunt, not Sir R. Ladbroke, a distiller well known for rum, see, in "The City up and Down", No. 3265, an allusion to this spirit in connection with the baronet. The rider on the ram was probably Sir Samuel Fludyer, Bart., M.P. for Chippenham, Lord Mayor in 1761-2, originally a clothier, by which manufacture he obtained great wealth. He was the "Dulman" of Churchill's poem, "The Ghost", Book iii., line 627, and after. The numbers of persons named by "The Public Advertiser", and represented in the print do not agree. Mr. R. Blunt was a distiller of Trinity Lane, Sheriff in 1764, Sir R. Glyn, a banker, has not been identified in the satire, which displays other civic dignitaries. It is likely, therefore, that he is the person not represented in the print.

Churchill, in "An Epistle to W. Hogarth", 517-22, avers that addresses of the kind in question here were obtained by nefarious means. See "Anecdotes of W. Pitt." 1793, vol. i., p. 463; "The Elder Women of the City", No. 4057; "The Extraordinary Address", No. 4058.

C. Churchill's poem, "The Ghost", Book iv. 354, alludes to this procession.

See, on Sir S. Fludyer, "The St. James's Chronicle", Nov. 5-7, 1761, p. 1, col. 1.

On the presentation of an address from the House of Lords by Earl Temple, March 28, 1763, the Earl "mentioned the circumstance of Lord Bute's tampering with the city committee"; see "Anecdotes of W. Pitt", i., p. 468. In the "London Gazette", April 30, 1763, it is stated that Mr. John Marshe Dickinson was appointed Superintendent of His Majesty's Gardens.

$15 \times 7\frac{7}{8}$ *in.*

29

A COPY, reduced from No. 4056. The design and speeches are almost exactly alike in both satires. The copy is No. "29" of the illustrations to "The Scots Scourge", (7857, a. a.), see "Scotch Impudence", No. 3938. On p. 58 the verses are repeated from below the original. On p. 59 of vol. ii. is a mock petition, dated July 30, 1763. In "A Poetical Explanation of the Plates contain'd in these Volumes", p. 87 of the same volume, is the following:—

"Plate 29.

Braziers, Oilmen, Booksellers, Distillers, what not?
To St. James's parade, to address:—but for what?
Why for *Peace* to be sure,—which they know in their heart
Is a damn'd *piece* of patch-work, and not worth a f—t."

$8\frac{1}{4} \times 5$ *in.*

4057.

The Elder Women of the City, or the —— Kiss my Ar—e Addressers.

"*Pu^d by Mary Darly in Ryders Court, Leister fields*" [*May* 12, 1763]

AN etching representing the presentation of an address in praise of the Peace of Paris by a party of citizens of London. For the subject of this satire and most of its allusions, see "An Exact representation", No. 4056, and "The Extraordinary Address", No. 4058. A party of citizens approach a frame of timber, not unlike a gate, which is hung with tartan drapery, in allusion to the "Scotch" character of Lord Bute, who had concluded the Peace of Paris, and afterwards resigned his official position, retaining, it was alleged, all the authority which the favour of the King's

mother could procure for him. His lordship's influence continued to be exerted, although its operation was concealed. Through an opening in the framework the bare buttocks of Lord Bute, enclosed by a plaid garment, and emitting compressed air, are presented to those who bring the address. The first performance is designated "*Horror Gate Manners*". Lord Bute retired to Harrogate in order to emphasize his quitting office, see "The Journey to Harogate", No. 4042. For the alleged pretence of Lord Bute's retirement, to which the tartan screen refers, see "The S— Puppitt Shew", No. 4049, and "Secret Influence", No. 4457. On the upper bar of the framework which encloses the minister's buttocks is written :—"*Locum Tennens*", see "The Extraordinary Address", as above. The Devil as a showman to the minister and lurking behind the curtain, cries :—"*I was their common Councellor*", thus referring to the deputation. Two Scotch thistles lie in front, in what may have been intended for mire.

Two men in official dresses and wigs, the representatives of London, kneel before the frame and its contents. One of these persons says:—"*I my lord Mayors Fool & the rest of the Elder Women beg*"— ; the other person cries :—"*What a Glorious & everlasting peace of Honour for English men to kneel to the Posteriors of a Scot*". A very lean man, one of the deputation, whose face is undoubtedly a portrait, exclaims, as he stands behind and contemplates the centre of attention :—"*This makes lawyer Pater-Stones Words good, tis better to knel to a Bu-tefull scotchmans A—e than admire a Pitt-ifull englishman's head.*" "Pater-Stones" stands for a Scotch advocate's name, "Paterson", see below ; "Pitt-ifull" refers to Lord Bute's antagonist, William Pitt. A fat man, probably Sir C. Asgill, see "The Extraordinary Address", stands close to the last speaker, holding a scroll on which is, "*Magna Chart*(a) *must be abolish'd*" ; this refers to the violation of a condition of Magna Charta by the arrest of Wilkes, and other proceedings in his case, see numerous entries in this Catalogue concerning the arrest of Wilkes. The next counsellor says :—"*I wish we had got the Marshal to have hired the Bruisers, in gratitude to my Lord*". When Lord Bute visited the City in attendance on the King, Nov. 9, 1761, it was reported that he had hired pugilists to protect him, see "The Scotch Ovation", No. 3817. Another dignitary holds a banner bearing the City Arms inverted, and the inscription :—"*NO LIBERTY. NO PROPERTY but a general EXCISE on Scotch Principles*". This is a travesty of a popular cry, see "The Devil to Pay", No. 4013. Two other dignitaries are behind ; one of them says :—"*by God tis Noble that two or three Elder Women shoud represent a Corporation*".

Below the design four lines from "Hudibras" are engraved.

"The Lord Mayor's Fool" was Sir Charles Asgill, the "*locum tenens*" of W. Beckford, Lord Mayor of this year, see "An Exact representation", No. 4056.

"Pater-Stones" was Mr. Paterson, common-councilman of London, a lawyer active in opposing the influence of Wilkes's party, and one of the competitors for the Town Clerkship of the City against Sir James Hodges, see "Hodge-Podge", No. 3597. He is referred to in "The Ghost", by Churchill, iv. 1063-'84, in respect to the first Blackfriars Bridge.

Mr. Paterson was one of the promoters of the bridge, and it was said that owing to his influence the employment of Mylne, an unknown Scotchman, was determined on in opposition to Smeaton, the celebrated engineer, and John Gwynn, an experienced architect. For the history of this matter and a probable reference to Paterson as a smartly dressed gentleman, see "Just Arriv'd from Italy", No. 3733 ; and "The (Boot) Interest in the (City)", No. 3741. Paterson was the reputed author of the "City Latin", *i.e.* the language of the inscription placed with the foundation stone of the bridge, the subject of much laughter at the time, and vigorously assailed in "City Latin", a satirical tract then current. This language was the "Patavinity" of Churchill's verses, so-called in two-edged phrase which touches the names of Paterson on the one hand and on the other

refers to the affected phraseology and studied mode of composition for which the Patavians, or Roman people of Padua, were anciently notorious; see further, in "The Pedlars", No. 4061.

This satire is announced in "The Public Advertiser", May 20, 1763, p. 3, col. 4.

A list of the names of the "Addressers" occurs in "The Public Advertiser", May 23, 1763, p. 2, col. 3, and fills seven columns of the newspaper; it includes a considerable proportion of Scotch names, with those of Jews, and many designations of trading firms which still (1878) exist in the City of London.

$10\frac{1}{4} \times 5\frac{5}{8}$ *in.*

4058.

THE EXTRAORDINARY ADDRESS of the *Wise* and *Learned* ALDERMEN, MERCHANTS, TRADERS, &c. of the *City* of GOTHAM *Price* 6^d

Printed for the Author; and Sold by all the Print and Pamphlet-sellers in London and Westminster. [*Price Six-Pence.*] [*May* 12, 1763]

A BROADSIDE, comprising an engraved design above two columns of verse in letterpress. The former shows the presentation of that address to the throne which was promoted by the friends of Lord Bute and expressed the alleged satisfaction of the citizens of London with the Peace of Paris, signed Feb. 10, 1763. This peace was popularly condemned, but great efforts were made to procure some countenance for the Bute ministry, its promoters. Pitt's ardent supporter, William Beckford, the Lord Mayor of London, not only took no part in this proceeding, but absented himself from London, so that Sir Charles Asgill led the deputation. The latter is represented here as the "*Locum tenens*", kneeling before and kissing the bare buttocks of Lord Bute or the King, who presents that part of his person for the salute. Sir Charles holds a scroll:—"*Address of the City of Gothã*". Other members of the City Corporation attend, some seem surprised, others disgusted; the deputation is introduced by the Lord Great Chamberlain, the Duke of Ancaster; this peer was very tall and thin. This ceremony was performed, May 12, 1763.

The letterpress comprises mock descriptions of the motives of those who promoted the City address, and of some of the circumstances attending its presentation; it is stated to have been:—

"Printed by Order of the Aldermen, &c. at the *Bungling-hall*, Gotham. Sir C—— A——kiss (*Locum Tenens.*)".

See "The Gentleman's Magazine", 1763, p. 255. The text of this address is given on p. 249 of that volume.

On this subject, see "An Exact representation", No. 4056, and "The Elder Women", No. 4057.

$6\frac{3}{4} \times 4\frac{1}{8}$ *in.*

4059.

The Knights of BAYTHE, *or the* ONE HEADED CORPORATION.

"*William O' Gaarth. Inv et Sculp according to his own Act* 1763" [*May* 28, 1763]

AN etching, on the subject of which see "A Sequel", No. 4060, comprising a bust of Mr. Ralph Allen, of Prior Park, Bath, Master of the Cross Posts of England. On his head a raven sits and calls, in mockery of his name, "*Raafe*

Raafe poor Raafe—"; in his hands is a scroll inscribed:—"*I the Mayor, Aldermen & Com— of the ancient & loyal City of B do beg leave to congratulate & thank for a Glorious & ADEQUATE &c × upon all Occasions I shall be ready———*". Near the bust are scattered fragments of an address:—"*e the A dermen & on Council f the Ancient ity of Ba a peice of no Consequence may your humbuggd our Gl French*". Near the bust a plan of a "× *Road*" shows four ways inscribed:—"*To Scotland*", "*To the Devil*", "*To France*", and "*To Bath*". See the address itself in "The Gentleman's Magazine", 1763, p. 376. At the shoulder of Ralph Allen is Bishop Warburton, in episcopal robes and a mitre; he is styled "*SANSON BARISA vide Turkish tales*", and declares:—"*T'is I did this great Work for you.*" This speech refers to the promotion of an address from the citizens of Bath to the ministry, May 28, 1763. See "Correspondence of W. Pitt", 1838, ii., p. 223-55; and Appendix O of "Anecdotes of W. Pitt", 1793, iii. A Scotch demon flying near, with his hands on the prelate's shoulders, cries:—"*No, no, friend twas I, the father of Political lies, that first thought of Addressing*". This demon is Lord Bute.

Around this group are the members of the Corporation of Bath; each man is distinguished by an emblem of his trade placed instead of his face. Mr. Hawkins identified some of these persons and described all of them, beginning from our right of the design:—1. a plumber or pewterer, having a ladle for a face, and holding a soldering iron (?). 2 has a saddle, with stirrups hanging from it, and represents Alderman Chapman, a saddler. 3 carries a pen and a book, has an inkstand for a face, and demands:—"*whats all this clutter about*"; this is Mr. Clutterbuck, Town Clerk of Bath, who is named in the above-mentioned correspondence. 4 holds a doll and a necklace, his head is a bag of money marked "£500"; this is Mr. Spurrier, a toyman. 5 has a doorlock for a face, holds a hammer, and is Mr. Attwood, ironmonger. 6 has a leaded window for a face, and is Mr. Axford, glazier. 7 carries an "*E O*" table before him, his face is a volume marked "*BEAU NASH'S JEST*^{S}", a volume published at this time; this is Mr. Leake, bookseller. 8 has a clock-face for a face, and is Mr. Laurence, clockmaker. 9 is a Janus-headed figure, one face of which has an expression of anger, the other wears a servile smile; this is either Mr. Bush or Mr. Morton, each of whom was Mayor of Bath. This figure is clad in robes of civic state, and holds a pen. 10 is the Bishop of Gloucester; 11 is the Devil, or Lord Bute; both of these figures have been mentioned before. 12 is an ass, dressed in a man's coat, who stoops forward in an abject manner and says:—"*Pray don't drive me, S*^{r} *John I'l go graze on the Common, or in PRIOR PARK*". 13 is a greyhound, on whose collar is "*FOR*—". The former is "Abel Moysey", the latter is Mr. Ford, of the Greyhound Inn. The "Sir John" referred to is Sir John Sebright, see below, who in the character of Sir John Falstaff, having a wooden dagger, threatens the corporation, crying:—"*Dam ye for a set of Poltroons I'l drive you from hence with this Dagger of Lath*". 14 has an inverted bottle, or urinal, for a head, which is inscribed "*GALEN*"; he holds a phial with a label; on this is written:—"*Emetic for the ancient City of Baythe by Ralph*—". This figure is associated with others, each of whom have medicine jars for heads; the group represents Messrs. Crook and others, doctors. 15 is an old man with the head of a horse, wearing a driver's coat and holding a whip; it is Mr. Dallamore, who was connected with post-horses, or the collection of the post-horse duty, a lucrative office in Bath. 16 has a large road-waggon for a head, inscribed:—"*WILTSHIRE WAGG*"(on); this is Mr. Alderman Wiltshire, the waggoner of Bath, well known to Gainsborough, and mentioned in the biography of that artist; he carries a carter's whip. 17 is Sir John Sebright, named above. 18 is a man in a wide coat and shovel hat, having about his shoulders a hoop, on which is written:—"*Work for the Cooper*", the motto of an old song; his back is towards us; his head, formed of a barrel, is inscribed "*ADEQUATE*", in reference to the expression in the address in

question. Mr. Hawkins designated this figure as the "Town-crier"; doubtless his name was Cooper, see, for this and "adequate", "A Sequel", No. 4060.

On the wall of the room hang two portraits, those of the M.P.'s for Bath, being, 1, that of W. Pitt, seated at a table and holding "*Magna Chart*", while his own expression, "*Pro Patria non Sibi*", is written above the figure. 2 represents a general officer standing near a cannon; on the frame is written "*Ligon*—", for General, afterwards Marshal, Lord Ligonier, Pitt's fellow M.P. for Bath.

This print was said to have been designed by Mr. Yarbury, of Melcombe Brook.

The first Act of Parliament awarding copyright to artists in their own works is known as "Hogarth's Act", see the publication line, as above, and "A Rake's Progress, Plate 1.", No. 2158, p. 107. Mr. Ralph Allen was named "humble Allen" by Pope. He has been described as the original of Fielding's "Mr. Allworthy" in "Tom Jones"; and Prior Park, his house, is said to have been the scene of Tom Jones's bringing up. Bishop Warburton, having married Miss Gertrude Tucker, Allen's niece, became possessed of this estate.

See "A Sequel to the Knights of Baythe", No. 4060.

In May, 1763, Sir John Sebright was elected M.P. for Bath, in place of General Ligonier, on the latter being made a peer. See a letter from Mr. Gilly Williams to Mr. G. Selwyn, Aug. 4, 1763, in "George Selwyn and his Contemporaries", by J. H. Jesse, 1843, i. p. 261. On the term "adequate" see H. Walpole's letter to Mr. George Montagu, Nov. 12, 1763:—"The Irish not being so absurd or so complimental as Mr. Allen, they would not suffer the word *adequate* to pass."

See "The Precipice" No. 4153.

15 × 7⅞ *in.*

4060.

A Sequel to the Knights of BAYTHE, or the One HEADED CORPORATION.

[*May* 28, 1763]

In this design, see "The Knights of Baythe", No. 4059, Wilkes appears in the act of drawing aside the front of a tent, thus displaying a number of persons within, and exclaiming:—"*I'll shew them in their proper Colours.*" A clergyman, C. Churchill, see "The Bruiser", No. 4084, looks in and says:—"*And I must have a Stroke at 'em.*" This indicates an intention to assail the corporation of Bath, described in "The Knights of Baythe", by means of "The North Briton", in which periodical Wilkes and Churchill were concerned. Sir John Sebright, who succeeded General (Lord) Ligonier as M.P. for Bath, is dressed like Sir John Falstaff, and, pointing to the company in the tent, he cries:—"*They should drink the Waters, for the Body wants Cleansing by G*—." Lord Ligonier, with a ribbon over his coat, and W. Pitt, M.P.'s for Bath, are close behind Sir John; Pitt, holding up his hands, declares:—"*Let who will Represent such Wretches, I wont.*" See the reference to a letter by Mr. Gilly Williams to G. Selwyn in "The Knights of Baythe". Earl Temple, Pitt's brother-in-law, stands behind him here, and says:—"*Faith Brother, they deserve to have no Members at all.*"

The persons within the tent, to whom the last speech refers, are grouped about a table, on which lies a large sheet of paper to be used for signatures to the "*Corporation Address*", which latter is in the hands of Mr. Ralph Allen, Master of the Cross-Posts of England, who stands at the head of the table, pointing to the paper lying there, and appearing to be saying:—"*An Adequate Peace, merits an Adequate Address.*" On his head are a raven, alluding to his name, and a postman, alluding to his office. A demon leans on a stick, and looks on, grinning. A

man, with a grotesque face, having a double chin, and wearing a laced cocked hat, is behind Allen. On the other side of the latter is the Devil (Lord Bute) in a Scotch dress, crying:—"*Geud Friends ye shall never ken what I'll do for you.*" The Bishop of Gloucester, Warburton, a fox dressed like a prelate, is in the act of signing the paper on the table, holding up two fingers of his left hand as he does so; this may refer to the supposed connection of his wife with Potter, the alleged author of the "Essay on Woman", or the notes to that work. At his side, on the table, are two books, one of which is inscribed:—"*Grace*". The bishop says:—"*Let us come before his Presence, with thanksgiving.*" Mr. Abel Moysey, in the figure of an ass, as in "The Knights of Baythe", takes one of the volumes and says:—"*Let me Carry it to my Lord, I'm a Beast of Burthen.*" The landlord of the "Greyhound" Inn, as a greyhound, says:—"*I care not who is out of Place, I am in.*" Three other members of the corporation of Bath are behind the above; one of them, by his robe and wig, appears to be Mr. Clutterbuck, Town Clerk, who remarks:—"*This ought to be recorded in History.*" The man in the flat hat, who wears a hoop over his shoulders, who is thus indicated to bear the name of Cooper, appears here again with a barrel between his hat and his head, see "The Knights of Baythe". Another man has his back towards us.

Below the design twelve lines of satirical verse are engraved.

$14\frac{7}{8} \times 7\frac{3}{4}$ *in.*

4061.

The Pedlars, or Scotch Merchants of London, the hum Addressers 1763

"*Patter Stone Inv Pub^d in Ryders Court Leicester Fields acc^g to Act*"

[By the Marquis Townshend?][1] [*May*, 1763]

An etching of a procession of quaint figures in little more than outline; the performers are Scotch clients and admirers of Lord Bute. They walk two and two, each man with a burthen. Below the design is the following:—"This Scotch Caricature, farce was carried on by a Famous Caledonian Catenarian Arch Wag of an Attorney, famous for his Impartiality to English Artists, he muster'd together such a Motly Crew as above, about 70 Apothecary & Scotch Surgeons belonging of the Navy & a Number of Clerks, Porters &c. &c which are now deemd Merchants".

One of the two leaders of the procession cries:—"*Glorious News from Scotland*", and holds "*The Dying Speech of Liberty by Mr. S*". "Mr. S." may have been intended for T. Smollett, whom Lord Bute employed to write in defence of his policy; see "The Fishermen", No. 3876. Smollett was a "Scotch ship's surgeon". The other leader carries a basket and cries:—"*Scotch Spiggots for German Fawcetts*", see "Gisbal", No. 3848, and "The Scotch Broomstick", No. 3852. The second pair consists of a long-haired, gaunt fellow, with a basket before him, who cries:—"*Buy my Tabernacle Cakes.*" This may refer to the Tabernacles of George Whitefield, see "D^r Squintum's Exaltation", No. 4005. His companion cries:—"*Andersons Scots Pills*", a well-known patent medicine. One of the third pair of men bears a large case covered with a cloth as if employed to keep the contents warm; he shouts:—"*Dumplings ho*"! His fellow, with a roll of a thick woven fabric over his shoulder, showing that he is a "draper", cries:—"*Scoth Cheques*" or tartans. Of the fourth pair, one bears a large vessel

[1] On the authorship of this and similar satires see "The 2 H, H,'s", No. 3342, and "The Scotch Hurdy Gurdy", No. 3847. For "Patter Stone" in the publication line see "The Elder Women of the City", No. 4057, and below.

and invites passengers with:—"*Whol have a dip & a Wollop for a Bawblee.*"; the other person is a fisherman with a basket at his back, who cries:—"*Buy my Flounders by my Scotch plaise*"! The fifth pair consists of a toy-seller with a vane on a stick, he shouts:—"*Heres Weather Cocks for little Scotch Courtiers*"; the other man has a flat basket suspended before him, and he vociferates:—"*Hogs Puddings*". The sixth pair are—1, an oyster-seller, crying:—"*Wall fleet Oysters*", and, 2, a cap-seller, offering:—"*Bonnets for to fit English Heads*". The seventh two are—1, with a large basket containing "*Sevil Oranges & Lemons*", and, 2, with a hank of laces on a stick, who cries:—"*Laces all a half penny a piece*". The eighth pair are —1, a fish seller, with a flat basket on his head, who bawls:—"*New Mackrel.*"; 2, with a basket before him, shouting:—"*Barelona Philberts.*" The tenth pair are fruiterers, both with deep baskets on their arms; one cries:—"*Spanish Chestnuts*", the other offers "*Ripe Turkey Figgs.*" The eleventh pair shout—1, "*Heart Cakes*", some of which appear in this "flying pastry cook's" basket; 2, says "*Phillips's Armour*" (?). Of the twelfth pair, one sells "*fine Potatoes*", the other "*Ribbons a Groat a Yard*". The thirteenth pair offer their goods—1, with "*Buy my Toothpicks*", which he carries in a box; 2, from a large basket:—"*New Born Eegs 8 o Groat*". This concludes the first line of figures as represented in the etching.

The second line of figures begins with one who carries a flag on which is written:—"*No Wilkes. No Liberty down with English Roast Beef & up with Crowdy & Haggis. Boot for Ever*". He cries:—"*Come on my lads Il engage that none shall have power but Scotch. Il hum the Common Council as I have the Elder Women & ye Pedlers*". This is Mr. Paterson; see above. Two pedlars follow; one of them wears a satchel filled with cylindrical objects, one of which he holds in his hand; he says:—"*Fine Pomatum*". His companion has a basket before him loaded with balls; he cries:—"*Buy my Wash balls Gemmen & Ladies*". The next pair consists of—1, a broom-seller, crying:—"*Buy any Brooms*"; 2, one who says:—"*buy any Savealls or Oeconomy pans Ladies*"; he carries a basket, and holds a saveall in one hand. The succeeding pair are—1, with a deep basket on his arm, who offers "*Fine Black Balls*", *i. e.* blacking for shoes (?); and 2, with bottles before him, says:—"*Water for the Buggs*". Then advance two more pedlars, one of whom has a box and shouts:—"*buy my Scotch Mulls*", *i. e.* snuff-boxes; the other has a basket full of goods, the nature of which is indicated by the words:—"*Bolognia Sausasages*". On the head of one of the next two traders is a large basket; in his hands are two large fish, as to which he says:—"*Buy my Speldings*". The other man carries a basket, and shouts:—"*Oat Cakes*". "*Buy a Flesh Brush*" asks one of the next pair; his companion offers from a basket "*Hogs Lard & Brimstone*", materials used as an unguent for the itch. "*Water Gruel*" is the cry of a man behind the last, who carries a pail on his head; his fellow offers "*F*(in)*e Corn Salve*". A man with a number of hanks of thread before him, demands the passer-by shall "*Buy my Packthread*". His fellow has a basket (?), and holds a tress of a woman's hair, as to which he shouts:—"*Hair or—Combings*". The last two are ragged fellows, one of whom asks for "*any Kitchen Stuff*"; his comrade has a basket at his back, and cries:—"*Buy my Matches*".

The "Famous Caledonian Catenarian Arch Wag of an Attorney" refers to Mr. Patterson and the peculiar curve adopted for the arches of the first Blackfriars Bridge; see "The (Boot) Interest in the City", No. 3741, and the same for Patterson, who was probably the "friend of Monkwell Street" referred to in "Just arrived from Italy", No. 3734. For the "Elder Women" see "The Elder Women of the City", No. 4057.

Pedlars, or "packmen", were, at the date of this satire as at present (1878), generally Scotchmen, who called themselves "merchants", and they were even then in great odium because they were accustomed to induce women and others to buy goods on credit, and at usurious rates.

This print is announced in "The Public Advertiser", May 20, 1763, p. 3, col. 4.

$10\frac{3}{8} \times 5\frac{3}{8}$ *in.*

4062.

LIBERTY. A Congratulatery Epistle FROM (Britannia) to I. W(eye)LKS, ESQ^{r}.

[*May*, 1763]

THIS engraved letter comprises rebuses. In the following version, the objects represented are named between brackets:—

"My D(ear) (Sun)
Nothing ever gave me (grate)*er Pain than the h*(ear)*ing of* (ewer) *Confine*(men)*t in the* (Tower) *for having Boldly dar'd* (toe) *Stand up* (ass) *Champion for m*(eye) (men) *in defence of their Rights and L*(eye)*berties against the b*(ass) *encroaching Meas*(ewers) *of a Scotch Adminis*(tray)*tion*"

"(Eye) *am* D(ear) (Sun) (ewer) *Affectionate* (Pear)*ent*
(Bee)*r*(eye) *tann*(eye)*a*."

In consequence of a general warrant from the Earl of Halifax, Wilkes was sent to the Tower, April 30, 1763. For particulars of the arrest, imprisonment, legal proceedings in respect to the latter, and Wilkes's release, see "The Gentleman's Magazine", 1763, pp. 239 and after. A brilliant account is included in H. Walpole's "Memoirs of the Reign of King George the Third", 1845, i., chap. xix.

For Wilkes, see "John Wilkes Esq^{r}", No. 4050.

An impression from this plate is included with "The Scots Scourge", &c., "London, Printed for J. Pridden" vol. ii. (7857. a. a.), see "Scotch Impudence", No. 3938.

For the subject, see "Daniel cast into the Den of Lions", No. 4030.

$7\frac{3}{8} \times 11$ *in.*

4063.

Portrait of John Wilkes looking through a Prison Window.

To front y^{e} Title Page.

Engrav'd by Bickham according to Act of Parliament June 1763. *As a Frontispiece to John Wilkes Esq^{r} Book. Who was sent to the Tower.*

[*May*, 1763]

THIS engraving comprises, with architectural enrichments, a bust portrait of Wilkes, the face in three-quarters view to our right, and looking between the bars of a heavily grated window. Above is the Balance of Justice lying with a sword on the blade of which is the motto:—"*Let Justice hold the Scale*". A boy genius holds on the point of a sword the Cap of Liberty, very like the same on the end of the staff in Hogarth's satire, "John Wilkes Esq^{r}", see No. 4050.

Above the design are engraved the lines:—

"A Wits a Feather; and a Chiefs a Rod:
An honest Man's the Noble work of God."

This design was probably suggested by that of a print representing John Lilburne, looking between the bars of a grated window; see "Portrait of John Lilburne", No. 685.

For the subject, see "John Wilkes Esq^{r}", No. 4050.

At this period was published:—"Two new comic satiric Dialogues that lately passed in the Tower; The first between John Wilkes Esq; and two of his Majesty's Lyons; the second, between that gentleman and the Ghost of the late Sir William W——n", &c., see "The Public Advertiser", May 19, 1763, p. 1, col. 2.

9 × 10$\frac{1}{8}$ *in.*

4064.

THE REJOICING NIGHT.

Printed for John Smith in Cheapside. [*June* 4, 1763]

An engraving showing the front of St. James's Palace, towards St. James's Street, where a bonfire has been lighted in honour of the birthday of George III. Two Scotchmen, in the so-called "Highland garb", and very hungry and ragged, stand before the fire, hold up their petticoats, and enjoy the heat. Two vulgar females, squatting on the floor, jeer the men. A boy has tied a squib to the tail of a French gentleman's wig, much to the indignation of the wearer, who follows with his sword drawn. Two sentinels converse; one slyly laughs at this incident. A boy fires a squib under the petticoat of one of the Scotchmen; a drunken woman, having fallen on the pavement, is similarly assaulted by another boy; a butcher takes indecent liberties with a woman.

Below the design the following verses are engraved:—

"On George's natal Night the Laddies come,
To fam'd S^{t}. James's each to warm his B——;
But this we must allow without dispute,
They never did but since here came a B——e" &c.

9$\frac{5}{8}$ × 12$\frac{1}{4}$ *in.*

4065.

The DEVILS TRIUMPHANT or the MESSENGERS in the SUDS.

[*July* 6, 1763]

An engraving, showing Guildhall, the entrance, with the legs of Gog and Magog, as these statues sustain the shield of the City of London over a door: portraits of worthies are on the wall.

It appears that the verdict had, just before the moment represented here, been pronounced against the King's Messengers, Nathan Carrington, John Money, James Watson, and Robert Blackmore, who executed the general warrant issued by the Earl of Halifax "against the authors, printers, and publishers of a seditious and treasonable paper entitled the *North Briton* No XLV *Saturday* April 23 1763 printed for *G. Kearsly* in *Ludgate-street London*", see "John Wilkes Esq^{r}", No. 4050; see the warrant in "The Gentleman's Magazine", 1763, p. 239, followed by an account of the proceedings against Wilkes, and of his release. After this defeat of the government, the printers who had been molested in their business brought actions for damages against the above-named King's Messengers. The first of these causes was decided for the plaintiff, Mr. William Huckel, one of the printers of "The North Briton", No. XLV., and, July 6, 1763, £300 damages were awarded to him; the next day £200 damages were awarded to Mr. James Lindsay, another printer. These verdicts decided twelve other actions against the messengers. On Dec. 10 following, Mr. Dryden Leach (see below), another printer, obtained £400 damages from three of the messengers; May

4, 1764, Arthur Beardmore, promoter of "The Monitor", see "The Fishermen", No. 3876, obtained £1,000 damages on a similar account; June 21, 1764, and Dec. 11, 1764, £1,500 damages from the Earl of Halifax; Messrs. Wilson and Fell, booksellers, obtained £600 damages from the messengers for seizing their papers, and fourteen journeymen printers, who had obtained verdicts for false imprisonment, on account of the same, No. XLV., agreed to compound, taking reduced damages. Further, Messrs. Entick, Fell, Wilson, and Meredith, severally obtained damages from the Earl of Halifax, Dec. 12, 1764.

The design probably refers to the first of these events, and may be taken to include the whole of them, see "An Account of the Proceedings in the Trial of the Messengers for taking some Journeymen Printers into Custody, on account of the North-Briton", "The Gentleman's Magazine", 1763, pp. 341 and after. To account for the arrest of so many persons on a warrant designed, as it was supposed, to include not more than the principals in the alleged offence, the same magazine suggested, p. 345, that it was the practice for many years of the Treasury to allow the King's Messengers 6*s.* 8*d.* a day for each prisoner in their custody; and "if the present set of messengers be such as he (the speaker) had known messengers to be, they would have carried off fourteen score of journeymen, had there been so many, for the sake of the 6*s.* 8*d.* a day for each of them".

H. Walpole wrote on this subject to the Earl of Hertford, Feb. 15, 1764.

In the design, John Wilkes, who, Dec. 6, 1763, obtained £1,000 damages from Mr. R. Wood, Under-Secretary of State, for the seizure of his papers, is shaking hands with Chief Justice Pratt, who released him, and declaring:—"*Our Liberties are safe, while P—tt and G—n are our Supporters*". Mr. Serjeant Glynn was Wilkes's advocate at this time. The Chief Justice of the Common Pleas replies:—"*An English Jury will ever Defend them from every Encroachment*". Serjeant Glynn adds:—"*Let 'em do their worst—the Law is on Our side*". Lord Mansfield, Lord Chief Justice, who had been adverse to Wilkes—and, Feb. 14, 1764, condemned Wilkes for reprinting No. XLV. of "The North Briton"; likewise, July 26, Williams and Kearsly for republishing the same,—is retiring in confusion, covering his face with one hand, and exclaiming to Sir Fletcher Norton, Attorney-General, afterwards Speaker of the House of Commons, created Lord Grantley. The former says:—"*Brother, Brother my Bullying will not always succeed, This C——t has dampt my Spirits*". The Attorney-General hides his face in silence. A man behind Wilkes is fiercely driving the latter two dignitaries away, crying:—"*Away with 'em they'll make good Fuell I'll Warrant 'em*"; thus suggesting the ultimate fate of Murray and Norton, and alluding to the "warrant" which brought them into trouble.

A devil has seized one of the Messengers, an old man, *i.e.* Carrington, see Walpole's letter, as above, who wears the badge of a greyhound in silver; the demon, while he belabours his prize, shouts:—"*And I have Orders from Below. to seize You and be d—n'd to you*"; this is in reply to the declaration of the messenger:—"*I had Orders from Above, to seize all I cou'd find, I only did my Duty.*" A man, whose publication had been seized on an earlier occasion, threatens this messenger with his fist, and demands:—"*Give me my Memoirs again, You Coney catching Rascal*". "Coney catchers" was a contumelious term often applied to messengers, pursuivants, bailiffs, and persons of that vocation. Arthur Beardmore, see above, rushes in the same direction as his neighbours, and demands:—"*Where are my Monitors, I'll do for You—thou officious Scoundrel*". Beardmore had been prosecuted on account of "The Monitor".

At the front, two more devils, who represent the printers in question here, one of whom has the letters or type, "*A B C D E F G H I*", radially disposed about his head, assail the three remaining King's Messengers, and throw them on the floor, while one belabours them with a bat like the mallet used by a printer to close "forms" of pages of type. This devil, or printer, has one ear which is shaped like a "*G*".

Hurrying forward, to salute Wilkes, is a dark man, evidently designed to represent William Beckford, a West Indian, sometimes called "the mulatto", the energetic supporter of W. Pitt, and Lord Mayor of London. A party of men on our extreme right comment on the scene; one says:—"*These Greyhounds took a Wrong Scent*". The reply is:—"*Wrong Indeed, the Knowing Ones are taken in at last*". Three printers are conversing; one, who holds a handful of money—the damages awarded to him by the jury—declares:—"300£ *will set me up I shall be as famous as the best of 'em*". Mr. Leach, a printer, obtained £400 as damages. His companion says:—"*I'll no longer be a Devil, this Cole will make a Man of me*".

Below the design these verses are engraved:—

"Ye Sons of the Type view this Scene in Guildhall,
The Devils Triumphant and Messengers Fall", &c.

Part of the Second Book of C. Churchill's poem, "The Duellist", lines 253 and after, describes the attack on the printers by the King's Messengers.

$11\frac{7}{8} \times 7\frac{7}{8}$ *in.*

4066.

The Execution.

"*Corry Inv*^{t} *Carion-in-town, Sculp*[1]" [*Nov.* 15, 1763]

An etching coloured by hand. The Earl of Sandwich, a tall, thin figure, clad in a blue coat and red breeches, with a paper of "*Blasphemy*" in his pocket, is dragging by a rope cast over his shoulder, a half-naked Britannia, who wears golden manacles on her wrists, and a crimson petticoat. The rope is noosed about her neck; her spear lies broken on the ground near her abandoned shield, and the latter is half hidden by a huge Scotch thistle. The earl is trampling on the muzzled British Lion, who lies dead or dying near the neglected Balance of Justice. Lord Holland, formerly Mr. H. Fox, Paymaster-General of the Army, holds up a gold key, exclaims:—"*Twitch-her Twitch-her Jemmy Twitcher*", and has planted his foot on a volume inscribed "*MAGNA CHARTA*". A label, marked "*Perjury*", protrudes from his pocket, and he scatters behind him many gold coins, described as "*for messengers, Pimps, Informers, Scotch spies &c &c*". He wears a brown coat and breeches, and a reddish waistcoat. The gold key is probably that of the Treasury.

Lord Sandwich cries:—"*Ay Ay Ive betray'd my friend. & now I'l do for you but Damn the Minority* ——". Britannia exclaims:—"*Base Apostate Impeach Blasphemy, yet commit Parricide.*" Below the design two verses are engraved, with a blooming Scotch thistle between them:—

"What has Britannia left to hope
When Graceless Twitcher pulls the rope?
When old Corruption holds the bribe
And Gold secures the venal tribe." &c.

For a general history of the subject, see "The Political Mouse-Trap", No.

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[1] Nathan Carrington was one of the King's Messengers who searched Wilkes's house, see "The Devils Triumphant", No. 4065. "Corry", or "Curry", was the name of the printer who delivered up to Lord Bute's, or Lord Sandwich's agents, a copy of "An Essay on Woman", see "The Plain Truth; A Genuine Narrative of the Methods used to procure a copy of an Essay on Woman", London, 1763 (11630. d. 1/11.). See "Jemmy Twitcher in High Life", No. 4075, and "The British Bull Baited", No. 4328.

4067, which describes why the *sobriquet* "Jemmy Twitcher" was applied to the Earl of Sandwich, who had "betray'd his friend" Wilkes, or, in the language of "The Beggars' Opera", "peached on" him. See "Memoirs of the Reign of King George the Third", by H. Walpole, 1845, i., p. 309. See "Jemmy Twitcher in High Life", No. 4075.

Lord Holland is thus alluded to in a petition from the City of London, presented to the King:—"By corruption, by scandalous misapplication and embezzlement of the public treasure, and a shameful prostitution of public honours and employments, procuring deficiencies in the Civil List to be made good without examination; and, instead of punishing, conferring honours on a paymaster, the public defaulter of unaccounted millions." July 5, 1769. For Fox in this alleged character, see "Renard Stating his Accounts", No. 4299.

$9\frac{5}{8} \times 5\frac{1}{2}$ *in.*

4067.

The POLITICAL MOUSE-TRAP; *Or,* A Great * * * * in an Uproar.

Addressed to the RAT-KILLER of St. JAMES'S.

Sold by E. Sumpter, Three Doors from Shoe-Lane, Fleet-Street: Where may be had, The British Antidote to Caledonian Poison, 2 Vols. Price 5s[1]

[*Nov.* 16, 1763]

A BROADSIDE, comprising an etching and two columns of verse in letterpress below it. The former shows Britannia in *dishabille*, fainting, her breast being attacked by a rat, *i.e.* Lord Bute. She is commiserated and attended by Pitt, Earl Temple, and the Dukes of Newcastle and Cumberland. The Duke of Newcastle says:—"*Alas Poor Britannia*". Earl Temple, looking up, declares:—"*None of them will see the Rat tho*". Pitt rejoins:—"*I wish we cou'd tear it from her breast*". The Duke of Cumberland says:—"*I'm afraid the Rat has got too strong hold*". For the part taken by the last-named speaker in opposition to Lord Bute, see "The State Ballance", No. 3843. See "The Times Plate 1", No. 3970.

Before Britannia's feet is a little mouse, John Wilkes; Lord Bute, fiercely drawing his sword, threatens the animal and cries:—"*I'se cut him in twa by my Saul mon.*" Mr. Martin fires a pistol at the mouse, and declares:—"*I have practiced shooting at a Mark lately, so I'm sure to hit him.*" See Walpole's account of the duel of Martin and Wilkes, Nov. 16, 1763, which is contained in a letter to the Earl of Hertford, Nov. 17, 1763, and here below.

Lord Bute's partisans were ardent against Wilkes, endeavouring to drive him from the House of Commons. Mr. Samuel Martin, a West Indian, a pl in-spoken and intemperate man, had been painted by Wilkes as a low fellow and dirty tool of party; afterwards, in the debate on the "North Briton", No. XLV., Martin called Wilkes a cowardly, scandalous, and malignant scoundrel. The result was that the parties fought in Hyde Park. Both fired and missed. Martin fired a second time and lodged a ball in Wilkes's side. The wound was severe, but did not prove fatal.

The innocuous duel of Earl Talbot with Wilkes, described under "The Bagshot Frolick", No. 3914, was followed by the attack of Captain Charles John Forbes, who, Aug. 15, 1763, while Wilkes was walking in "the Comedie Street", with Lord Palmerston, towards Notre Dame, Paris, attempted to fasten a quarrel on the satirist. See, for the details of this proceeding of Captain Forbes's, "The Public Advertiser", Sept. 28 and 29, and Oct. 26; "The General Evening Post",

[1] For "The British Antidote", see "Scotch Impudence", No. 3938.

Sept. 20, 1763; likewise Forbes's own account of the affair in "The London Magazine", 1763, p. 499. Wilkes escaped this attack only to be challenged, as narrated before, by Mr. Martin, lately Secretary to the Treasury, Treasurer to the Princess of Wales, and still M.P. for Camelford. In Dec. 1763, a third attempt to kill Wilkes was made by Alexander Dunn, another Scotchman, who was declared to be crazy, and delivered to his friends to be confined in a madhouse; see "The. Scotch. Damien", No. 4071. Until the death of the Earl of Egremont, Wilkes was obnoxious to a challenge to fight that minister, one of the most important clients of the Earl of Bute. Churchill's poem "The Duellist", turns on the combats in which Wilkes was concerned; in the preface to this poem is the following, illustrating the exclamation of Wilkes's assailant with the pistol:—"It was remarked that Mr. Martin took no notice of the objectionable passages in "The North Briton", (No. XXXVII., which appeared Feb. 12, 1763). "He was also charged with having, during that period, every day practised at a target, Sundays not excepted." He was called the "Targetier" and "the target man". Book III. of "The Duellist", 51-82, referring to the alleged "Scotch" conspiracy to take vengeance on Wilkes, indicates the party of Lord Bute as "Corruption" and otherwise describes their conduct.

Walpole, in a letter to Mr. Montagu, April 14, 1763, described Mr. Martin. See likewise "Memoirs of the Reign of King George the Third", 1845, i., p. 317.

A party of clergymen appear behind Mr. Martin; they are all in great horror and alarm in respect to that obscene "Essay on Woman", which Wilkes printed by his private press in Great George Street, and of which he was said to be the author.[1] A bishop in front of this group, grasps the offensive volume, and, turning up his eyes, holds up his hands to Heaven, and raising his eyes, exclaims "*O Bla—y—y! O Bla—y—y*". This is Bishop Warburton himself,[2] whose high-handed manners and "literary tyranny", as it was called, provoked the anger of many writers of the time, among whom Churchill was foremost in satirizing the prelate, as in "The Duellist", a poem written with special reference to the combat of Wilkes and Martin; see Book III.

See in "The Grenville Papers", 1852, ii., p. 154, a letter from the Earl of Sandwich to Mr. Grenville, describing the preparations made for accusing Wilkes in the House of Lords.

Immediately behind the prelate is a man in civil costume, probably intended for Lord Lyttleton, who, when "The Essay on Woman" was read to the House of Lords, begged the reading might be stopped, for it was more than he could bear. This gentleman cries:—"*O 'tis so shocking I cant bear it.*" A very fat clergyman stands on the bishop's right; he exclaims:—"*I'll publish a Narrative about it*". This is the Rev. Mr. Kidgell, who was mixed up in this affair, see below. Another person stands behind and cries:—"*Horrid Impiety!*" Three laymen are still further on our left; one of these, holding up a book, exclaims:—"*This will do for him I'll warrant ye*". This is the Earl of Sandwich, see below. "*In gude Troth it will.*" is the cry of one Scotchman; a second declares:—"*It's aw weel then wi us.*" One of these speakers may be the Earl of Bute in his proper person.

The printed verses describe various experiments for killing the "Mouse".

A complete account of this subject is given by Walpole, an eye-witness of many

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[1] A reputed writer of the notes to this parody on Pope's "Essay on Man", was Mr. Thomas Potter, son of Potter, Archbishop of Canterbury, M.P. for Okehampton. Twelve copies only were taken of this work. A proof sheet fell into the hands of the Rev. Mr. Kidgell, see below; by him it was communicated to the Secretaries of State, and, Jan. 29, 1763, the Earl of Sandwich, who had succeeded Lord Egremont in office, made a formal complaint to the House of Lords.

[2] Of whose objurgation C. Churchill wrote in his "Fragment of a Dedication to Dr. W. Warburton", line 127 and after.

of the circumstances, in his "Memoirs of the Reign of King George the Third", chap. xxii. By the same author, see a letter to Sir H. Mann, Nov. 17, 1763; the club there referred to is said to have been the "Beef Steak Club"; see the same writer's letter to Mr. G. Montagu, Nov. 20, 1763. See likewise Kidgell's "Narrative of a Libel entitled 'An Essay on Woman'", and "An Answer", to the same, 1763.

Wilkes, in his "Letter to the Electors of Aylesbury", averred that "—— (Kidgell, or Lord Sandwich) bribed one of my servants to steal part of the *Essay on Woman*." See the "Letter", as above in "The Gentleman's Magazine", 1764, p. 583. The "Essay" was printed in red, see "The Universal Museum" (PP. 5440. a., p. 646.), and, in this Catalogue, "The Countess of L——a", No. 4358.

The Earl of Sandwich's nickname "Jemmy Twitcher", by which he is often designated in the satires, described in this Catalogue, was due to his part in "splitting" on Wilkes, whose associate he had been in respect to the "Essay on Woman."

There is an impression of this plate which was printed partly with red ink; the publication line has been cut from another impression.

The appearance of this print is announced in "The Public Advertiser", Dec. 5, 1763, p. 3, col. 3, as "*To-morrow Morning will be published.* The POLITICAL MOUSE TRAP, addressed to Martin Popgun, Esq. Ratcatcher at St. James's."

The epithet "Jemmy Twitcher" had another application, as recorded by H. Walpole in a letter to the Hon. H. S. Conway, May 1, 1763. "They found among Wilkes's papers an unpublished 'North Briton', designed for last Saturday. It contained advice to the King not to go to St. Paul's on the thanksgiving, but to have a snug one in his own chapel; and to let Lord George Sackville (see "The Pompadour General", No. 3681.) carry the sword. There was a dialogue in it too between Fox and Calcraft (see "H. Renardo", No. 3638.); the former says to the latter, 'I did not think you would have served me so, Jemmy Twitcher.'" On this epithet see Mason's "Heroic Epistle"; "Notes and Queries", 5th series, iv. 209, and "The Gentleman's Magazine", 1779.

$8\frac{1}{2} \times 5\frac{7}{8}$ *in.*

4068.

"THE IRISH Stubble alia(s) Bubble GOOSE."

[*Nov.* 1763]

AN engraving, showing a curtain, before which the satirical design is represented. Dr. Johnson looks over the curtain and holds up his extended arms in astonishmont; stuck in one of his ears, referring to his pension from the government, is a large quill marked:—"300 *p^r Ann.*" Just below the doctor's head are the following inscriptions, referring to the works of Johnson:—"*A New Edition of Shakespeare, to be Publish'd Anno* 1864. *PENSIONER—from Pension—One who is supported by an Allowance paid at the will of another—a DEPENDANT. A SLAVE of STATE hired by a Stipend to obey his MASTER Vide Pensioner Johnsons Dictionary.*

From Pensioner JOHNSONS Poem call'd LONDON.

Here let those reign whom Pensions can Incite
To vote a PATRIOT black a COURTIER white
Explain their COUNTRYS dear bought rights away
And plead for Tyrants in the face of day."

Dr. Johnson's pension [1] was granted to be paid from Midsummer, 1762, see, in

[1] C. Churchill, in "The Author", line 247 and after, referred to Dr. Johnson's pension.

"The Grenville Papers", 1852, ii., p. 68, his request for payment of an instalment, addressed to Mr. George Grenville.

The satirical design represented before the curtain comprises a large goose with its legs bound, blindfolded, and having a weight tied about its neck, on which are the Harp of Ireland, and the inscription :—"74,000 *Pounds*". This is intended for the amount of the pensions on the Irish Establishment. The details of this appropriation of public money, as in force Oct. 1, 1793, are quoted at length in "The Gentleman's Magazine", 1763, p. 539. Near the weight is a large scroll marked :—"*Number of all the Pensioners* 217". Close to the latter are an open volume, entitled, "*State of the Manufactures in Irel*nd", and implements of the manufactures of flax or woollen.

The wing feathers of the goose are nearly all gone; Lord Holland (Mr. H. Fox), in whose pocket are four large feathers marked, "*For the Majority*", *i. e.* bribes to secure a majority of votes in the Irish House of Commons, see the extract from H. Walpole's book, as named below, is tugging at one of the few pinions that remain to the goose, and he cries :—"*Never fear Sawney if the Devil woud bribe em they'd be da—nd for a Pension.*" This is in reply to a remark of Lord Bute's, who, pointing to the Earl of Northumberland (Sir Hugh Smithson) who is endeavouring to remove the bandage from the goose's eyes, says :—"*I fear yon false loon will open her Eyes hes not of the true Northumberland breed*". The Earl of Northumberland had been appointed Lord Lieutenant of Ireland, Sept. 22, 1763, and continued in office till May 15, 1764. He speaks of the goose :—"*My Soul disdains to register oppression Oh but that I coud make her See.*" A pen has fallen from his hand, with a scroll, the latter being :—"*A List of the Pensioners on the Irish Establishment Jemmy Twitcher* 3000 *p*^{r} *Annum Bruins Secretary Joint Treasurer The peace Making Sardinian* 1000 *p*^{r} *Ann. Sum Total. Vide the Weight upon her French Pensioners* 27. *Sum of them* 920£ 17^{s}. 6^{d}."

"Jemmy Twitcher" was the Earl of Sandwich; see, for the occasion of this name, "The Political Mouse-Trap", No. 4067; the Earl of Sandwich's name is not included in the list published in "The Gentleman's Magazine", as above. The Earl had been Joint Treasurer for Ireland at more than one period. "The peace-making Sardinian" was the Count de Viry, or Virri, who had been useful to Lord Bute in the negotiations for the Peace of Paris, see "The Pe**e-Soup-Makers", No. 3828, and H. Walpole, "Memoirs of the Reign of King George the Third", vol. i., pp. 157, 160, 267, 337. "The pension to Lord Sandwich stood in the name of one Charles", said H. Walpole, as above, p. 337, *i. e.* "July 15, 1763, George Charles, Esq.; 1000"; see "The Gentleman's Magazine", 1763, p. 541. See likewise on Lord Holland as an Irish place-holder, his name does not occur as a pensioner's, "The Sturdy Beggar", No. 3579.

Behind Lord Holland is a group of foreigners; a Spaniard says :—"*Signior Boot por multus cannos To beso las manos.*" Count de Viry, the Sardinian envoy, see above, has a feather in his hat which is inscribed :—"1000 *p*^{r} *annum* 31 *Years*"; he cries :—"*I have one feder for making dis fine Peace for you Mounsieur you must gif me a better.*" A Frenchman says :—"*De English get de feders I vill gett de goose.*" This is probably intended for the Duc de Nivernois, see "An Hieroglyphical Epistle from a Certain (wood)en (Pier)", No. 3894; he was a very delicate and much emaciated person, as represented here; he is holding a scroll which—alluding to the Peace of Paris, see "The Proclamation of Proclamations", No. 4007,—is inscribed :—"*The Royal* GAME *of the* GOOSE. *de English be geese for making de Peace*". A Dutchman stands behind the duc and, stretching forwards with a pair of tongs in his hands, endeavours to draw one of the feathers from Fox's pocket; he says :—"*Mine got dat I coud Pick his Pocket, but de* FOX *is two Cunning.*"

On the right of the design, behind Lord Bute and the Earl of Northumberland, is a numerous crowd of pensioners, each with a feather from the goose stuck in his or her hat. The figures include many obvious portraits. An old gentleman

addresses a lady :—"*What Madam are you going out of Town.*"; she replies :—"*Only into* HALIFAX *to return thanks for my Pension.*" Another old gentleman remarks :—"*Phoo you deserve it as you* EARN *it*". The "Halifax" alluded to was the Earl of Halifax, one of the Secretaries of State, who had been Lord Lieutenant of Ireland; a pension of £500 to "Anne Pitt" was granted by him, March 9, 1761; another of £1000 to the Princess Amelia; the latter is probably referred to here. It may be, however, that the woman in question was Miss Faulkener, otherwise Mrs. "D—s—n" or "D—ll—n", a daughter of Faulkener, or "Peter Paragraph", a bookseller of Dublin; see "M^rs. D—s—n", No. 4355.

At the foot of the design C. Churchill, holding a bludgeon marked "*TRUTH*", looks up at the assembly and exclaims :—

"*Is this—O Death to think! is this the* LAND
Where Merit and Reward went hand in hand," &c.

The inscription "*TRUTH*" on Churchill's club, and that weapon itself, were doubtless adopted from Hogarth's satire on the poet, see "The Bruiser", No. 4084.

In respect to political corruption of the order here satirized, H. Walpole wrote of Fox, Lord Holland, in "Memoirs of the Reign of King George the Third", 1845, i. p. 199. "Martin", who is mentioned in this passage, was Wilkes's antagonist, see "The Political Mouse-Trap", No. 4067.

Mr. Hawkins described another satire, a version of this one, styled "The Irish Stubble Goose, with scarce a Feather left", which represented the scene already described, without the curtain, the verses on it, and the heads of Dr. Johnson, C. Churchill, and others; likewise with a variation in one or two of the speeches, *e. g.* the reference to the Earl of Northumberland was omitted, his label being merely "*Thus I conquer. I fear your loon's a traitor.*" Between Lord Bute and Fox a lady was introduced, over whose head an imp bears an earl's coronet, and "£100" announcing that it came "*From Pandemonium. For instructing young ladies to game & play cards on Sundays.*" Over her appear the words, "*In my own right.*" Georgiana Carolina, wife of Mr. Henry Fox, to whom this refers, was created, in her own right, Baroness Holland, May 5, 1762. She was daughter of Charles, second Duke of Richmond.

See, in "The Grenville Papers", 1855, ii., p. 146, a letter from Mr. George Grenville to the Earl of Northumberland, Oct. 8, 1763, replying to previous communications; likewise another letter from the same to the same, Nov. 26, 1763; both are on this subject. The principal recipients of the pensions in question were members of the royal family and their dependents. The former had the larger sums. Some of the pensions alluded to here had been paid since the time of Charles II. The Count de Viry's name does not occur in the list of pensioners given by "The Gentleman's Magazine", see a note respecting him in "Correspondence of John, Fourth Duke of Bedford", 1846, iii., p. 82. On the appropriation of Irish pensions and peerages at this time, see the last-named work, ii., pp. 335, 419; this publication was edited by Lord John Russell (Earl Russell), see his comments on the character of the Irish Parliament, p. xii. of vol. ii.

Complaints of delay in publishing Dr. Johnson's edition of Shakespeare were long rife; it did not appear till after this date, 1765. Animadversion on the lexicographer as a pensioner, occurs in "The North Briton", No. XII., "I hope Johnson is a *writer of reputation*, because as a writer he has just got a pension of 300*l. per ann.*", &c. See "Scotch Politics", No. 4039; "Frontispiece to the Middlesex Petition", No. 4289, and "Round about the Cauldron go", No. 4392.

12 × 9$\frac{3}{4}$ *in.*

4069.

Frontispiece to "The Court *and* City Medley; or, POLITICAL SHAVER; Being a curious COLLECTION of Satirical Originals, in Prose and Verse; adapted to the *Present Times*:" "Humbly addressed to the County of Bucks. By Sir Daniel Downright."

London: Printed for the Author, and Sold by G. Redmayne in Creed-lane, Ludgate-street. 1764. *Price* 6*d.* [*Dec.* 3, 1763]

THIS etching illustrates incidents in the attempt to burn No. XLV. of "The North Briton", by order of Parliament, Sat., Dec. 3, 1763. See "John Wilkes Esq", No. 4050.

In the middle distance a procession comprising two carriages, respectively designated "*S——fs Char*", or "Sheriff's Chariot", appears, attended by men who shout, and pick up stones to throw at the carriages; likewise appear the official servants of the owners of the vehicles bearing javelins. In front lies a faggot to which "*I C*", *i. e.* "Jack Catch", or Ketch, is about to apply a burning torch, while "*S——f*", or a sheriff, hands to him a volume marked "*N B*", or "The North Briton", as above. The sheriff is attended by two "*Foot M—n*". Before this group a constable has collared a man who carries a saw under one arm; this pair is referred to as "*C—p—r in Cus*", *i. e.* "Carpenter in custody", see below. On our left a man appears with a faggot on his head, bringing it to assist at the burning. Likewise a group of two persons, a beadle and a man he has arrested; over their heads is written:—"*B— With G—t G—hn*" (?) *i. e.* "Beadle with ——"?

Immediately after the burning of "No. XLV.", John Williams, a well-known publisher, re-issued it with corrections and additions, see "1765", No. 4114. In the distance of this design "*M—n*" fires a pistol at "*W—s*", who is prostrate on the earth. The background is a landscape. The incident represented is the duel between Samuel Martin and John Wilkes, which happened Nov. 16, 1763, see "The Political Mouse-Trap", No. 4067.

"Lloyd's Evening Post", Dec. 2 to Dec. 5, 1763, p. 4, col. 3, gives an account of the chief incident of this frontispiece (Messrs. Blunt and Thomas Harley were sheriffs at this time):—"Mr. Harley immediately jumped out, and went to the Mansion-house, when soon after a young fellow was brought to the said Mansion-house for pelting; and, after being examined, was committed to Newgate, on the oath of one of the Constables, by the name of John Franklin; and another was sent to the Compter". "The Gentleman's Magazine", 1763, p. 614, states in addition, that:—"the remains of it ("The North Briton"), it is said, were rescued from the flames by the violence of the assailants, who carried it off in triumph, and in the evening displayed it at *Temple Bar*, where a bonfire was made, and a large Jack Boot committed to the flames in the room of it, amid the acclamations of a vast concourse of people." See "Lloyd's Evening Post", as above, p. 6, col. 3.

For Mr. Harley, see the "Rape of the Petti-coat", No. 4190.

The following verses from "The Court and City Medley", p. 9, refer to this incident:—

> "The Chimes at the '*Change* proclaim'd it was Noon,
> Says the *C—y* Mob, the *S - - te* Mob will visit us soon:
> A *Carpenter* bold, declar'd that this Job
> Shou'd ne'er be perform'd, for the Hangman he'd rob,
> He wou'd seize it," &c.

"The North Briton we hear was rescued on Saturday last from the Hands of

the Hangman by a Journeyman Carpenter of Shoreditch, who has been offered for it in its present Condition of one Corner being burnt off, a Guinea and a Half."—The "St. James's Chronicle", Dec. 3 to Dec. 6, 1763, p. 4, col. 3. See "1765", No. 4114.

See "La Croix de S^{t}. Pillory", No. 4117; the "Letters" of Horace Walpole, "To the Earl of Hertford", Dec. 9, 1763, and "To Sir H. Mann", Dec. 12, 1763. Likewise "Memoirs of the Reign of King George the Third," 1845, i., p. 330; and "The Grenville Papers", 1853, ii., pp. 175, 223, 232, 330, and 429.

$4\frac{1}{4} \times 5\frac{7}{8}$ *in.* Brit. Mus. Library (Grenville), 18,984.

4070.

The True Portrait of a Man of Ten Thousand.

[*Dec.* 6, 1763]

A MEDALLION containing an engraved bust portrait of Chief Justice Pratt, afterwards Earl Camden, in his robes, collar, and wig. Below this is engraved "*The* TRULY-*British Speech of a Distinguished* PATRIOT *on a late Occasion highly Interesting to every* LOVER *of* LIBERTY *and every* FRIEND *to our* EXCELLENT CONSTITUTION." Below this is an extract from the judge's speech at the trial of the claim of Wilkes for damages from Mr. Robert Wood, Under-Secretary of State, for seizing the plaintiff's papers. After a hearing of fifteen hours, Dec. 6, 1763, the jury awarded £1000 damages.

Under a warrant signed by the Earl of Halifax, see "John Wilkes Esq^{r}", No. 4050, the above-named Mr. Robert Wood broke into Wilkes's house and ransacked his drawers for papers, see "Daniel cast into the Den of Lions", No. 4030.

$6\frac{3}{4} \times 10\frac{3}{4}$ *in.*

4071.

THE. SCOTCH. DAMIEN.

Pub^{d} as the English Act of Parliament directs by Mary Darly. riders Court 1763 *Pr* 6^{d}. [*Dec.* 8, 1763]

THIS etching gives a figure of Alexander Dunn, a crazy Scotchman, see below. He stands with a knife in his left hand, and a scroll in his waistcoat pocket, inscribed:—"*List of Scotch Assasin*(s) *Forbes Moore &*". From his mouth proceeds a label, inscribed:—"*He knows not the Temper of Scotchmen, they dont tamely put up with Injuries like the English, but can eat, Drink associate & pretend Friendship, for Years, but take heed, for Murther the Sugar of Revenge must be your Portion*".

Below are etched six more lines.

The man has a crazy air, and clenches his fists, his eyes are wild, he has a sharp pointed nose; a little underhung chin suggests a character of extreme weakness.

December 8, 1763. A lunatic named Alexander Dunn endeavoured to gain access to Mr. Wilkes, by getting into his house with intent to murder him. A new penknife was found on the man, and he was proved to have declared that he and twelve more Scotchmen had made a vow to murder Wilkes. The provocation appears to have been, Wilkes's persevering invectives in "The North Briton" against the Scotch. A Captain Forbes had some time before challenged Wilkes upon the same ground.

For Dunn and Forbes, see "The Political Mouse-Trap", No. 4067. As to Forbes, see "The Gentleman's Magazine", 1763, pp. 424, 449; for Dunn, see

the same volume, p. 615. The man was discharged as a lunatic. Walpole, in a letter to Sir H. Mann, Dec. 12, 1763, illustrated this subject.

According to a letter of Walpole's to the Earl of Hertford, Dec. 16, 1763, the "mob" believed that the Earl of Sandwich, the "Jemmy Twitcher" of this period, see "The Political Mouse-Trap", No. 4067, had employed Dunn.

The name Damien was due to the man who attempted to murder the French King, see "The 3 Damiens", No. 3558.

Mathias Darly, engraver, the well-known producer of many satires (see "The Macaroni Print Shop", No. 4701, who lived at the "Acorn facing Hungerford, Strand", and afterwards in Cranbourn Alley, Leicester Fields", see "The 2 H, H,'s", No. 3342) warned Wilkes of Dunn's attempt, see "Lloyd's Evening Post", Dec. 9-12, 1763, p. 4, col. 3. See "P * * and Proteus", No. 4163. Dunn was, at a later date, confined in the Gate House Prison, for beating and threatening to murder a post-boy, see "The Gentleman's Magazine", 1767, p. 327.

$7\frac{1}{4} \times 8\frac{3}{4}$ *in.*

4072.

The SECRETS of the *CONVENT.*

Ignatius Loyola Inv et sculp

"*Pub^d acc^g to Act by M Darly* 1765"—(3 or 5?) [1763]

An etching representing the interior of a room, probably at Medmenham Abbey, near Marlow, Buckinghamshire, where the so-called "Order of St. Francis" was established. See "Sir Francis Dashwood", No. 3743, and the account that entry contains of the society, Lord Le Despenser, and Paul Whitehead, or "Paul the Aged", who is referred to in C. Churchill's poems, "The Candidate," "Independence", "The Ghost", and "The Conference". In this room on a table, or *quasi* altar, stands the naked statue of a woman in the attitude of the Venus de' Medici, and before the figure lies an open volume, or mass-book.

Kneeling in front of the altar is a fat, bald-headed man, with a jovial countenance, whose head is surrounded by a nimbus, and who wears a monk's frock and rosary; this is the costume of the "Franciscans", and the wearer is Lord Le Despenser. Holding a chalice in one hand and pointing with the other to a certain part of the statue, he turns with a laugh to his companion, a lean little man, in a costume similar to the above, who holds in his arm a book marked "*MANNERS*", and in his hand a scroll marked, "*THE HISTORY OF ST. HUBERT*"; this is Paul Whitehead, the author of "Manners", for which work, see "Frontispiece to 'The Court Monkies'", No. 2026; it was published in 1739, and declared a libel by the House of Lords. Round the chalice is "*MATER OMNIUM SANCTORUM*", on the pages of the open volume on the altar is "*VOX IN DEUM CONTUM( )LIOSA*", and "*PRECES VESPERTINÆ*". On another open volume which lies on the floor beside the altar is "*HYMNS BY OVID amongst many more WONDERS A SOLDIER & a SAILOR A TINKER & a taylor*". On the wall of the room hangs a mirror, or picture, inscribed:—"*O TEMPORA O MORES*".

Below the design the following verses are engraved:—

"Once on a Time. as Fame reported,
When Friar Paul S^t Frances Courted,
Thus Frances answer'd you'r no Novice,
You well deserve the Jewel-Office.
A Place of Trust your Faith will suit,
You shall demand it of Laird Boot.

Your *MANNERS*, Morals, Virtue, Grace
Call loudly for a goodly Place.
Success attend you, I'll be blunt
My dearest Brother here is —— "

There is a portrait of Lord Le Despenser, presented by himself to and still in the possession of the Society of Dilettanti, painted by Knapton (?) in 1742. With a similar motive to that of this satire his lordship is represented kneeling before a statue of Venus, with a ray of light proceeding from his eyes to that portion of the figure which is in question; he holds a chalice with the inscription "*Matri Sanctiss*——"; round his head are the words "*San Francesco di Wycombo*", alluding to his connection with West Wycombe in Buckinghamshire, where he built a church, of which, as well as of Medmenham Abbey and the "Franciscans", there is an account in "Notes on a few Passages of Mr. Churchill's Works" (by Wilkes), No. VIII., pp. 271-80, of "The North Briton", edit. 1772, vol. iv. (712. c. 18.)

P. Whitehead was the secretary and steward of the "Order of St. Francis", and he received more than one public appointment of trust about this time; in "The North Briton", No. XVII., he is styled "the mirror of patriots and placemen". In June, 1761, he was made Secretary to the Treasurer of the Chamber, Sir F. Dashwood, see "The Gentleman's Magazine", 1761, p. 335; in May, 1763, he became Deputy Wardrobe Keeper to the King, see the same periodical, 1763, p. 258. In Churchill's poem, "The Conference", 271, is the following reference to him:—

"May I, (can worse disgrace on manhood fall?)
Be born a Whitehead, and baptiz'd a Paul".

The secretaryship which Lord Le Despenser procured for him, was said to have been worth eight hundred pounds a year, and he held it till his death in 1774; he bequeathed his heart to Lord Le Despenser, who placed it in an urn in the above-mentioned church. In Churchill's poem, "The Ghost", Book iii., line 95, he is described as:—

——"he, whose pen, above controul,
Struck terror to the guilty soul,
Made Folly tremble through her state,
And villains blush at being great;" &c.

In Churchill's poem, "The Candidate", 695, some lines indicate the action here represented on the part of Lord Le Despenser.

P. Whitehead died, Oct. 20, 1774, see a "Life" by E. Thompson, prefixed to "The Poems", &c. of Paul Whitehead, 1777, (643. k. 12/1).

This print is referred to in "The Public Advertiser", Jan. 22, 1763, p. 4, col. 2, as "*This Day is publish'd, Price* 6*d*. A New *LUDICRASITO*, called, The *SECRETS* of the *CONVENT* Invented by the facetious holy Father Ignatius Loyala, and etched by that droll Novice Pietro Opositina, and published by Matt. Darly at the Acorn in Ryder's Court, near Leicester Fields", &c.

For Medmenham Abbey, see "The Town and Country Magazine", 1769, i., p. 122; iii., 1771, p. 249, "An Examination of a Jury of Matrons upon the Body of the Chevalier D'E—n, at Medmenham-Abbey, on the 24th Day of May, 1771"; see the same, 1773, v. p. 245; and, in this Catalogue, "The Trial of M. D'Eon by a Jury of Matrons", May 24, 1771. The most elaborate description of Medmenham Abbey will be found in "Chrysal; or the Adventures of a Guinea", by "An Adept" (C. Johnston, or Johnson), see edit. 1783 (12613. c.), iii., p. 232. Likewise see "The Holy Order of St. Almac", No. 4642.

This work contains very numerous satirical references to well-known men and

women of this period. A key to their names, including those of a large proportion of the personages indicated in this Catalogue, was published by William Davis, in "An Olio of Bibliographical and Literary Anecdotes", 1817, p. 13 (11826. b.)

See "Miss R——", No. 4361.

$5\frac{5}{8} \times 6$ *in.*

4073.

"FRONTISPIECE."

CONSTTUTIO. Inv^{t} * *LIBERTAS* SCU. [1763]

THIS etching is the frontispiece to "A *POLITICAL* and *SATIRICAL HISTORY*", &c. "Drawn and Etch'd by some of the most eminent Parties interested therein. VOL. II. Digested and Published by M. DARLY, at the *Acorn*, in *Ryder's-Court, Cranbourn-Alley, Leicester Fields*; (and Sold by all Book and Printsellers in *Great-Britain* and *Ireland*). Where Sketches, or Hints, sent Post paid, will have due Honour shewn them."[1]

The design represents a British royal crown, before which a large Scotch thistle, *i.e.* Lord Bute, see "Gisbal", No. 3848, is growing and overshadowing it; the head of the thistle is pendent, being almost detached from the stem, an allusion to the alleged retirement of Lord Bute from power, see entries in this Catalogue, dated April 8, 1763. Before the crown lies an executioner's axe, between two stars, and having on its handle the Cap of Liberty and a wreath; on the blade of the axe is "*ICH DIEN*". A garter, with the motto "*HONI . SOIT . QUI . MAL . Y . PENSE*" (?), fasces, with a fillet inscribed, "*ICH DIEN*", lie on our left. The sun rises in the background; a dark cloud is in the sky over the crown.

In the text of this volume, p. 3, is:—"An Hieroglyphic Frontispiece, representing by a Thistle, the baneful Influence of *Scotch* Power, by depriving the Crown (that's by it) of Part of it's Splendor, *&c.* The Head of the Thistle seems drooping, and hangs by a single Thread; over it appears a black Cloud, portending its dissolution; the implements of Justice, with their Mottoes explain the rest."

$2\frac{7}{8} \times 3\frac{5}{8}$ *in.*

4074.

A Scotch Prophec(eye) by C · · (Church)(hill).

198—199 *with frontispiece* 200. [1763]

AN etching comprising a "prophecy" in verse, with rebuses; the latter are represented below by proper names.

"*W*(hen) *&· drew Sh*(awl) *un*(eye)*te w*(eye)*th James,*
And T(weed) *Adult*(ear)*ate w*(eye)*th T*(ham)*es,*
W(hen) (cod) *Sh*(awl) *make the S*(awl) *mon rue,*
Blue t(urn) (toe) *Yellow green* (toe) *blue;*
W(hen) *John* (leaves) *M R gret* (eye)*n the lurch,*
And Presbyter(eye)*ns* (head) *the* (Church),

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[1] In respect to this publication, see "The 2 H, H,'s", No. 3342, and "The Scotch Hurdy Gurdy", No. 3847. The volume in question is the second of "The Fifth Edition", for which see "Mon^{r} Bussy^{s} secret embassy discoverd", No. 3810; another copy is (554. a. 13.)

W(hen) *cold Jama*(eye)*ca sends for* (Pea)*t*
From Flor(eye)*da* (toe) *roast her Meat,*
W(hen) *re*(form)*ation t*(urn)*s a Shrew,*
Ands Acts (ass) (rye)*ot usd* (toe) (doe),
W(hen) (England)*s lost &· Br*(eye)*tain w*(eye)*ns,*
W(hen) *Un*(eye)*ons f*(eye)*rm and Strife* (bee)*gins*
W(hen) *Steuarts Cla*(eye)*ms are all o'erthrown,*
And Stuart (rains) *without a* (Crown),
T(hen) *tr*(eye)*umph Scot*(land), *thou hast won,*
Eng(land) *look t'ot—the Ch*(arms) *begun.*"

This satire is designated No. "198-199" of the illustrations to "A Political and Satirical History", &c., "The Fifth Edition", vol. ii.; a copy is in the Print Room, another is (554. a. 13.); for the Fourth and Fifth Editions, see "Mon[r] Bussy[s] secret embassy discoverd", No. 3810. The "frontispiece" referred to in the above is "Frontispiece", No. 4073, which, according to the enumeration of the work, is the 200th of the illustrations to the "History."

In the letterpress prefixed to the etchings of this volume is:—"PLATE CXCVIII. CXCIX. The *Scotch* Prophecy. See the *North Briton*, No. XLI."

This "prophecy" is given without rebuses in No. XLI. of "The North Briton", as a counterpart to an old couplet, quoted from "Cambden", in regard to the Stone of Scone:—

Ni fallat fatum, *SCOTI* quocunque locatum
Inveniet lapidem, regnare tementur ibidem."

No. XLI. contains references to Churchill's "Prophecy of Famine", and to the "insolence" of two Scotchmen who visited Westminster Abbey, and gloried in the "prophecy" that where the Stone of Scone was, there should a Scotchman reign; this prediction was made to apply to the Earl of Bute, *e.g.* England being "now under the administration of the *elder* branch of that august family of the *Stuarts*, with such conspicuous abilities to support him, in all those measures so conducive to the benefit of *his* country, I think I may fairly wish them joy of their prophecy being fulfilled". For an explanation of:—

"When cold Jamaica sends for Peat
From Florida to roast her meat",

see "The North Briton", No. XXXV., in which reference is made to an allegation of "The Auditor" that the proposed cession of Florida to England would be of immeasurable advantage to the latter, insomuch as an ample supply of peat fuel was obtainable for English tropical colonies, such as Jamaica. See "The Roasted Exciseman", No. 4045.

4 × 5$\frac{1}{4}$ *in.*

4075.

Jemmy Twitcher in High Life.

Price 6[d] [1763]

AN engraving in two divisions, of distinct subjects, all alluding to alleged incidents in the life of the Earl of Sandwich, who was called "Jemmy Twitcher", for the occasion of which see "The Political Mouse-Trap", No. 4067. On our right he sits in a chamber accompanied by two harlots, both of whom caress him in an indecent manner. One of the women ("Moll Filch", see below), says:—"*Come my Dear Soul, make me a Present, of Somthing handsome: bob Dery waits for me,*". The other harlot cries:—"*My Dear Creature Let's, have Moll'row &· the Last new Catch you Made on my Lady*". His lordship, who seems to be half drunk,

shouts:—"*D——n Elections & Characters I'll Return to Newmarket & roar a Catch my own way*". A man peeps in at the door of the room, and says:—"*D——n the Bitches they have Got an Excellent Cull Ill stay untill they make him come Down for I must have Moll filch along with me——*". On the floor lie his lordship's brocaded coat, jockey's cap, riding whip, cricket bat, and cricket ball. Lord Sandwich was reputed to be one of the most abandoned and vicious men of his time; his favourite amusements were horse-racing and cricket; he was frequently represented with a cricket bat, see the references given with "The Recruiting Serjeant", No. 3581, and the print therein described, which represents him as a cricketer. The election referred to in his speech above quoted was probably that of a M.P. for Essex; the candidates were Mr. John Luther, of Myless, and Mr. John Conyers, of Copped or Copt Hall; Lord Sandwich having, to thwart the Duke of Cumberland, espoused the cause of Mr. Conyers, the duke supporting Mr. Luther. The election of Mr. Conyers was said to have been lost by means of his lordship's unpopularity. Walpole wrote on this subject to the Earl of Hertford, Dec. 16, 1763. This was one of the most obstinate election contests of the day, and cost Mr. Luther many thousands of pounds; see the invitations to electors issued in "The Public Advertiser", Dec. 1, 1763, p. 3, col. 2. The election in question in this satire may have been that of the earl, when he offered himself for the High Stewardship of Cambridge.[1] See "The Election", No. 4098, and "The Battle of Black Gowns", No. 4099.

The division on our left comprises seven subjects. In the upper corner John Wilkes, standing on a lofty pedestal under which is written "*Paris*", looks through a telescope as if at Lord Sandwich's career, as illustrated by the other designs, and exclaims:—"*I Knew what that Dirty Impeaching Raskel w^d Come to*——". Soon after his duel with Mr. Martin, see "The Political Mouse-Trap", No. 4067, and the attempt on his life by Alexander Dunn, see "The. Scotch. Damien", No. 4071, Wilkes, Dec. 24, 1763, hastily quitted London for Paris, and thence he contemplated the proceedings of Lord Sandwich, the "Jemmy Twitcher" of this satire. It was the latter who had "impeached", or "peached on", Wilkes before the House of Lords on account of the "Essay on Woman".

The next design shows a clergyman, Kidgell, receiving from Curry, one of Wilkes's printers, a proof sheet of the "*Essay on*" (Woman), another portion of which protrudes from the pocket of the latter and is marked "*Essay on*" (Woman). Kidgell says:—"*If you Will Discover Everything C——y, you shall be well Provided for*". The printer replies:—"*you may depend of it M^r K Ill do all I cane*". Lord Sandwich, in a jockey cap, stands behind Kidgell, and prompts him with:—"*Give him Ten Guineas in hand*". For Curry at a later date, see "The British Bull Baited", No. 4328. Walpole, "Memoirs", as above, p. 310, wrote on this incident, see "The Political Mouse-Trap", No. 4067, and, for further details, "A Genuine and succinct Narrative of A scandalous, obscene, and exceedingly profane Libel", by "the Rev. Mr Kidgell, A.M., Rector of *Horne* in *Surrey*; Preacher of *Berkly* Chapel, and Chaplain to the Right Hon. the Earl of March and Ruglen."[2] Kidgell was exposed to unlimited satire. See "The Plain Truth:

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[1] "Nothing could occasion greater ridicule than a character so flagitious offered to a religious and learned society. It counterworked even his own indefatigable industry. Lord Royston, son of Lord Hardwicke, was the other candidate: and the animosities ran so high that the two parties preached against one another."—"Memoirs of the Reign of King George the Third", 1845, vol. i. p. 336.

[2] This earl was afterwards known as "old Q.", the Duke of Queensberry, and patron of Mr. George Selwyn. Kidgell, in order, as he asserted, to decide the genuineness of the copies of his "Narrative", as they reached the public, advertised that "To prevent Imposition, this Narrative is signed by the Author", see "The Public Advertiser", Nov. 26, 1763, p. 1, col. 2. Accordingly, the MS. signature "*J. Kid-*

being a genuine Narrative of the Methods made use of to procure a Copy of the Essay on Woman." "By T. Farmer, Printer", 1763 (11630. d. 1/11). See "The Priest in Rhyme". "By a Member of Parliament." (11630. d. 1/10), and the newspapers of the day, particularly "The St. James's Chronicle", and "The Public Advertiser". According to Farmer's narrative, three perfect copies of the "Essay" were obtained, besides the dozen which, according to "A Full and Candid Answer to a Pamphlet called 'A genuine and succinct Narrative'", Wilkes gave to his private friends; see in "The Public Advertiser", Dec. 1, 1763, p. 4, col. 3, and Dec. 3, p. 4, col. 1, an account of this "Narrative". See on the subject, H. Walpole's "Letter" to Sir H. Mann, Nov. 17, 1763, the same to Mr. George Montagu, Nov. 20, 1763, and the same to the Earl of Hertford, Nov. 25. The same author's "Memoirs", i., pp. 311 and 313. It is said that Kidgell emigrated to Flanders, "turned Roman Catholic and died a few years ago"; see "The Author", in "The Poetical Works of C. Churchill", 1804, i., p. 333, and "Fragment of a Dedication to Warburton", ii., p. 387. For Curry, see "The remarkable Affidavit of Michael Curry", on the means taken to secure a copy of "The Essay on Woman", printed in "The Oxford Magazine", 1768, p. 121.

The third design of the series has for its scene a kitchen, where the Earl of Sandwich says to his companion, probably Lord Le Despenser:—"*Well my Lord is not that a Good Motion*", the other replies:—"*D—mn it I'll ad a Guinea to your five for she does it well—*". The speakers are looking at a naked woman who stands on a table before them, and is probably the cook; she says:—"*Let them Laugh that wins I've got five Guineas for this Job.*" Behind is a kitchen fire, before which a piece of meat is turning on a spit.

The fourth design shows Lord Sandwich standing under a gallows, which is inscribed:—"*A Good Pleace For Contemplation.*"; he is saying:—"*I think it W'd be best, for me to Impeach Cap^t Mac Sawney*", *i.e.* to turn his coat and accuse one of the supporters of Lord Bute or Lord Bute himself, as he had already "impeached" Wilkes, his quondam friend and fellow-libertine. He likewise says:—"*I fear I shall Come to some Untimely End for I am abanded & Without a friend.—*" Three parsons look at the earl; one says:—"*Dont Let us for Sake our maker to Worship a Scotified Divel,*"; his neighbour cries:—"*he sh^d have kept to his Dice Horse races; W——s Criket: matchs Cock-fitings, & Bull, batings*". The third clergyman holds up his hands, and declares:—"*O Greif of Greifs What we must all come to*". See "The Battle of Black Gowns". No. 4099.

The fifth design shows Lord Bute and three members of his ministry seated at a table. Lord Bute says:—"*by Goad Let him have ten Thousend more*"; his neighbour adds:—"*I Agree with my L^d, no money sh^d be Spared*"; another avers:—"*Jemmy will Certinly be flung in the Election,*"; the fourth person is of opinion that:—"*It will be a Curst thing against us if the minority, Gain their point*". It is probable that the Essex parliamentary election, and not that of the High Steward of Cambridge is referred to here. The "minority" were not directly interested in the latter, see above. For the "minority", see "The Glorious Minority", No. 4034.

The sixth design displays Lord Sandwich being thrashed by a man, who, while

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gell" appears on the title of "A Genuine and Succinct Narrative", &c. (11630. d. 1/9). His enemies averred, however, that he had promised to sign every copy of the book, in order to prevent his bookseller from cheating him, which seems to have been needful in his own interest, because it was alleged that he hoped to secure ecclesiastical preferment by its means, and piracies were frequent. "The Public Advertiser", Dec. 3, 1763, p. 1, col. 3, contains an announcement of the publication of "An Essay on Woman; a Poem, by J. W. Senator", "Now inscribed to J. Kidgell."

striking him, shouts :—"*Damn the Scoundrel Ill give him a Drubing*"; the earl cries :—"*Take care what you do I'm a Lord*,". Another man, holding a cudgel, looks on amused.

For "Jemmy Twitcher" see "Miss R—", No. 4361, "The Town and Country Magazine", 1769, p. 561; and "The Life, Adventures, Intrigues, and Amours of the celebrated Jemmy Twitcher", (Grenville, 14,738.).

"Jemmy Twitcher in High Life", is announced in "The Public Advertiser", March 28, 1764, p. 4, col. 1.

1. $6\frac{3}{8} \times 7\frac{1}{2}$ *in.*
2. $6\frac{7}{8} \times 7\frac{1}{2}$ *in.*

4076.

A Satire on John Wilkes.

[1763]

A WOODCUT showing a man hanging by the neck from a gallows. Above is printed "*A Toast.* May Loyalists walk easily in their Boots, and Malecontents die like Wilks in their Shells.", and "*go. be damned.*" The latter applies to the figure of Wilkes, at the side of which are his initials "I W", and "M P", for Member of Parliament.

"Boots" refers to Lord Bute, see "The Jack-Boot, Exalted", No. 3860, the supposed type of a loyalist at this date.

This satire occurs in "The Public Advertiser", for Saturday, June 4, 1763, p. 2, col. 3. This journal contains many satirical allusions to Wilkes.

For Wilkes, see "John Wilkes Esq", No. 4050.

$2\frac{3}{4} \times 2\frac{1}{4}$ *in.* Brit. Mus. Library, Newspapers, 1763, vol. 6.

4077.

A Representation of the Drawing of the STATE-LOTTERY *at Guildhall,* 1763.

[1763]

AN etching, showing a part of Guildhall, London, during the performance indicated by the title. Seven gentlemen, Lottery Commissioners, including their president, sit at a long table placed on a platform raised above the floor of the chamber. At each side of the platform stands a large lottery-wheel; the case of the latter dividing in the middle, reveals the wheel, and bears the royal initials "*G R*". At each wheel stands a boy belonging to Christ's Hospital School, and employed here to draw forth the lottery tickets from the wheel; doing this he, as his action suggests, calls aloud the number of the ticket, and hands the document to a gentleman, who passes it to his neighbour, one of those who sit at the table. The boys respectively hold their right hands, with the palms open and fingers apart, above their heads, as if to prove that they had drawn but one ticket from the wheel, and have not others concealed in their possession, and to be produced at the next drawing, as if taken from the wheel.

On the floor in front of the platform a considerable number of men and women are assembled, being lottery ticket holders, or otherwise interested in the proceedings here represented; many of these display their emotions. On our left a sailor, cudgel in hand, and wearing the customary petticoat of seamen at this period, converses with a buxom young woman, who flirts her fan after the practice of ladies; a gentleman, bareheaded and bowing, accosts a lady, who wears a hoop of prodigious circumference; a countryman, wearing a cap, spencer, and high boots,

accompanied by his wife wearing a steeple hat and coif, talks, while a boy seems to be stealing a handkerchief from his pocket; a gentleman, disappointed in the number of a ticket, turns away with folded arms; an old man, who is accompanied by a girl, reads from a long paper or list, probably of lottery numbers. A list of "benefit tickets" was published at the time.

On lotteries, as described in this Catalogue, see "The State Lottery", No. 2435, the second state of which print is another representation of a lottery as drawn in Guildhall, styled "*Method of the Drawing a State-Lottery in Guild-Hall*", with a reference table, not quoted with that entry, as follows:—"*A. A. Two Blue Coat Boys taking the Tickets out of the Wheels. B. B. Two Men to take the Tickets from the Boys, and One names the No.*^{brs} *of the Tickets, & the Other whether they are Blanks or Prizes. C. The Commissioners. D. The Clerks. E. E. The Wheels in which the Tickets are locked up.—F. F. F. Various Persons seeing the nature of the Drawing.*—" [1]

For other satires on lotteries, see "The Lottery", No. 1730, "The Lottery", No. 2446, "The Lottery", No. 2461; see likewise "The Lottery", a farce by Henry Fielding, "Works" (92. g. 7), 1760, i. 317.

Lord Bute's finance minister, Sir F. Dashwood (afterwards Lord Le Despenser), produced a budget in 1763, which comprised a scheme for the institution of two lotteries of £350,000 each, to be drawn respectively in May and November, 1763, see the details in "The Gentleman's Magazine", 1763, p. 142; this part of the budget was strongly objected to as tending to weaken public credit and demoralize the people. "The North Briton", No. XLII., is partly devoted to this subject, likewise No. XLIII. of the same publication; the former essay gives details of the lotteries, suggests the nefarious nature of the matter, and declares its degrading and injurious character. The first lottery of the category in question was begun to be drawn in Guildhall, May 30, when ticket No. 15,181 brought a prize of £5,000; No. 31,184 brought £10,000. The second lottery was drawn in Guildhall as before, begun Nov. 28, and concluded Dec. 20, 1763; see "The Public Advertiser", Nov. 30, p. 2, col. 1, to Dec. 21, p. 2, col. 1. H. Walpole got a prize on this occasion, and wrote about it to the Earl of Hertford, Dec. 29, 1763.

Such care was taken of the wheels used in the lotteries, as is indicated by the statement that they were conveyed from Whitehall to Guildhall "under an Escort of the Horse Guards", see "The Public Advertiser", May 30, 1763, p. 3, col. 1. Many objections were made to the employment of boys from the Bluecoat School, as injurious to the discipline, if not morals, of that establishment; it was at one time alleged that certain boys had been concerned in frauds at public lotteries; ultimately their attendance was forbidden.

This print is No. 138 in vol. xi. of the "Crowle" Pennant's "Some Account of London", which is in the Print Room.

On lotteries, see "The Book of Days", by W. and R. Chambers; and "The Spectator", No. 191.

$11\frac{3}{8} \times 6\frac{7}{8}$ *in.*

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[1] In "The Annual Register", 1768, p. 60, is an illustration of the employment of "Blue-Coat boys" to draw lottery tickets. "The coach given by Mr. Alder, of Abingdon, to Mr. Blewitt, the Abingdon stage coachman, is now making; the arms of the Cooper's Company are to be painted, and the supporters two blue-coat boys; and the number 3379, the fortunate number of the 20,000*l.* prize, is likewise put upon the coach."

4078.

MULTUM *in parvo or A New Card For a* SCOTCH COURTIER

Our Medley has a Meaning & no doubt.—But you have Sence enough to find it out

169 *Price Six Pence* [1763]

An etching comprising several allegorical and grotesque figures assembled on clouds, or on smoke, before the gaping jaws of a monster, which, in the manner of mediæval representations of the Mouth of Hell, emits flames. In front of this is a wolf in a sheep's clothing, *i.e.* a fleece shaped like a clergyman's canonicals, and bearing on its head a church. The next figure is that of a horned owl with spectacles, a satyr's leg and hoof, and a wooden leg; in one hand, or harpy's claw, this creature holds a balance, in which "*Honesty*", inscribed on a deed (?), is outweighed by a bag of money, on which is marked "£100800"; in the other claw is a scroll, inscribed, "*Magori*(or "a") *Farca*". A fox follows, offering a bag marked, "10 000". The head of a bishop in a mitre appears behind.

In the middle of the design the Princess of Wales, as a sphinx-like she-goat, looks at the above-named figures, and is ridden by the Earl of Bute, as a he-goat, with a jack-boot, alluding to John Stuart, Earl of Bute, on one of his legs; see "Gisbal", No. 3848. A cerberus-like monster, or three centaurs, with zanies' trappings, and holding marrow-bones and cleavers which are beaten together, is followed by an old man who sounds a drum. Another old man advances eagerly from our right; his profile resembles that of the Duke of Newcastle, but probably was not intended to do so; he wears armour, and an enormous wig; he has a flame-like sword in one hand, and extends the other hand, which is like a claw; he has likewise a satyr's leg.

This print is No. "169" of the illustrations to "A Political and Satirical History", &c., "The Fifth Edition", vol. ii.; a copy is in the Print Room, another is (554. a. 13.); for the Fourth and Fifth Editions, see "Mon^{r} Bussy^{s} secret embassy discoverd", No. 3810. For a general account of "A Political and Satirical History", &c., see "The 2 H, H,'s", No. 3342, and "The Scotch Hurdy Gurdy", No 3847.

In the letterpress prefixed to the etchings in this volume is:—"Plate CLXIX. *Multum in Parvo.* This will not suffer any other Explanation than what is represented, and is left to the Reflection of the Inspector."

$4\frac{1}{8} \times 2\frac{1}{2}$ *in.*

4 (publication line nearly illegible) *in Fleet Street Price Six Pence.*

An etching, a copy from the design which is described in No. 4078. In the latter, the teeth of the gaping monster are all perfect fangs, not so in the former.

It is No. "4" in the illustrations to "The British Antidote to Caledonian Poison", "The Fifth Edition" (7857. a. a.); there is an impression in an imperfect copy of this book, which is in the Print Room; in the latter the number "4" is not apparent. For an account of "The British Antidote", see "Scotch Impudence", No. 3938.

In "A general Humorous Explanation", prefixed to the illustrations of vol. ii. of the Fifth Edition, is:—"4. A Group of droll Caricatures going to receive the Reward due to their Merit; but who they are, or where they are going, or for what they are going, we don't think so convenient to explain at present, as we have no great Inclination to pass our Heads through a certain wooden Machine, inveuted

by a Set of arbitrary Men, to punish all those who are so unfortunate as to be wiser than themselves."

$4\frac{1}{8} \times 2\frac{1}{2}$ *in.*

4079.

The PLACES (*being a Sequel to the* Posts) a Political Pasquinade—*Dedicated to Bamber Gascoign Esq^r^, a Trading Lord for the Time being.*

Satires a harmless quiet thing—'Tis application makes the Sting.

PLACES OF PROFIT.

[1763]

AN engraving, comprising nine distinct designs:—

1. "*PLACES OF HONOUR*". A landscape, with a group of crippled soldiers in the foreground, an old soldier seated in the stocks, watched by a parish beadle. This is described as "*A reward for past services.*" A procession comprising convicts in carts goes toward a gallows, *i.e.* Tyburn, where three corpses hang. The carts respectively display flags, on which severally are the names of places captured by the English from the French, and surrendered to the latter at the Peace of Paris:—"*Goree*", "*Senegal*", "*Belleisle*", "*Guadaloup*", and "*Martinico*"; likewise "*Quebec*" and "*Montreal*", places retained in Canada. See "The Pe** e-Soup-Makers", No. 3882. The motto is, "*There's Honour for you—S^r^ Iohn Falstaff*".

2. "*PLACES OF PROFIT.*", comprises four designs, and has the motto:—"*A friend at Court is better than a penny in purse.*" a. shows "*A Treas—ry Board*", five Scotchmen seated at a table, under the presidency of a gentleman who is not dressed as a Scotchman. The Lords of the Treasury at this period were the Earl of Bute; Sir F. Dashwood (Lord Le Despenser); Frederick, Lord North; Mr. James Oswald; and Mr. Gilbert Elliot: in May, 1762, Mr. Elliot gave place to Sir John Turner; and in April, 1763, the Lords were the Right Hon. George Grenville, Lord North, Sir J. Turner, Messrs. T. Orby Hunter, and James Harris. See "Without Within", No. 3877.

b. shows "*A Pay Office*". Lord Holland (H. Fox) is distributing pay or pensions to needy persons; a beadle turns away a sailor who has come with a memorial. "Leaving the grandees to their ill-humour, he (Fox) directly attacked the separate members of the House of Commons; and with so little decorum on the part of either buyer or seller, that a shop was publicly opened at the Pay-office, whether the members flocked, and received the wages of their venality in bank-bills, even to so low a sum as two hundred pounds for their votes on the treaty (of Paris, see "The Congress", No. 3887). Twenty-five thousand pounds, as Martin, Secretary of the Treasury, afterwards owned, were issued in one morning; and in a single fortnight a vast majority was purchased to approve the peace." See Horace Walpole's "Memoirs of the Reign of King George the Third", 1845, i. p. 199.

c. shows "*An Admiral—y Board*"; with the Earl of Sandwich, holding his cricket bat, see "The Recruiting Serjeant", No. 3581, and presiding over six colleagues, who are fast asleep. After April 23, 1763, the Lords of the Admiralty were John, Earl of Sandwich; Dr. George Hay; the Right Hon. Hans Stanley; John, Lord Carysfort; Richard, Viscount Howe; Henry, Lord Digby; and Mr. Thomas Pitt. This arrangement continued till Sept. 10, 1763, when the Earl of Sandwich gave way to John, Earl of Egmont.

d. shows, placed in a row, the "*Gentlemen of his Majestys Band of Pen-*

sioners". Letters are attached to the figures severally. "*M*" holds a sheet of paper, and may have been intended for Mr. Mylne, engineer of the first Blackfriars bridge, a *protégé* of Lord Bute, see "Just Arriv'd from Italy", No. 3733, or, more probably, for Arthur Murphy, who edited "The Auditor", a pro-Bute collection of essays, see "The Fishermen", No. 3876. "*A*" and "*B*" stand together, the former in a laced hat and coat. "*Orator S*" is in a fighting attitude, and may have been intended to represent Tobias Smollett, who supported Lord Bute in "The Briton", see "The Fishermen". "*H*" is Hogarth, seated at an easel, in (?) the act of painting a portrait of "S". Hogarth wears a fool's cap; his dog "Trump" sits between his feet, see "The Times Plate I", No. 3970; "The Bruiser", No. 4084, and "The Butifyer", No. 3971. "*D*", a tall, thin man, speaks to "*P. W*", *i.e.* Paul Whitehead, who, as if he were a menial, is about to dust a laced coat which hangs on a stand before him. For Whitehead, see "Sir Francis Dashwood at his Devotions", No. 3743, and "The Secrets of the Convent", No. 4072. It is very probable that "D" stands for Dashwood himself, a patron of Paul Whitehead's.

3, styled "*A Safe Place.*", shows Wilkes imprisoned in the Tower, attacked by dogs and a lion; the latter is chained to the post, "*Magna Charta*"; see "Daniel in the Lions Den", No. 4031. Wilkes threatens the lion with a whip, and holds the spear and cap of Liberty; on the latter is, "*Habeas Corpus*". A Yeoman of the Guard, indicating a belief that the King was Wilkes's safeguard, attends behind. The motto is:—"*Moderation, Moderation, this was Wonderfull Moderation An old Song.*"

4. "*A Snug Place.*", represents a chamber with a bed enclosed by curtains, between which two pairs of human feet protrude. A dog examines a pair of breeches which, near a woman's gown, lie on a chair. It is a satire on the alleged intimacy of Lord Bute and the Princess of Wales, see "Gisbal", No. 3848. A Scotch "bonnet" is at the dog's feet.

5. "*A Miserable Cold Place.*", shows the royal kitchen, as it was supposed to be under the charge of Earl Talbot, who is here shown attacked by rats, which he assails with a large whip; he carries his long staff of office; see "The Kitchen Metamorphoz'd", No. 3989. Two cooks and a scullion are remonstrating with Earl Talbot. A clergyman goes away, joining his hands in prayer; he has grown very lean on short commons. A Wind blows on this group; the motto is:—"*Cold & Raw the North did blow*". A starving cat leaps at the knee of a gaunt Scotchman, who is supping broth from a jug. The motto is, "*Alteration and Oh—Economy.*"

6. "*A Warm Place—Hell.*" Demons drive into the gaping mouth of Hell, Lord Bute, Lord Holland (H. Fox), Lord Mansfield (or the Earl of Hardwicke), and three other men, one of whom may be the Earl of Egremont. Above is written:—"*We're all on a Tour to Tophet.*"; below, the design is illustrated by "*Finis Coronat Opus.*" See "A Warm Place", No. 4081.

The copper of this print was cut in six pieces, and impressions were severally used to illustrate "The Scots Scourge"; see "Scotch Impudence", No. 3938.

In this republication, No. 1 is alluded to as No. 12, with the following verses in "A Poetical Explanation of the Plates contain'd in these Volumes", appended to vol. ii. of "The Scots Scourge", p. 84:—

"Plate 12.

Shall ye Soldiers and Sailors, who fought with such glory,
With legs and arms lost, see the *Scots* rise before ye?
Ken me reight, says L—— B—— ye have all ye deserve;
Three resources are left:—yes, to *rob*, *beg*, or *starve*."

No. 2 was republished as No. 11, as above, with, on p. 84, four lines of satirical verse.

For "The Posts", another satire mentioned in the title of this plate, see "The Posts", No. 3944, a print very similar to this one, its sequel.

Mr. Bamber Gascoyne was a Commissioner of the Board of Trade between April 20, 1763, and July 20, 1765, and again from 1771 to 1777.

This print is referred to in the following announcement:—"*MARFORIO* of Rome's Compliments to his Friends of both Parties of England", &c., see "The Public Advertiser", June 23, 1763, p. 4, col. 4.

1. $4\frac{1}{8} \times 3\frac{3}{8}$ *in.*
2. 6 $\times 4\frac{1}{4}$ *in.*
a. $1\frac{3}{4} \times 2\frac{1}{2}$ *in.*
b. $2\frac{1}{4} \times 2\frac{1}{2}$ *in.*
c. $1\frac{7}{8} \times 2\frac{1}{2}$ *in.*
d. $5\frac{7}{8} \times 1\frac{1}{4}$ *in.*
3. $3\frac{7}{8} \times 3\frac{1}{2}$ *in.*
4. $4\frac{1}{8} \times 3\frac{1}{4}$ *in.*
5. $5\frac{7}{8} \times 3\frac{1}{2}$ *in.*
6. $3\frac{7}{8} \times 3\frac{3}{8}$ *in.*

The whole, $14\frac{5}{8} \times 8\frac{3}{8}$ *in.*

4080.

PLACES OF PROFIT

Satire's a harmless quiet thing—'Tis Application makes the Sting

[1763]

THE engraving is a copy, or version, reversed, of the design described as No. 2 in "The Places", No. 4079. "*An Admiral—y Board*" is on our left of the group of designs. The title of division "d", described as above, is written:—"*Gentlemen of his Majesty's Band of* PENSIONERS". "P. W" (? Paul Whitehead,) is on our left of this design. The work appears to have been cut from a larger print, probably a plagiary of "The Places", see "A Warm Place", No. 4081, another reversed version of a part of "The Places".

$5\frac{3}{4} \times 4\frac{1}{8}$ *in.*

4081.

A WARM PLACE.

We're all on a Tour to Tophet.

Finis Coronat Opus.

[1763]

THIS engraving shows the same design, reversed, as that described as No. 6 in "The Places", No. 4079. The mouth of Hell is on our left. "Finis Coronat Opus." is below the design.

The print appears to belong to a version, original, plagiary, or copy, of the above-named satire; it is a book plate.

$3\frac{7}{8} \times 3\frac{1}{4}$ *in.*

4082.

Will^m: Hog-garth Esq^r: Drawn from the Life.

[1763]

AN etching showing Hogarth descending steps, holding in one hand before him his prints of "*The Times*" ("Plate I."), and "*John Wilkes Esq^r*", see Nos. 3970 and 4050, and bearing behind him in the other hand a scroll:—"*Burlesque on*

L——d B——t". In his cocked hat is a Scottish thistle ; at his feet sits his dog "Trump". See "Tit, for Tat", No. 3978. Hogarth says, addressing Lord Bute, whose head appears in the corner of the design:—"*D——n Honour & Honesty, I'll secure my Pension. I can Paint an Angel black, or the Devil white, just as it suits me.*" Lord Bute holds out to the artist a large bag marked "£300 *p Ann* ;". A collar hangs about Hogarth's neck, in the links of which his brushes are placed ; it supports a palette on which is the painter's "Line of Beauty", see "The Analysis of Beauty", No. 3217, and, for its satirical force here, "The Butifyer", No. 3971. A palette knife is stuck through the lapel of Hogarth's waistcoat, instead of a sword.

Below the design the following is engraved:—

"Copy of a Letter from M^r^. Hog-garth to Lord Mucklemonn, w^th^ his Lordships Answer.

My Lord, The enclosed is a design, I intend to publish, you are sensible it will not redound much to your Honour, as it will expose you to all the World, in your proper Colours. You likewise know what induced me to do this ; but it is in y^r^ power to prevent it from appearing in Publick, which I would have you do imediately. Will^m^. Hog-garth.

Mais^r^. Hog-garth,

By my Saul Mon I am sare troobled for what I have done ; I did na ken y^r^ muckle merit till noow ; Say na mair aboot it ; I'll mak au things easy to you, & gie yo^u^ bock your Pension.

Sawney Mucklemon"

The "pension" thus referred to, was the stipend attached to Hogarth's office of Serjeant-Painter to the King, of which in "Anecdotes written by Himself" he wrote thus:—"Just (June 6, 1757) after my brother's death, I obtained, by means of my friends Mr. Manning and the Duke of Devonshire, the office of Serjeant Painter, which might not have exceeded one hundred a year to me for trouble and attendance : but by two portraits at more than eighty pounds each, the last occasioned by his present Majesty's accession, and some other things, it has, for these last five years, been one way or other worth two hundred pounds per annum".—"Anecdotes of W. Hogarth", by J. B. Nichols, 1833, p. 49.

It is probable that the threatening tone imparted to the above "letter" may have been suggested by communications alleged to have been made by Hogarth to one or more of the persons for whom he had painted, *e. g.*, see in "The Genuine Works of W. Hogarth", by J. Nichols and A. Steevens, i., 1808, p. 24, an anecdote. The fact that the Serjeant-Paintership was, Oct. 30, 1761, renewed to Hogarth for the new reign, may have prompted the notion that he had threatened Lord Bute with a satirical attack. The original warrant for Hogarth's appointment, signed by George the Third, was sold with the collections of Mr. Standly, April 22, 1845, to Mr. Gye, for £8 18*s*. 6*d*.

The suppression of "The Times Plate II", see No. 3972, a design which was evidently a satire on Lord Bute, and in all probability produced at this period of Hogarth's career, may be alluded to by the satire here in question.

Mr. Stuart, author of "The Antiquities of Athens", succeeded Hogarth in the Serjeant-Paintership.

See, for Hogarth and his dog "Trump", "A Satire on Hogarth", No. 4086.

$6\frac{1}{4} \times 6\frac{7}{8}$ *in.*

4083.

PUG the snarling CUR chastised, or a Cure for the Mange. prepared by I. Wilkes Esq[r] and C. Churchil.

Price 6[d]. Sold by E. Sumpter, in Fleet street, Publish'd according to Act of Parliament. [1763]

An etching, showing Wilkes as in Hogarth's portrait, see "John Wilkes Esq[r]", No. 4050, seated at a table on which is "*North Briton Number XVII*", inscribed "*dummodo risum excutiat*". The spear and inverted cap of "*liberty*" lean against Wilkes's shoulder; with one hand he grasps a whip, and with the other, by a halter, he raises Hogarth as a pug-dog. *i. e.* the painter's own "Trump", represented in the portrait of the painter by himself which is now in the National Gallery. Wilkes has been lashing the dog, who vomits blood and cries :—"*O mercy on the Wreched cur*". Wilkes cries :—"*away with this Vile remains as his Life so his End*". Churchill, in a clergyman's dress and wig, clutches the animal by the tail, lashes him with a whip, and declares :—"*he never was friend to G—d or men*". It was not long before this that for immoral and disorderly conduct Churchill was practically expelled the Church, of which he had been a member for many years; he nevertheless wears the clerical garb. On the floor below the dog, and fouled by the animal's emissions, is a print marked "*The Times Plate* 1.", see "The Times Plate I", No. 3970, Hogarth's satire on Wilkes, Churchill, Earl Temple, Pitt, and others of the party then opposed to Lord Bute and the King. This entry explains the reference to "The North Briton, No. XVII."; in this number of that periodical, Wilkes, Churchill, or, as it was said, Lamb, had assailed Hogarth in retaliation for "The Times Plate I".

On the print lies a volume of the "*Analysis of Beauty*", see "The Analysis of Beauty", No. 3217.

Below the design is the following :—

"Its proper power to hurt each creature feels,
Bulls aim their horns and asses lift their heels.
See North Briton N° 17."

This is the motto of No. XVII. of "The North Briton". It was interpreted to refer to the alleged infidelity of Mrs. Hogarth.

In the famous satire which provoked this retort Hogarth had represented "The North Briton", Nos. XVII. and XLV., on the table at Wilkes's side. "No. XVII." was published, Sept. 25, 1762.

See "Tit, for Tat", No. 3978; "The Grand Triumvirate", No. 4035; "An Answer to the Print of John Wilkes Esq[r]", No. 4051; "Will[m] Hog-garth Esq[r].", No. 4082; "The Bruiser", No. 4084; "The Bruiser Triumphant", No. 4085; "A Satire on Hogarth", No. 4086.

$6\frac{1}{4} \times 6\frac{7}{8}$ *in.*

4084.

THE BRUISER, *C. CHURCHILL (once the Rev^d. !) in the Character of a Russian* Hercules, *Regaling himself after having Kill'd the Monster* Caricatura *that so Sorely Gall'd his* Virtuous *friend, the* Heaven born WILKES.

"But he had a *Club* this Dragon to Drub,
Or he had ne'er don't I warrant ye :
Dragon of Wantley"

Design'd and Engraved by W^m Hogarth Publish'd according to Act of Parliament August 1, 1763. *Price* 1^s. 6^d [1763]

AN engraving on the plate which had been originally executed by Hogarth, and published with the inscription, "*Gulielmus Hogarth. Se ipse Pinxit et Sculpsit* 1749".[1]

Hogarth had published "The Times Plate I", see No. 3970, under circumstances detailed in that entry in this Catalogue. Wilkes, in No. XVII. of "The North Briton", gave his version of the quarrel which ensued on this publication, to which he added insulting comments on Hogarth himself. The painter replied to this attack with the portrait described as "John Wilkes Esq^r", No. 4050. Exasperated by this, C. Churchill attacked the artist in "An Epistle to William Hogarth". Hogarth, in revenge, took the plate which bore his own above-mentioned portrait, burnished out nearly the whole of the work, leaving the dog and part of the curtain and palette, and, in the space thus obtained, engraved this caricature of Churchill "in the Character of a Russian Hercules," that is as a big bear, having torn and soiled clerical bands about the neck, ruffles on the paws of the beast, who clasps against his chest a foaming pot of beer, an allusion to the personal habits of the poet and *ci-devant* parson, and leans with the other paw on a huge club. The knots on the club refer to falsities of "The North Briton", and are respectively inscribed :—"*Lye* 1", "*Lye* 2", "*Lye* 3", "*Lye* 5", "*Lye* 8", "*Lye* 10", "*Lye* 12", "*Lye* 15", "*Lye* 20", and "*Infamous Fallacy*". On the club is "*N B*", for "North Briton".

The dog remains, but under his forepaws is "*AN (E)PISTLE TO W. HOGARTH BY C. CHURCHILL*"; this tract is in a very marked way the subject of the dog's contumely. The canvas on which the portrait is represented rests on three books; on the top of these volumes, in front of the picture, is a prison begging-box, made of tin, and furnished with a padlock to secure the lid, and a handle. The begging-box is associated with the impecuniosity and indebtedness of Wilkes, and his incarceration. On the fore-edges of one of the volumes the following inscriptions concern Wilkes :—"*Great George Street, a List of the Subscribers to the North Briton.*", *i.e.*, by whose donations Wilkes's debts had been paid. Likewise the inscription on the second volume :—"*A New way to Pay old Debts, a Comedy, by Massenger.*" Wilkes at this period lived in Great George Street, Westminster.

Part of the palette, which formerly held the "Line of Beauty", is now concealed by a framed picture representing a pyramidal tomb or mural monu-

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[1] This plate was engraved from the picture which is now in the National Gallery. The latter was bought at Mrs. Hogarth's sale in 1790, by Alderman Boydell, for £47 5*s*. It was exhibited at the British Institution in 1814, being then in the possession of Mr. Angerstein, with whose collection it passed to the nation. See "Anecdotes of W. Hogarth", by J. B. Nichols, 1833, p. 382.

ment, like those much in vogue at this time and before. A statue of William Pitt reclines—a reference to the resignation of this minister—in the manner of the effigy of Sir Isaac Newton on his monument in Westminster Abbey; he holds a match in one hand, and, raising the other hand, points to a large millstone which hangs over his head, near the apex of the pyramid. The millstone, in allusion to the annual pension Pitt had accepted on leaving office, see "Merit Rewarded", No. 3814, is inscribed, "£3000". Gog and Magog, emblems of the City of London, Pitt's stanch supporters, stand one on each side of his statue; one of them is about to place a royal crown on his head; the other holds a shield, on which an eagle displayed is emblazoned *sable;* both the giants smoke short pipes. With the match Pitt is discharging a bomb, the ball of which is about to strike the royal standard of England, here erect on our right, on the staff of which the Dove of Peace has just descended. For the allusions to the millstone and the dove, the latter being Hogarth's emblem for the peace of 1762–3, see "The Times Plate 1", as above. For the peace, and popular notions of it, see many entries dated 1762 in this Catalogue, especially "The Pe**ce-Soup-Makers", No. 3882, and "The Congress", No. 3887. In the centre of the front of this picture is a group of Hogarth himself, armed with a triple whip, and flogging a big dancing bear, C. Churchill, which he has muzzled, and holds now bound; the bear wears the incongruous laced cocked hat of a layman, ruffles, and the bands of a parson. The other end of the rope by which Hogarth has secured the muzzle of the dancing bear is fastened about the body of a large ape, or Wilkes, who uses the Spear of Liberty as a "cock-horse", striding over it; on the end of the spear is the Cap of Liberty. All this infers—1, a reference to Hogarth's above-named satire on Wilkes; and, 2, that Wilkes used "Liberty" to get his own ends, which, not more than a child progresses on its "cock-horse", did he really obtain. The ape has a wig like that caricatured in Hogarth's portrait of Wilkes; he holds "*N B*", "The North Briton", in his left hand. The fiddler to whose music the bear and ape are capering, stands behind the group, busy with his instrument; his face is a featureless blank; he wears a ribbon of knighthood. Earl Temple is the subject of this satire, see "The Times Plate I", where he appears with Wilkes and Churchill in the house on our left. By the monument and the bomb it was intended to insinuate that Pitt had passed beyond the power of doing anything but mischief.

The introduction to "An Epistle to William Hogarth", by C. Churchill, contains an explanation of this design, which is incorrect in some respects.

A copy from this print, with "A Bell sc", and of the fourth state, is mentioned by J. B. Nichols, as above.

See "The Bruiser Triumphant", No. 4085, and "The Bruiser, and Giants in Guildhall", No. 4088.

"The Scots Scourge or Pridden's Supplement to the British Antidote to Caledonian Poison", vol. ii., p. 70 (7857. a. a.), contains "A genuine Receipt to cure a Mad Dog; In Answer to Mr. *Hogarth's* Print of the *Bruiser.* An Address to Pug the Painter, who was sometime since bit by a Scotch Cur." This begins:—

> "From your foaming, and snorting, and grinning, and spite,
> Most folks think you mad; and I fancy think right;
> As the malady's dangerous, take my advice,
> To the fam'd Doctor Churchill repair in a trice.", &c.

The remainder of the verses consists of a mock prescription and plan of regimen for Hogarth. "Pug's Reply to Parson Bruin's Epistle" was published in July, 1763; see "The Public Advertiser", July 11, 1763, p. 4, col. 4.

See a letter from "Œdipus", referring to this print, in "The Public Advertiser", Aug. 15, 1763, p. 1, col. 3, and associating it by a pretended mistake with "a late Chancellor of the Exchequer" and his "Scotch Secretary". Likewise, in

the same journal, see a long copy of verses, entitled "The Snarling Cur and Dancing Bear", copied from "The Universal Magazine", as to which see "Pug the Snarling Cur", No. 4083, a satire on Hogarth. The same journal, Aug. 19, 1763, p. 1, col. 4, has verses referring to the dog in this print. The same journal, June 2, 1764, p. 4, col. 4, announced the publication of "The Cap and Staff; or, the Recantation of the Rev. Capt. Charles C——ll. Addressed to John W—ks Esq." The title of this tract refers to the Cap of Liberty and the Staff of Maintenance which Hogarth put in the hand of Wilkes in the portrait here described as "John Wilkes Esq^{r}", No. 4050.

The term "heaven born", here applied by Hogarth to Wilkes, was used by Pitt in reference to Lord Clive, see H. Walpole's Letters to Sir H. Mann, Oct. 17, 1763, and June 8, 1764.

See Walpole's notice of the death and character of Churchill, in his relation to Hogarth, comprised in a letter to Sir H. Mann, dated Nov. 15, 1764:—"Churchill the poet is dead,—to the great joy of the Ministry and the Scotch".

There are five states of this plate:—

1, in which the knots "*Lye* 1" and "*Lye* 2", fancifully said to represent "white lies", have been left white, while "*Lye* 5" and "*Lye* 10" are partly shaded. In this state the palette bears only the patches of pigment Hogarth had allowed to remain when he altered the plate. The inscription reads, "a Modern Hercules", "N B" is not on the club. The price is given thus, "*Price* 1^{s}."

In the "Catalogue of Hogarth's Prints" included in "Anecdotes of William Hogarth", by J. B. Nichols, 1833, p. 271, is an account of what appears to be an unique impression from this plate in a state preceding that described above:—"In Baker's sale, 1825, 'The Bruiser'" . . . "the same plate (*i.e.* in the first state) in a most uncommon state, back-ground of the oval (picture) remaining unfinished, and the lower parts touched by Hogarth himself, the Line of Beauty inscribed on the pallet, with other singular variations, supposed unique, was bought by Mr. Smedley, for Mr. Standley (*i.e.* Standly), for £11. 0*s*. 6*d*."

2. In the second state the hitherto white knots have been shaded, those which were tinted before have been made darker, the ruffle on the bear's right paw has been cross-hatched; the palette is unchanged; the inscription in this and later states reads "a Russian Hercules".

3. In the third state, lines have been drawn across the inscription on the book which is marked "A New way to Pay old Debts", &c.

4. The fourth state may be distinguished by the framed picture, as above described, having been placed before the palette. Hogarth, in this picture, has a white cocked hat. The "Price 1^{s}. 6^{d}."

5. The fifth state, described above, may be known by the "N B" appearing on the club; "*Infamous*" having been placed before "*Fallacy*"; Hogarth's hat being black, and "Dragon of Wantley" appearing after the motto.

$10\frac{3}{8} \times 13\frac{1}{2}$ *in.*

[After Hogarth.]

Dent Sculp.

This engraving is a copy from No. 4084. It was prepared to illustrate "Hogarth Moralized", by the Rev. J. Trusler, London, 1768, where an impression occurs on p. v of the Preface.

The plate was used again for "Hogarth Illustrated", by John Ireland, London, 1791, vol. ii. (7854. ff.) to face p. 474. In the edition of 1808, it faces vol. ii. p. 248.

$2\frac{1}{8} \times 2\frac{3}{4}$ *in.* Brit. Mus. Library (Grenville), 2585.

Designed by W. Hogarth. Engraved by T. Cook London Published by G. G. & J. Robinson Paternoster Row June 1st. 1800.

This engraving is a copy with no title from No. 4084.

It is comprised in "Hogarth Restored", &c. "Now Re-Engraved by Thomas Cook", London, 1806.

$10\frac{1}{4} \times 13\frac{1}{8}$ *in.*

C. Churchill.

Hogarth pinxt. T. Cook sculpt. Published by Longman, Hurst, Rees, & Orme. Novr. 1st. 1807.

This engraving is a copy from No. 4084. It was prepared to illustrate "The Genuine Works of William Hogarth", by J. Nichols and G. Steevens, London, 1808, vol. i., where an impression faces p. 354.

With the addition of "Proof Bishop Printer", this plate was used again for "The Works of William Hogarth", by the Rev. John Trusler, London, 1821, vol. i. (1751. b.).

$4\frac{3}{4} \times 6$ *in.*

Pl. LXXXVII. Hogarth delt. T. Clerk sculpt. London Published as the Act directs by Robert Scholey 46 *Paternoster Row.*

This engraving is a copy from No. 4084. It was prepared to illustrate "The Works of William Hogarth", by Thomas Clerk, London, 1810, vol. ii., where an impression faces p. 89.

With the painter's and engraver's names and the publication line burnished out, this plate was used again for "The Works of William Hogarth", London, 1837, vol. ii., where an impression faces p. 124.

$3\frac{1}{8} \times 4\frac{1}{4}$ *in.* Brit. Mus. Library, 1402. k. 25.

The Bruiser, Charles Churchill. (*Once the Reverend.*) in the Character of a Russian Hercules.

Engraved by J. Mills, from the Original by Hogarth. Jones & Co. Temple of the Muses, Finsbury Square, London.

This engraving is a copy from No. 4084. It was prepared to illustrate "The Works of William Hogarth", by the Rev. John Trusler, London, 1833; an impression faces p. 142.

With the publication line removed, this plate was used for "The Complete Works of William Hogarth", by the Rev. J. Trusler and E. F. Roberts, London, no date (7855. i.); an impression faces p. 164.

$4\frac{3}{4} \times 6\frac{3}{8}$ *in.* Brit. Mus. Library, 561. b. 28.

4085.

The BRUISER TRIUMPHANT. A Farce.

The Principal Charecters by M^r^ Hog—ass, M^r^ Wi—k—s M^r^ Church—ll, &c ——

Walk in Ge'men & Ladies Walk in!
Now Shewing away at Sumpters Political Theatrical Booth facing S^t^ Brides Church Fleetstreet. No more than sixpence a Piece, My Masters

[1763]

AN engraving. Hogarth, in the form of an ass, sits on a three-legged stool, and holds to view his print of "The Bruiser", comprising C. Churchill as a bear, hugging a pot of beer and a huge club, and attended by a dog; see No. 4084. With one hoof the ass holds an etching-needle, a graving tool is suspended from the animal's leg; a bottle of "*Aqua Fortis*", such as is used by etchers, is attached to its neck; an artist's palette, inscribed "*Line of Booty*", see "The Butifyer", No. 3971, hangs at its neck; a rag, in which a palette is stuck, is tied about its loins; the girdle supports a palette-knife; one leg of the ass resembles that of a bear, the other leg, alluding to Hogarth's alleged subserviency to Lord Bute, see "The Times Plate I", No. 3970, is thrust into a huge jack-boot, on which the following bill is written:—"*The Thane of Boot to W. H. Debt^r^ To inventing a Print of the Times*—100 *Do of Wilks* — — 1000 *Do of Churchill* 1000 *Reeceived the Cont^r^ W. H.*" This refers to the publication of the prints, "The Times Plate 1", see as above, "John Wilkes Esq^r^", see No. 4050, and "The Bruiser", see No. 4084. Hogarth's dog "Trump" sits snarling near his master's foot.

Hogarth's tripod is placed on a pedestal of three steps, which are inscribed with the names of those vices and weaknesses which Wilkes attributed to the painter; see "The North Briton, No. XVII."; also Churchill, see "An Epistle to William Hogarth", a poem designed as a rejoinder to Hogarth's "The Bruiser". The names are "*PRIDE*", "*SELF SUFFICIENCY*", "*JEALOUSY*", "*SCORN*", "*MALICE*", "*VENALITY*", "*ENVY*", "*AROGANCE*", "*ENVY*", "*WANT OF CHARITY.*", "*AVARIC*"(e), and "*DETRACTION*". A "*Smush-pot*", *i. e.* such a vessel as painters use to hold soiled and waste pigments, rolls down the steps, and spills its contents over a scroll marked "*PATRIOTISM*".

On a ladder a satyr holds a tablet, inscribed:—

"*Ha! Ha! Ha*
said old Will,
Now You shall see y^e^ boasted Work
of all the Antient & Modern
PAINTERS,
Now Raphael, Rubens, Carrach
OUTDONE!
I'll shew you a Picture done by
MYSELF!
A Picture Indeed! Ho!
Ho! Ho! Ho!

What the Deril had he to do with the more Sublime Branch of Painting, or vile Politicks, whose talent consisted in low HUMOUR? Ne Sutor ultra Crepidam."

The former portion of this inscription refers to Hogarth's picture of "Sigismunda", see "Tit for Tat", No. 4054. The latter part seems to be an ironical

paraphrase of an important section of the satires by Wilkes and Churchill on Hogarth. In reference to "Sigismunda", a curtain hanging in the background of this print bears the following inscription :—

"*This Curtain hangs here*
to preserve from Vulgar Eyes the Beauty of that
inestimable Picture representing a
Harlot
blubbering over a
Bullock's Heart;
Painted by
Will^M. Hog-ass.
at the Golden Block-head,
in Lie——er Fields."

"The Golden Head" was Hogarth's sign at his house in Leicester Fields; see a footnote on pp. lxvii., lxviii. of the Introduction to Volume the Third of this Catalogue.

Behind Hogarth, or the ass, and towards whom he turns angrily, are Wilkes and C. Churchill; the former is in the act of placing on the artist's head a pair of horns inscribed "*Horn Fair*". This is a reference to alleged circumstances which appear to have existed only in the malice of Wilkes, and of which it is supposed the utterer was profoundly ashamed. Hogarth complained of this insult. For "Horn Fair", see "Skimmington Triumph", No. 1703. Churchill is writing in a book:—"*The Life and Opinions of Will^m Hog Ass the Pannell Painter with his last dying Speech and Conf*"(ession). In front of the writer is a scroll inscribed :—

"*Since Willie has shewn us the Dog & the Bear,*
Who scruples to own but They're much on a par?
The Bear has been baited & terribly bang'd,
And the Dog, when his Day comes, deserves to be H—gd."

This refers to the print of "The Bruiser", as shown by the ass.

E. Sumpter, referred to in the title of this print, was a publisher of satirical prints and books, including an edition of "The British Antidote to Caledonian Poison", see "Scotch Impudence", No. 3938. See "D^r Squintum's Exaltation", No. 4005; "The Triumphal Arch", No. 4046. For the "Pannell Painter", see "The Butifyer", No. 3971; "Tit, for Tat", No. 3978, and "Tit for Tat", No. 4054. An artist named Sumpter contributed to the public exhibitions during many years. Mulready painted "Harry Sumpter".

$7\frac{1}{2} \times 11\frac{1}{2}$ *in.*

4086.

A Satire on Hogarth and the Rev. C. Churchill.

[1763]

An engraving, where Churchill, in the form of a huge bear, wearing clerical neck-bands, according to Hogarth's satire "The Bruiser", No. 4084, turns snarling fiercely at a little dog, intended to personify Hogarth in the form of his own favourite "Trump", as in the above-named satire. The bear plants one paw on a scroll marked:—"*Epistle To W^m Hogarth*", *i.e.* the poem which Churchill, enraged by Hogarth's sketch of Wilkes described as "John Wilkes Esq^r", No. 4050, published, and by means of which—as he persuaded himself—he hastened the death of the painter. The dog, barking, assails the bear, and has planted his paws on a palette which is inscribed with the "*Line of Beauty*", see "The Analysis of Beauty, Plate 1.", No. 3217.

In the background is a large blank framed panel for a picture, inscribed:—"*Pannel Painting*"; an intended satire on Hogarth as "Pannel Painter" or Serjeant-Painter to the King, see "Tit, for Tat", No. 3978, and the same, "or Will^m Hogarth Esq^r", No. 4054; and "Will^m: Hog-garth, Esq^r.", No. 4082.

"An Epistle to Wm: Hogarth, Esq: by C. Churchill", was published in July, 1763. See "Pug the snarling Cur", No. 4083; "The Bruiser Triumphant", No. 4085.

Wilkes, in "The North Briton", No. XVII., an attack on Hogarth, referred to the "Panel Painter" thus:—"I think the term means the same as what is vulgarly called *house*-painter; and indeed he (Hogarth) has not been suffered to caricature the royal family. The post of portrait-painter is given to a *Scotsman*, one *Ramsey*. Mr. Hogarth is only to paint the wainscoat of the rooms, or, in the phrase of the art, may be called their *pannel*-painter".

$6\frac{1}{8} \times 4\frac{3}{4}$ *in.*

4087.

"4 Logger heads or" B——e (Bute) Triumphant

W. Hogarth, del^t. W. J. White, Sc^t Pub^d. by W. J. White April 1, 1818. [1763]

This is an engraving in outline to imitate a pen-and-ink sketch attributed to Hogarth, and made on a print of "The Bruiser", see that title, No. 4084.

The design represents Lord Bute, wearing large boots and spurs, seated on the shoulders of two persons, who have between them a fourth. The mounted individual wears a ribbon of an order of knighthood across his breast, see "The Jack-Boot, Exalted", No. 3860; he is a hard-featured person. Of the lower three, the man on our left is young and good-looking; the one in the middle has a short nose and round face; this is Hogarth. The young man appears to be grasping the fore-limb or hand of his neighbour on our right of the lower three. The last has the head and paw of a bear, and was probably designed for Churchill. See "The Times Plate 1", No. 3970, which illustrates the quarrel of Hogarth with Churchill, Wilkes, and Lamb, Churchill's friend. There is an impression without the publication line of W. J. White.

$1\frac{3}{4} \times 2\frac{1}{4}$ *in.*

4088.

The Bruiser, and Giants in Guildhall.

Copied from Hogarth's Original Sketches by I. Mills.

Publish'd by J. Nichols & C^o. March 1. 1817. [1763]

This etching comprises a design by Hogarth for the head of "the Russian Bear", as described in "The Bruiser", No. 4084, and two giants. An impression faces p. 163, vol. iii., 1817, of "The Genuine Works of William Hogarth", by J. Nichols and G. Steevens, where the following account of the print occurs:—"In the *Second state* of the Bruiser, Hogarth introduced a Political Print on the palette," * * * "I have the pleasure of presenting the Reader with an original Plate etched by Mr Isaac Mills, from Hogarth's own Sketches, in which the figures of the two Giants in Guildhall introduced into this Print, and supposed to be emblematic of the City of London, are drawn at large; and the face of the Russian Hercules himself is given with a different effect. Hogarth is said to

have drawn this head of the Bear from a living subject then in the Tower." A note to this paragraph states that "These sketches were copied by Mr. Mills, from a very small memorandum-book, then in the possession of Mr. John Ireland; and now, it is believed, in the collection of Mr. Baker."

The head of the bear is nearly in full-face, slightly turned to our right, the eyes are a little to our left; clerical bands, alluding to Churchill's original profession, are placed about the animal's neck.

$4\frac{7}{8} \times 8$ *in.*

4089.

Frontis-Piss.

The Frontispiece to a work by Dr. Gregory Sharpe.

W. Hogarth Inv^t. Sam. Ireland fe: [1763]

This etching is a copy from a design made by Hogarth as a frontispiece to a tract written, but not published, by Dr. Gregory Sharpe, Master of the Temple, "against the Hutchinsonians". It represents a cloudy night, and an old woman, or witch, seated astride of a moon in-crescent, wearing a steeple-crowned hat, carrying a broom, and emitting a large stream of fluid on the earth, which appears below the moon. The fluid falls on the mountains, and, rushing down in a great cascade, washes away several mice. On the earth lies a telescope, which the mice appear to be attacking; a book, inscribed "*HUTCHIN*"(son) lies on the ground near the telescope, and on the book is a dead mouse, supposed to have been killed by feeding on the volume, which was alleged to be pernicious. Three more mice are attacking another volume, which bears the name "*NEWTON*".

Samuel Ireland, in "Graphic Illustrations of Hogarth," 1794, vol. i., p. 175, wrote:—"Dr. Sharp, late Master of the Temple, wrote a pamphlet against the Hutchinsonians, which was never published. The pencil of Hogarth was called in to give a frontispiece to this performance, which he introduced with a pun." * * * "From the original plate, we believe, very few impressions were taken: nor can we learn in whose hands it remains at present". * * * "The plate was engraved in 1763."

An impression from this plate was placed to face p. 175 of S. Ireland's work, above-named; in this case the engraver's signature is:—"*S I: fe*".

$3\frac{1}{4} \times 5\frac{1}{2}$ *in.*

W. Hogarth Inv^t. F. M. L. Sculp.

This drawing in Indian-ink is a copy from the etching which is described as No. 4089, or from the original of that work.

$3\frac{3}{8} \times 5\frac{1}{2}$ *in.*

W. Hogarth Inv. J. S & M Sculp.

This is a tracing, on oiled paper, from a print after Hogarth's design, described as No. 4089.

$3\frac{3}{8} \times 5\frac{5}{8}$ *in.*

4090.

"The Weighing House"

Frontispiece to "Physiognomy; Being a Sketch only Of a larger Work upon the same Plan: Wherein the different Tempers, Passions, and Manners of Men, Will be particularly considered", &c. "By the Editor of the History and Antiquities of Wheatfield in Suffolk;" [1] London, 1763.

[After Hogarth.] [Engraved by L. Sullivan.] [1763]

This engraving was made from a design by Hogarth for the tract which is named above. It represents "*A*", "*B*", "*C*", "*D*", "*E*", "*F*", "*G*", "*H*", and "*I*", figures of men of various orders disposed radially in a semicircle, and on a plane perpendicular to the ground, with their heads outwards, and in diverse attitudes. They are supposed to be under the influence of a magnet which, in the shape of a large weight, is suspended by a ring and cord; the latter runs over a pulley attached to the beam of a sign, like that of a tavern; on the sign is written "*The Weighing House*". The magnet is raised to the beam and much above the ground by a man who pulls the cord. Round the bodies of the radially disposed men are placed zones on which the magnet is supposed to act, so as to raise the wearers in the air. In the distance is a mansion, with its garden enclosed by a wall.

Below the design is the following reference table to the letters which accompany the figures:—"*A.* absolute Gravity. *B.* Conatus against absolute Gravity. *C.* partial Gravity. *D.* comparative Gravity. *E.* horizontal, or good Sence. *F.* Wit. *G* comparative Levity, or Coxcomb. *H.* partial Levity, or pert Fool. *I.* absolute Levity, or Stark Fool."

The figures are arranged so that "*A*" is head downwards, and rests on his elbows, while "*B*" rests on his hands extended downwards, his heels pointing towards the magnet. "*C*" remains with one hand on the ground. "*D*" is free of the ground and placed obliquely in the air. "*E*" has a horizontal position, and maintains an easy attitude. "*F*" is above the last, obliquely placed, having his head upwards; he is in profile, with his face downwards. The sloping of "*G*" is less than that of "*F*", and more than that of "*H*"; the last is highest of the semicircle, with his head uppermost, toes pointing downwards, and wearing a fool's cap.

The author proposes to describe and define the physiognomical characters of men, and to ascertain the gravity of their heads,—this being an essential to the performance of his task,—by the means which are thus proposed, p. 12:—

"To come at the weight of men's heads with an exactness that enables me to range them under this proposed order, I have contrived a *Steel-zone* or girdle to go round their wastes, and a *Load-stone* to take them up and suspend them in the air, as *Mahomet's* tomb was once believed to hang at *Medina*; for I find that men thus trussed up, and unable to turn the scale by any foreign matter, must fall into their several and respective departments of Gravity: let them squirm about as much as they will, and struggle to keep their heads from sinking, they can no more keep them up, than a witch can keep her's down, when she is tried by water *Ordeal*.", &c.

—— "Such a machine fixed up in every Market-town, as Steel-yards to weigh hay, will prevent great impositions on the publick; for, if the solid contents of

[1] The Rev. John Clubbe.

every man's head can be thus come at, every one will know how far he may trust to the understanding of his neighbour", &c. See "Physiognomy;" &c. (722. i. 15.) This book is dedicated, in an epistle from the author, to Hogarth.

7 × 8⅝ *in.*

[After Hogarth.] [Engraved by W. W. Ryland.?]

This engraving is a copy from No. 4090. Probably to this plate J. Ireland alluded when he stated that Ryland the engraver told him it was his work, the heads being touched on by Hogarth, see "Anecdotes of William Hogarth", by J. B. Nichols, London, 1833, p. 271. See likewise "The Genuine Works of William Hogarth", by J. Nichols and G. Steevens, London, 1808, i., p. 373, note; this states that soon after the original pamphlet appeared, the frontispiece was copied, without the names of the artists, for a collection of Mr. Clubbe's works, published at Ipswich in two duodecimo volumes. A collection of "Miscellaneous Tracts", by Mr. Clubbe, appeared at Ipswich in 1770.

6⅛ × 4⅞ *in.*

To face page 25, Vol. I. Physiognomy.
Hogarth pinxt. T. Cook sculpt. Published by Longman, Hurst, Rees & Orme, Jany. 1st. 1809.

This engraving is a copy from No. 4090. It was prepared to illustrate "The Genuine Works of William Hogarth", by J. Nichols and G. Steevens, London, 1810, vol. ii., p. 259. With the addition of "Proof Bishop Printer", it was used again for "The Works of William Hogarth", by the Rev. John Trusler, London, 1821, vol. i. (1751. b.).

6 × 4⅝ *in.*

W. Hogarth invt.

This engraving is a copy from No. 4090. An impression occurs in "The Works of William Hogarth, from the Original Plates restored by James Heath", &c.; London, no date.

It may be distinguished from the copy of the same size, described, by the engraving of the wall in the middle distance, which, in this copy, is represented by upright ruled lines, and, in the other copy, by straight short lines, the joints of which are distinctly observable.

6⅝ × 5¼ *in.* Brit. Mus. Library, 1751. d.

Engraved from the Original of Wm. Hogarth.

This engraving is a copy from No. 4090. An impression follows p. 182 of "The Complete Works of William Hogarth", by the Rev. J. Trusler and E. F. Roberts, London, no date.

6⅝ × 5¼ *in.* Brit. Mus. Library, 7855. i.

4091.

JONATHAN'S COFFEE HOUSE *or* an Analysis of CHANGE ALLEY With a Group of Characters from the Life—*Inscrib'd to Jacob Henriques.*

H. O. Neal Delin et Fecit.
London Publish'd Persuant to Act of Parliament May 2nd 1763 *by Mr Sumpter Book & Print-seller at the Bible & Crown near Shoe Lane Fleet-Street Mr Spilsbury in Russel Court Mr Paillett in Princes Street and by the most eminent of the Print-sellers of the* 3 *Kingdoms.* [1763]

An engraving by the hand which produced "Dr Squintum's Exaltation", No. 4005, showing the interior of "Jonathan's Coffee House", Change Alley, Cornhill, London, a place frequented by dealers in stocks, public and other shares.[1] On the wall hang two pictures, one representing a "lame duck", or defaulter in the market, wearing a wig, and waddling away with a long scroll in its bill; the other showing a "bull" and a "bear" dancing jovially face to face; behind the latter is a large bag of gold. For the "lame duck", "bull" and "bear", see "The Stocks", No. 2016. A large dial shows that the time is 12.30. Over a screen the Devil, with a telescope at his eye, is laughing and chuckling at the ways of the crowd of stock-jobbers in the room. In one corner of the room Britannia sits lamenting and assailed by serpents, while she rejects the offers of an old man who holds a small box, apparently a snuff-box; two old men are conversing, one of them holds a "*Lotter*(y) *Ticket*"; another man seems to be taking an affidavit; a "Quaker" with long, lank hair, stands with his hands in his pockets, on his face is a very astute, watchful, eager expression. A tall man, finely dressed, wearing a bushy wig, holds a paper of "*Scrip*". The heads are portraits.

Below the design the following verses are engraved:—

> "Tis said that Old Satan (tho' that we must wink on)
> On a Time took a peep o'er the City of Lincoln,
> But lately, in truth, being sick of the Gloom,
> He to Jonathans hied and peep'd into the Room.", &c.

Mr. Henriques was a well-known merchant and stockbroker of this period.
$13\frac{7}{8} \times 7\frac{1}{2}$ *in.*

4092.

HARLEQUIN METHODIST

[*c.* 1763]

A BROADSIDE, comprising an engraving of the stage of a theatre, with candelabra hanging above the scene, and a curtain; the side entrance to the stage being shown. The scene is a view of the front of Bedlam, in Moorfields, with the statues of Fierce and Melancholy Madness, by Caius Gabriel Cibber, placed over the gate. They are now, 1878, in the South Kensington Museum.

In the foreground Harlequin, in a mask, having a black cloak thrown over his motley dress, stands on a "cricket", or three-legged stool, such as itinerant preachers affected, see Hogarth's "Paul before Felix burlesqued", No. 3173, and "Dr Squintum's Exaltation", No. 4005. Harlequin is in the act of preaching to

[1] See "The Bubblers bubbl'd", No. 1625, and "A Monument dedicated to Posterity", No. 1629.

an audience principally composed of females, one of whom, a buxom lady, holds a fan, and raises one hand as being affected by the discourse; an old woman, who seems to be tipsy, sits near the feet of the preacher and wrings her hands violently. The other listeners are diversely affected. On our right, a foppishly dressed gentleman and three very ill-favoured women, apparently harlots, gibe the speaker.

The verses are as follows:—

"To the Tune of *An old Woman clothed in Grey.*

Thro' all the whole Circle of Vice,
Dear Brethren, I often have run,
W—es, Horses, and Drinking and Dice,
And thought all Religion but *Fun:*
But now, so my Stars have decreed,
My Follies I see, tho' full late,
I'm made a *new Man*, ah! indeed,
And faithfully *regenerate*.", &c.

The verses continue with references to Garrick, Whitefield, Wesley, harlots, &c. For Whitefield at this period, see "Parrawankaw", No. 4363; "Dr Squintum's Exaltation", and others, which show Foote's enmity to Whitefield, and make it probable that this satire may be associated with that player, which would explain the allusions in the verses to the stage, actors, "the old house", "the Play", and the existence of theatrical slang. One of Whitefield's Tabernacles was near Bedlam in Moorfields. Allusions to John Wesley usually accompany those to Whitefield.

$9\frac{5}{8} \times 6\frac{1}{4}$ *in.*

4093.

PLOT against PLOT, with the DEVIL, among the TAYLORS.

Publish'd According to Act of Parliament, May 18 176- [1763?]

An engraving consisting of two designs. One represents a meeting of master tailors, seated about a table; they appear to be considering an application from working tailors for an increase of wages, or the concession of other advantages to them. The chairman, whose name may have been "Pigeon", a bird of that kind being perched on his head, says:—"*Sick as I am I'll see the Rascals to Newgate.*" The Devil looks from behind and cries, with applause:—"*Well said my worthy Servant Jack Pigeon*". A master tailor declares:—"*These fellows want to Steal Our Cabbage*"; "*We must keep them under*", says his neighbour; "*These Blackguards want to live like their Masters.*", avers another; "*Lets take Care theres no Spies on us*", is the counsel of his fellow. "*Our Fore-Men will discover our Tricks in Cutting out.*", says one; "*Three Shillings a Day the Dogs shall Starve first while I am Treasurer.*", says the next; "*That is right Brother*", is the rejoinder of another tailor. Behind on the wall hangs the portrait of a man, holding a roll of paper, or cloth.

The other design shows a party of journeymen tailors seated in prison, feasting on good fare and receiving from two gentlemen a purse of money. One tailor, turning to his fellows with a jovial air, declares:—"*I'll spend my last Hour in Newgate e'er I'll make a wrong use of Liberty.*" Another of the prisoners, rising from the table, and raising a glass in order to drink, cries:—"*Confusion to Tyrants, Informers, C——ble, & Success to honest Industry.*"; "*This is a Place for a Free born Briton*", is the declaration of another. One of the visitors, shaking hands with a tailor and holding out a purse to him, says:—"*Here my Boy, I've brought you Comfort, no Tyrant, shall rob you of a frieuds Assistance.*"

Below the designs the following verses are engraved:—

"Of Commotions in State, let the Great-ones debate,
The Majority must be Prevailers:
Tho my Muse has small Wit, yet twill not be unfit
To rehearse some Account of the Taylors". &c.

About this period serious disputes occurred between the master tailors and their journeymen. Among other notices, "The Gentleman's Magazine", 1763, p. 561, states:—"Wednesday 2. (November) A trial between the master taylors and their journeymen, about wages, was determined at *Guildhall*; when the journeymen were allowed by the court 2*s.* 2*d.* a day from *Midsummer-day* to *Lady-day*, and 2*s.* 6*d.* a day from the other quarter"(s). See "The rising of the inferior Clergy", No. 4236.

1. $5\frac{1}{4} \times 7$ *in.*
2. „ „

4094.

Nemo me impune lacessit
Diew et mon Droit

A representation of Lord Bute, or the Young Pretender.

[1763?]

An engraving, apparently prepared to illustrate a book, showing a tall young man in a "Scotch" dress, seated at a table and desk in a room, the walls of which are partly covered by books. Books, papers, and a globe lie in the foreground.

Mr. Hawkins supposed it to represent Lord Bute; the face does not resemble that personage's face, and it is that of a younger man than this peer at this date. The motto suggests that the Young Pretender was meant; the face is much younger than that of Charles Edward Stuart at the date to which the print probably belongs. It cannot be accepted as a likeness of either of these men.

$4\frac{1}{8} \times 6\frac{1}{2}$ *in.*

4095.

A Satire on "Scotch" and "English".

(Lord Bute and the Duke of Cumberland?)

Wilkes fecit.

[1763?]

An etching apparently prepared for a book-print, comprising two heads of men in profile, opposed; one looking angrily and threateningly, the other half angry, half astonished. The former, which is on our left, is a satire on the Scotch clients of Lord Bute, the subjects of abundant animadversions at this period, see "We are all a comeing", No. 3823; the head is covered with a "bonnet" in which an *enseigne* bearing a Scotch thistle is placed; the face is lean, hook-nosed, and hatchet-shaped, with a contumelious, bullying, mean, and greedy character; a plaid scarf appears on the shoulder.

The other head is that of a fat Englishman, with an open mouth and a pug nose, wearing a wig with three curls or rolls, *i.e.* a military wig. On the shoulder is a Tudor, *i.e.* an English rose, as a medal, likewise the number "45". The latter probably associates this head with the Duke of Cumberland, on account of his victory at Culloden over the Scotch raiders of 1745. The Duke's antagonism to

the "Scotch" party, and the clients of Lord Bute in particular, is illustrated by many satires, see "The State Ballance", No. 3843. The number "45" refers likewise to "The North Briton. No. XLV.", the famous satire by John Wilkes on the ministry at the head of which was Lord Bute. The latter suggestion is affirmed by the signature "*Wilkes fecit*". See "The Times Plate I", No. 3970.

$6\frac{3}{8} \times 3\frac{3}{4}$ *in.*

4096.

Sunt quibus in Satyra videar nimis acer & ultra
Legim tendere Opus—

Hor.

[1763?]

An etching, apparently a book-plate, representing a public road, at the side of which is a mile-stone inscribed:—"*XII Miles to Coventry* 1763". Behind, rising above a mass of foliage, is a finger-post with three arms, one of these points to our right, and is inscribed "*Honesty*", that which points to our left bears the word "*Preferment*", the third arm points downwards and to a group of two persons who appear in front in the road, it is marked "*Dishonesty*". The persons are a stout old woman wearing a steeple-hat and carrying in one hand a basket (?), with the other hand she is presenting to a wooden-legged parson a model of a large church. The parson advances and bows obsequiously, at the same time placing his wooden leg in a large trap which is laid in the road; he bears on his back a large model of a church, the steeple of which resembles that of St. Mary-le-Bow, London; this model surmounts a pack of large volumes with which the parson is loaded, and which is inscribed "*T Totum*"; at his side hangs a scroll showing a man standing in a pillory. In the foreground lies the book of "*Com. Pray.*"; three rats are running away towards our right, one of these animals is ridden by an imp who is armed with a whip. A boy's kite, decorated with harlequin chequers, flies above the sign-post, its string being entangled with the arm marked "*Preferment*".

$3\frac{3}{8} \times 6\frac{1}{8}$ *in.*

4097.

William Pitt speaking in the House of Commons, Sir Charles Mordaunt, and Mr. Edward Kynaston.

Pryse Campbell de & fec
(Etched by Mr. Pryse Campbell.) [1763?]

Mr. Pitt appears in profile, standing, in the act of speaking, with his right arm raised; his hat is under his left arm; as his face is turned from us, none of the features are visible. Beyond him is the profile of Sir Charles Mordaunt, an aged face, with the teeth gone, surmounted by a cocked hat. In front of Pitt, between him and the spectator, is a profile portrait of Mr. Edward Kynaston, fast asleep and apparently snoring. Sir C. Mordaunt represented the county of Warwick in Parliament for nearly fifty years, and died March 7, 1778. Mr. Kynaston married the daughter and heiress of Sir Charles Lloyd, of Garth, Montgomeryshire, which county he represented in Parliament; he died May, 1772.

There are two impressions from this plate; one of these is placed with "English Amateurs' Etchings", and bears an inscription in pen and ink at foot of the design:—"W^{m}. Pitt, Esq^{r} Speaking—S^{r}. Chas Mordaunt—& Edw^{d} Kynaston Esq^{r}.", and the signature:—"*Pryse Campbell De*(lt) *& fec*". The other impression, placed with the Satirical Prints, is inscribed at foot:—"Sir Charles Mordaunt—

(Edw) Kynaston (?) Powell & Pitt". For Mr. Pryse Campbell, see "Prosperity to the County of Sussex", No. 4159. It is probable that this print may be that which is announced in "The Public Advertiser", May 25, 1763, p. 4, col. 4, as follows:—"*This Day is published.* (A new Print Price 6d plain, or 1s coloured.) The Imitation of a certain Member of P——t; being a striking likeness of three Persons who are well known. Drawn from the Life. Sold by G. Bickham in May's-Buildings, Covent-Garden, and all the Printshops in London."

$6\frac{1}{2} \times 6\frac{3}{8}$ *in.*

4098.

The Election or Jemmy Twitcher against the Feild,

price 1^{s} [*March* 30, 1764]

An etching representing the Earl of Sandwich, or "Jemmy Twitcher", see "The Political Mouse-Trap", No. 4067, as a colossus, wearing a jockey's cap, standing, holding a cricket bat and ball, see "Jemmy Twitcher in High Life", No. 4075. A group of clergymen, heads of houses at Cambridge, obsequiously attend his lordship, who, by way of describing his qualifications to be High Steward of that university, cries to them:—"*I am Now Presedent of the Beef Stake Club, Since my old friend & Rivel is Gone;*", likewise:—"*It is my first Innings so mind your bets I was allways fameious for Getting Notches*", and:—"*Our Greacious Thane begs of you to Support him in the Northern Cause*". From his pockets hang labels marked "*Deannery*", "*Bishopprick*", "*Prebends*", "*Vices*" (? Vicarages), "*Rectorys*", "*Places*", "*Pensions*", "*Bpricks*", and "*Dannry,s*".

A clergyman on our left, kneeling with joined hands, implores the earl:—"*I hope your Rightous Soul will think on me,*"; another, bowing, declares:—*My Lord Ive no more Neices but my Daughter is at your Service,*" see an allusion to "Pandarus" in Churchill's "The Candidate", line 24; a third says—"*Ive Composd a New Catch Pray Recomend Me, Pray Recomend me to the Grand Dectator*"; a fourth inquires:—"*Ive wrote a Book on the Art of Lying & Canting, May I Dedicate '*"? a fifth clergyman avers:—"*What An Honour he Does us he Will Establesh True Vertue and Piety amongst us,*"; a sixth remarks:—"*he is a Great Politican how much beloved and Honoured he is.*"; a seventh demands:—"*but are you sure things will hold for o Grief of Griefs if they sh^{d} not.*—".

A clergyman, on our right, remarks:—"*he Intends to go to Church now better Late than Never.*"; a second parson says:—"*he has no Guile, he'll Keep his word Holy & Emiable without spot & Blemish.*"; a third admits:—"*he has as much Religion as we have*"; a fourth promises:—"*I will be sure not to ask after my Lady nor will I worship a Scotified Divel.*", see "Jemmy Twitcher", No. 4075, the fourth design; a fifth says:—"*I wont be a shamed what his Charecter to us,*"? a sixth agrees:—"*Ay Ay you are a man of the World nobody minds Carecter now*—"; a seventh, turning away, declares:—"*I will Go, I dont Like the face of things above. I hate Tools and Toad Eaters.*"

H. Walpole, "Memoirs of the Reign of King George the Third", i., p. 394, described the occasion of this satire:—"The death of the Earl of Hardwicke had left open the honour of High Steward in the University of Cambridge. Lord Sandwich, on the prospect of that event, had declared himself a candidate for that office, though attended with neither salary nor power. Lord Royston, son of the deceased and now Earl of Hardwicke, was his competitor. Ambitious industry was never exerted so indefatigably as by Sandwich on this occasion. There was not a corner of England, nay, not the Isle of Man, unransacked by him for votes. He ferreted out the mad, the lame, the diseased, from their poor retreats, and imported them into the University. Letters on letters were written, and fawning applications made to all who could influence a vote of any country clergyman."

"When the day of election came on, the votes appeared to be equal, though each side pretended to have a majority of one. Great altercations ensued, and the meeting broke up in confusion; on which recourse was had to common law, where, after many months, a decision was pronounced in favour of Lord Hardwicke."

Viscount Royston was M.P. for Cambridgeshire. See H. Walpole's letter to the Earl of Hertford, April 5, 1764.

The Beef Steak Club alluded to in Lord Sandwich's speech above, was that society which held its meetings over the stage of Drury Lane Theatre, and of which Wilkes is here said to have been the President; both he and Lord Sandwich were prominent members. See H. Walpole's "Letter" to Sir H. Mann, Nov. 17, 1763; the same to Mr. George Montagu, Nov. 20, 1763. The "old friend & Rivel" who was gone was Wilkes, see "Jemmy Twitcher", No. 4075. Lord Sandwich's passion for cricket is alluded to in his speech, see "The Recruiting Serjeant", No. 3581. The "gracious Thane" was Lord Bute, so called from his "northern" or Scottish proclivities, and a notion of a resemblance between his circumstances and those of "Macbeth", and his alleged affection for the Stuarts, or a "Stuart" policy for promoting the interests of the crown in preference to those of the people. The Earl of Sandwich's wife was Judith, daughter of Charles, first Viscount Fane; the above allusion is explained by Walpole's "Letter" to Sir H. Mann, Feb. 9, 1766. Charles Churchill wrote "The Candidate" on the contest for the High Stewardship of Cambridge. Churchill's verse is mainly in ironical praise of the Earl of Sandwich, and affords illustrations of passages in this print. See lines 577 and after. The Earl of Sandwich was appointed Secretary of State, Sept. 23, 1763, a post which he held till July 10, 1765. He was the "Lothario" of Churchill's satire. For him see "Twitcher's Advocate", No. 4426, and "Jemmy Twitcher", No. 4561. Writing of the election of the Duke of Grafton as Chancellor of the University of Cambridge, in regard to the appointment of the Earl of Sandwich as High Steward of the same, "Junius" addressed the Duke, July 8, 1769.

See the sequel to this satire, described in "The Battle of Black Gowns", No. 4099. "The Contest", a poem, is announced for publication in the journals of this date. See, on the subject, "The Grenville Papers", 1852, ii., pp. 227, 236. The publication of this satire is announced in "The St. James's Chronicle", March 13, 1764, p. 4, col. 3, and in "The Public Advertiser", March 17, 1764, p. 4, col. 4; the latter refers to other prints described in this Catalogue. "A New Humorous Print entitled The Candidate. To which is added, A New Song on the Cambridge Election, Inscribed to Jemmy Twitcher", is announced in the above journal, March 30, 1764, p. 4, col. 3. Among the books which appeared on the subject, "The Public Advertiser", of March 13, 1764, p. 4, col. 4, announces "A Letter of Advice from Alma Mater to her beloved Son Jemmy Twitcher". In "The New Foundling Hospital for Wit", 1784, iv. 106, see "Jemmy Twitcher, or the Cambridge Courtship", referred to in "The Battle of Black Gowns", No. 4099.

14 × 8½ *in.*

4099.

The Battle of Black Gowns or a Chance Left for Jemmy Twitcher,

J. Twitcher [*March* 30, 1764]

An engraving, the sequel to that described in "The Election", No. 4098, to which refer for details of the history of the subject. "Jemmy Twitcher" was the Earl of Sandwich.

The Vice-Chancellor of Cambridge, Dr. William Elliston, is seated on a throne,

holding a scroll of "*Statutes.*" in one hand, while he raises the other in astonishment and pain. Attending him are two groups of clergymen, electors for the High Stewardship of the University, which was contested by the Earl of Sandwich against the Earl of Hardwicke in March, 1764. To one group the Vice-Chancellor says:—"*Take Notice I demand a Scrutiny,*"; to the other:—"*Fye: Fye: Act Like Gentlemen with Candor, & Honour,*". Under one of his feet is a scroll, inscribed:—"*Dear S^r If youll favour me Ill make you a B—P*" (bishop) *J Twicher*". On a step of the throne is written:—"*S^r J^as was allway^s a friend to Jemmy,*".

On our right are partisans of the Earl of Hardwicke, one of whom addresses the Vice-Chancellor with:—"*They have brought Great Scandel on the Place already,—*"; another clergyman says:—"*They Dont regard the Credit nor Constitution of y^e pleace*", and:—"*no Bribes we will Trample on them.*" A third declares:—"*They will Overturn our Constitution, but we will Disdain all bribes*"; a fourth avers:—"*I was only Afraid of their Tricks, Jemmy has so many of them,*"; a fifth declares:—"*They have Threaten'd us with ruin for not Giving up our Honour*"; a sixth says:—"*Consider our Gowns What will The World Say*"? a seventh and eighth cry:—"*a Scrutiny a Scrutiny*". Under the feet of these persons are names of the bribes they have rejected—"*Deanery*", "*Prebend*", and "*Rectory*".

On our left, Lord Bute looks in on the assembly, and says:—"*It is my Pleasure that you make Choice of Jemmy*". Lord Sandwich, wearing a jockey's cap, and holding a cricket bat, cries:—"*Well Done my friends I'll reward you all, this is my only Chance*". A clergyman, approaching the Vice-Chancellor, addresses him thus:—"*I was forced to Vote this way but I've Play'd booty & Scandalized his friends*"; a second declares:—"*I must return to my Curricy by this York Waggon*"; a third shouts:—"*dont Tell us of Candor & Honour, Ill Go throw thick & thin for Jemmy*". This is in reply to the Vice-Chancellor's speech. A fourth protests:—"*What are the Statues to us I shall be made a Bp.*", thus referring to the scroll in the Vice-Chancellor's hand; a fifth, turning away, says:—"*Well See them out in a nother Place*"; a sixth shouts:—"*no Scrutiny no Scrutiny*"; a seventh adds:—"*no Scrutiny Jemmy Shall be Elected*"; an eighth admits:—"*I'v got 50£ for my V—*"; a ninth, bowing obsequiously to Lord Sandwich, counsels him thus:—"*My L^d we must Practices The Good Old Election trick & throw things into, Confusion*". On a flag is written:—"*Old Intrest Revievd or, true Blue will never Stain.*"

The threat to "see them out in another Place" probably indicated an intention to appeal to a court of law, as was done in this case, the decision being favourable to Lord Hardwicke.

The contest for the High Stewardship happened on Friday, March 30, 1764; the respective Proctors' accounts of votes differed, "on which a scrutiny was demanded by his Lordship's (Hardwicke's) friends, and refused; and a great confusion ensuing, the Vice-Chancellor adjourn'd the Senate *sine die.*"—See "The Gentleman's Magazine", 1764, p. 145.

In "The Public Advertiser", April 2, 1764, p. 3, col. 3, is the following:—"*This Day is published.* Price 6d. A Humorous new Print, entitled The BATTLE of the BLACK GOWNS; Or, One more Chance for JEMMY TWITCHER.", with references to other prints named in this Catalogue.

"The New Foundling Hospital for Wit", 1784, iv., 106, illustrates the motive of this satire in laughable verses which are attributed to "M^r Gray", and entitled "JEMMY TWITCHER, or the Cambridge Courtship". "Jemmy Twitcher's Jests" was published in 1770.

$12\frac{7}{8} \times 7\frac{1}{4}$ *in.*

4100.

Sawney Wetherbeaten or Judas Iscariot

A Satire on the Earl of Mansfield.

[1764]

An etching. A gaunt Scotchman, in the so-called "Highland" dress, a kilt, "bonnet", plaid scarf, and belt, stands vigorously rubbing his shoulders against a "scrubbing post", such as it was customary to suppose had been set up on the great Northern road for the convenience of itchy Scotchmen while walking to London, see "The Scrubbing Post", No. 3946; he scratches his right fore-arm with his left hand, and grins with satisfaction from the act, saying:—"*I fur London, the Only place for preferment in the Law sen i would sell my king & my God for Gold for i am Judas Iscariot & the & the Seals is my Scotch Ambition*". Like the speaker, a pig rubs against the post.

Below the design are the title, as before, and the mottoes:—

"A peart prim hero of the northern race
Fraud in his heart & famine in his face (Church"(ill).

Likewise:—

"O Portius is there not some chosen curce some hidden thunder in the stores of heaven red with uncommon wrath to blast the man, who owes his greatness to his countrys ruin"?

The satire probably refers to Lord Mansfield, and was devised in revenge for his condemnation of Wilkes, see "John Wilkes Esq^{r}", No. 4050. On the 21st Feb. 1764, Wilkes was tried at the Court of King's Bench, before Lord Chief Justice Mansfield, for reprinting and publishing No. XLV. of "The North Briton", when, after a trial of eight hours, the jury consulted nearly two hours, and returned a verdict of "Guilty". Mr. Williams and Mr. Kearsley were tried before the same judge, July 26, 1764, and both found guilty of the above-named offence, see "1765", No. 4114; "The Pillory Triumphant", No. 4115; "The Triumph of Liberty", No. 4116; "La Croix de S^{t}. Pillory", No. 4117. It has been said that Lord Mansfield repeatedly refused the Great Seal.

$6\frac{7}{8} \times 7\frac{3}{8}$ *in.*

4101.

HIBERNIA OR THE WREATH, OR THE ROD.

Head-piece to "The Public Register: Or, Freeman's Journal. No. 1."

[1764]

This is a woodcut showing a figure of Hibernia at three-quarters length, standing near her harp and holding in one hand a knot of venomous serpents, in the other a wreath, as if she offered choice of either.

It is placed with the title of the above-named newspaper, dated April 7—10, 1764. The journal refers satirically to affairs in Ireland and elsewhere under the government of the party of Lord Bute, the "Scotch", and to the abuse of public patronage by appointing an unfair proportion of Scotchmen. It begins with an allusion to Mr. George Faulkner, the "Peter Paragraph" of current satire, see "Portrait of Samuel Derrick", No. 4282.

$2\frac{3}{4} \times 2\frac{5}{8}$ *in.* Brit. Mus. Library, Newspapers, 1764. 1.

4102.

Eclipse Races, (Addressed to the Ladies:) being an Impartial Account of the Celestial Coursers and their Riders; Starting together, April 1, 1764, for the Eclipse-Plate-Prize, &c. By Philo-Pegasus, a Lover of Truth.

London: Printed for the Author; and sold by T. Whiston and B. White, W. Sandby, Booksellers, and B. Cole, Mathematical-Instrument-Maker, Fleet-street; and several other Booksellers and Mathematical-Instrument-Makers, MDCCLXIV [1764]

On p. 13 of this tract is a woodcut representing the "Moon's motion over the Sun, in the Sun's Eclipse, on Sunday, April 1, 1764, in the Forenoon, London".

The text consists of satirical and moral counsel to ladies. "Eclipse" was the name of a racehorse, the property of "Count O'Kelly", which became very notorious at a later date than that of this publication, see "A late Unfortunate Adventure at York", No. 4406.

$3\frac{2}{8} \times 2\frac{3}{8}$ *in.* Brit. Mus. Library, 816. m. 19.

4103.

A Portrait of Mr. John Harris, M.P. for Ashburton.

(Etched by Mr. Pryse Campbell.) [1764]

An etching of a full-length figure of a man in profile to our right, using a walking-stick in his right hand; his face being turned away is hidden by his wig.

Above the figure is twice written "M^{r} John Harris;" on the back of the paper is "M.P. for Ashburton, John Harris Esq^{r} of Hame near Oakhampton brother in law of the E of Hertford Master of the K's House hold". For Mr. Pryse Campbell, see "Prosperity to the County of Sussex", No. 4159.

$4 \times 5\frac{3}{4}$ *in.*

4104.

A Portrait of Lord Chancellor the Earl of Northington, seated on the Woolsack.

(Etched by Mr. Pryse Campbell.) [1764]

This is a full-length figure of the Earl of Northington, Lord Chancellor, seated, as in the House of Lords, in his robes, and on the Woolsack. He wears a broad hat; his state wig projects, so that of his features only his nose is visible. He holds a paper; by his side are the Mace and Purse for the Seals. For Lord Northington, see 'The Jacobin", No. 4165. For Mr. Pryse Campbell, see "Prosperity to the County of Sussex", No. 4159.

$3\frac{3}{4} \times 5\frac{5}{8}$ *in.*

4105.

A Portrait of Lord Chancellor the Earl of Northington, standing, holding the Purse of the Seals.

(Etched by Mr. Pryse Campbell.) [1764]

This is a full-length figure of the Chancellor, standing in profile to our left, holding the Purse of the Seals in his right hand, his left hand hanging at his side. He wears his official wig and a legal robe. His face is seen in complete profile. For Lord Northington, see "A Portrait of Lord Northington, seated on the Woolsack", No. 4104, and "The Jacobin", No. 4165. For Mr. Pryse Campbell, see "Prosperity to the County of Sussex", No. 4159.

7 × 13¾ *in.*

4106.

THE BATHOS, *or Manner of Sinking, in Sublime Paintings, inscribed to the Dealers in Dark Pictures.*†

TAIL PIECE.

"FINIS."

Design'd and Engrav'd by W^m Hogarth. Publishd according to Act of Parliam^t. March 3^d. 1764. [1764]

An engraving, the latest of Hogarth's publications, and probably designed to express his own farewell.

The design represents many objects partly destroyed, confusedly disposed about a figure of Time recumbent against a broken column; at his side stands a fractured hour-glass; his scythe, with a broken blade, lies across his arms; in one hand is a broken tobacco-pipe, from the other drops a scroll, his last will and testament, inscribed:—"—— *all and every atom thereof to Chaos whom I appoint my sole Executor. Witness Clotho. Lachesis. Atropos.*"

Above, on a cloud in the sky, Apollo, dead, lies supine in his chariot; his horses are dead likewise, and the sun is eclipsed; in the distance is a motionless sea with a wrecked ship, likewise a man suspended from a gallows on the sea coast, in the manner of a pirate's punishment; a ruined church tower, from the dial of which the hands have dropped away, appears behind the figure of Time; near it is a tomb-stone decorated with a skull and crossed bones, with these a clipped yew indicates a churchyard. A sign-post, bearing a picture of the World in Flames, has almost fallen to the earth near a ruined inn of which it was the sign. A shattered capital of a column is on the ground near these things. Likewise a fractured bell, rope's end, broken bottle, and boat: a musket from which the barrel has been rent, a worn-out broom, a damaged royal crown, and a broken artist's palette are among the objects on this side. Conspicuous is a print of Hogarth's, "*THE TIMES*", Plate 1, (see No. 3970); this is torn, near it lies a candle-end, the flame of which threatens the engraving. On the other side are a legal parchment, with its pendent seal, the effigy on which is a man on horseback, probably Death

† See the manner of disgracing y^e most Serious Subjects, in many celebrated Old Pictures; by introducing Low, absurd, obscene & often prophane Circumstances into them."

on the pale Horse, a shoemaker's last and his thread or "waxed end"; likewise a rent money-bag, and an open volume of plays, on a page of which is written "*Exeunt Omnes.*"

Below the design are two medallions; that on our left, a circle, comprises a "pyramidal shell", which an inscription near it explains to be:—"The Conic Form in w^ch^ the Goddess of Beauty was worship^d^ by the Ancients at paphos in y^e^ Island of Cyprus. See the Medals struck when a Roman Emperor visited the Temple". This figure is included in "Hogarth's Crest", as painted by Catton on the carriage of the former. See "The Genuine Works of William Hogarth", by J. Nichols and G. Steevens, iii., 1817, p. 164; the "crest" is there engraved. The medallion on our right, an oval, comprises a cone or pyramid about which the "Line of Beauty", see "The Analysis of Beauty, Plate 1.", No. 3217, is engraved. The inscription near the medallion states that it contains:—"A Copy of the precise Line of Beauty, as it is represented on the 1st explanatory* Plate of the Analysis of Beauty, Note, the similarity of these two Conic Figures, did not occur to the Author, till two or three Years after his publication of the Analysis, in 1754."

Between the medallions the following mottoes are engraved:—

"Simulachrum Deæ non effigie humanâ, continuus orbis latiore initio tenuem inambitum, metæ modo, exsurgens, et ratio in obscuro." Tacit: Hist: Lib: 2." and "Venus a Paphiis colitur, cujus Simulacrum nulli rei magis assimile, quam albæ Pyramidi. Maximus Tyrius: Ann. 157."

An account of the production of this design is in "The Genuine Works of William Hogarth", i., 1808, p. 382, and concludes:—"It is remarkable, that he died in about a month after this tail-piece. It is also well known he never again took pencil in hand."

Hogarth died October 26, 1764, and this is his last work.

It is stated in "Anecdotes of W. Hogarth", by J. B. Nichols, 1833, p. 400, that Mr. Standly of St. Neot's, Huntingdonshire, had the original drawing in pen-and-ink for this print. It was Lot 884, in the sale of Mr. Standly's collections, and was sold for 4*l.* 4*s.* to Messrs. Colnaghi, April 19, 1845.

There is a counterproof of this plate.

The appearance of this work is announced in "The St. James's Chronicle", April 14-17, 1764, p. 3, col. 4, and, more fully, in "The Public Advertiser", April 16, 1764, p. 4, col. 4:—"*This Day is published, Price* 2*s.* 6*d.* Designed and engraved by Mr. *HOGARTH.* A Print called *FINIS*, representing the Bathos or Manner of Sinking in sublime Painting." &c.

As this is the last entry in the Catalogue describing one of Hogarth's works, and as a complement to the notices of piracies and plagiaries which are included in "A Harlot's Progress Plate 1", No. 2031, and "A Rake's Progress Plate 1", No. 2158, the reader is referred to "The Public Advertiser", Feb. 15, 1765, p. 3, col. 3, which gives some details of interest:—"The Works of Mr. W. Hogarth, in separate Prints, or compleat Sets, may be had as usual at his late Dwelling House in Leicester Fields, and No Where Else. N.B. Commissions from abroad will be carefully executed, and particular Regard had to the Correctness of the Impressions. Mrs. Hogarth, the Widow of the late Mr. Hogarth, is sorry she is compelled to inform those who may hereafter be Purchasers of Mr. Hogarth's Prints, that they are liable to be imposed upon in the grossest Manner by a spurious Impression of his Works now in Hand; a pirated one of the Sleeping Congregation being already actually published, several of which have been bought in the Print Shops by her own Servant. As this is not only a cruel Invasion of her Property, but a great Injury to the Reputation of her late Husband, she thinks it her Duty to give Notice thereof to the Public. Where may be likewise had his Analysis

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"* Fig: 26", see "The Analysis of Beauty, Plate 1.," as above.

of Beauty." See in "The Gazetteer", Sept. 8, 1766, p. 4, col. 4, an advertisement which refers to the publication of the undermentioned prints.

Courbould and Dent engraved the series of copies from "A Harlot's Progress", items of which are generally described as "(No. 7)" in the sequence of descriptions in that category of Hogarth's satires, see Nos. 2037, 2052, 2066, 2081, 2097, and 2112. Dent engraved "A Midnight Modern Conversation (No. 9)", No. 2130, and similar copies of the respective originals of Hogarth's works will be found described in this Catalogue, *e.g.*, Nos. 2161 and 2176. These copies illustrate the Rev. J. Trusler's "Hogarth Moralized", 1768, the first Part.

The Second Part of this publication is announced in the same journal, Sept. 13, 1766, p. 4, col. 3, under the title of "Hogarth Moralized, containing the eight plates of the Rake's Progress", "*Some day next week will be published*, price 3s." The Third Part is announced in the same journal, Nov. 3, 1766, p. 1, col. 2. The Fourth Part is announced in "The Public Advertiser", Feb. 13, 1767, p. 3, col. 4, which states that "Mrs. Hogarth has been at the Expence of having the Plates (of Parts I. & II.) fresh engraved." The Fifth Part is announced in the same journal, March 13, 1767, p. 1, col. 1. The Sixth Part in the same, March 30, 1767, p. 1, col. 4. The Seventh Part, June 27, p. 1, col. 1. The Eighth Part, July 28, p. 1, col. 2. The Ninth Part, Sept. 3, p. 1, col. 2. "Number X.", on Oct. 19, p. 3, col. 2, and so on under other dates until the publication was completed, see the same journal, July 20, 1768, p. 2, col. 4; and March 31, 1769, p. 4, col. 4.

$12\frac{3}{4} \times 10\frac{1}{4}$ *in.*

Dent Sculp.

This engraving is a copy from No. 4106. It was prepared to illustrate "Hogarth Moralized", by the Rev. J. Trusler; London, 1768, on p. 211. It was used again, for "Hogarth Illustrated", by John Ireland; London, 1791, vol. ii. (7854-66.), facing p. 594 and, in the edition of 1808, facing p. 365, vol. ii.

$3 \times 2\frac{3}{8}$ *in.* Brit. Mus. Library (Grenville), 2585.

44. *W. Hogarth inv.* *R*(iepenhausen). *d & f.*

This engraving is a copy from No. 4106. It was prepared to illustrate G. C. Lichtenberg's "Erklärung der Hogarthischen", &c. Göttingen, 1794-1816, No. 44. It may be distinguished from other copies by the absence of a marginal line about the engraved portion of the plate, and the presence of the number "44." in the upper corner, on our right.

$8\frac{1}{8} \times 6\frac{1}{2}$ *in.* Brit. Mus. Library, 788. g. 11.

Designed by W^m. Hogarth. Engraved by T. Cook. Published by J. G. & G. Robinson Paternoster Row December 1^st. 1708.

This engraving is a copy from No. 4106. It is comprised in "Hogarth Restored. The Whole Works of the celebrated William Hogarth", &c. "Now Re-Engraved by Thomas Cook"; London, 1806.

$12\frac{1}{2} \times 10$ *in.*

Hogarth pinx^t. T. Cook sculp^t. Published by Longman, Hurst, Rees, & Orme, Nov^r. 1^st. 1807.

This engraving is a copy from No. 4106. It was prepared to illustrate "The Genuine Works of William Hogarth", by J. Nichols and G. Steevens; London, 1810, vol. ii., where an impression faces p. 260. With the addition of "*Proof*

Bishop Printer", this plate was used again for "The Works of William Hogarth", by the Rev. John Trusler; London, 1821, vol. ii. (1751. b.)
6 × 4¾ *in.*

Pl. LXXXIX. Hogarth del^{t}. *T. Clerk sculp*^{t}. *London Published as the Act directs by Robert Scholey* 46 *Paternoster Row.*

This engraving is a copy from No. 4106. It was prepared to illustrate "The Works by William Hogarth", by Thomas Clerk; London, 1810, vol. ii., p. 95. With the second title placed below the design, and the engraver's name burnished out, this plate was used again for "The Works of William Hogarth", London, 1837, vol. ii., where an impression faces p. 129.
4¼ × 3⅛ *in.* Brit. Mus. Library, 1402. k. 25.

This woodcut is a copy from No. 4106. It illustrates "Hogarth Moralized", by the Rev. Dr. Trusler; London, 1831, p. 278.
3¼ × 2⅞ *in.*

From the Original of Hogarth.

This engraving is a copy from No. 4106. An impression follows p. 200 in "The Complete Works of William Hogarth", by the Rev. J. Trusler and E. F. Roberts; London, no date.
6¼ × 4⅞ *in.* Brit. Mus. Library, 7855. i.

W. Hogarth inv. E. Riepenhausen sculp

This engraving is a copy from No. 4106. It is one of a series of illustrations from Hogarth's works, mostly of fragments, and is marked, above the design, "G".
4½ × 3¾ *in.*

4107.

Yae——ough Cave Amice

T: D: Sculp^{t}. *Sold by T: Sillcock Skinner-row Dublin* 1764. *Price* 6½^{d} [1764]

An engraving representing in full face a man yawning; his right hand is placed in his waistcoat. This print is the fellow to "A Companion to Yae—ough", No. 4108; it is enclosed by an oval frame.
5⅞ × 7⅛ *in.*

4108.

A Companion to Yae——ough——

T: D: Sculp^{t}. *Sold by T. Sillcock Skinner-row Dublin* 1764. *Price* 6½^{d} [1764]

An engraving, enclosed by an oval frame, representing in profile a woman seated in a chair, and yawning; she wears a night cap. See "Yae—ough Cave Amice", No. 4107.
5⅝ × 7⅛ *in.*

4109.

Frontispiece to "The SAVAGES of EUROPE."

M. Darly fec^{t}. 1764. [1764]

AN engraving showing a bear and an ape, the latter dressed like an Englishman, at a table in a chamber. The bear flourishes a knife and seems indignant, while the ape converses with him and points with his left hand. The table is loaded with food, including a plum-pudding, rolls of bread, a sirloin of beef, onions; likewise cruets and a large tankard.

The print is an illustration of a volume, professedly translated from the French, which describes the adventures of a Chinese philosopher and traveller, and two French lovers, who visit London together and undergo ill-treatment, violence, and robbery, from the Londoners.

The text contains ludicrous and exaggerated accounts of the violence, rudeness, brutality, and debauchery of the English. It is a satirical caricature of the notions formerly held of the English by the French. The publication line is "London: Printed by Dryden Leach, For T. Davies, in Russel-Street, Covent-Garden. MDCCLXIV." The book is in the Print Room. The publication of "The Savages of Europe" is announced in "The St. James's Chronicle", March 3, 1764, p. 2, col. 2.

$2\frac{7}{8} \times 3\frac{7}{8}$ *in.*

4110.

An Illustration to "The SAVAGES of EUROPE".

Pa 24. *M Darly fec*^{t} 1764. [1764]

AN engraving showing a street in Westminster, the statue of Charles the First and the cupola of the Horse Guards' building being included. It represents a scene described in the text of "The Savages of Europe", which is a satire on the English: see "Frontispiece to "The Savages of Europe", No. 4109. Delouaville, the "hero" of the tale, his mistress, Cecillia, and Kin Foe, a Chinese, their companion, inquire their way in London and are insulted by a carman. The print faces p. 24 of the volume, which is in the Print Room.

$2\frac{7}{8} \times 3\frac{7}{8}$ *in.*

4111.

An Illustration to "The SAVAGES of EUROPE".

Pa. 72. *M. Darly fec*^{t}. 1764. [1764]

AN engraving showing the interior of a room where Delouaville, the "hero" of "The Savages of Europe", see "Frontispiece", &c., No. 4109, has been inveigled by an Englishwoman who had fallen so violently in love with him that she carried him to the chamber of a parson who performed the ceremony of marriage for his visitors without the Frenchman knowing what he was about. The parson has a bloated figure and coarse, debauched features; he wears a very ragged gown. On the floor lie the "*REGIS*"(ter) of marriages performed (in the Fleet?) by the man, and a tobacco-pipe; a stool stands near and supports a large drinking-tankard; behind is a large bedstead with torn curtains; on the wall a shelf sustains a shoulder of mutton lying in a large dish.

The print faces p. 72 of "The Savages of Europe". The book is in the Print

Room; its text describes the state of London before the passing of the "Marriage Act", at the instance of the Earl of Hardwicke.

$2\frac{7}{8} \times 4$ *in.*

4112.

An Illustration to "The SAVAGES of EUROPE".

Pa. 111. *M Darly fec*^{t}. 1764. [1764]

An engraving showing the interior of a room where Kin Foe, a Chinese traveller in London, one of the characters of "The Savages of Europe", lectures a number of English rakes and drunkards on sobriety and morality. See "Frontispiece", No. 4109. Kin Foe, half-tipsy and very garrulous, sits on a broken chair, while one of his companions, a nobleman, whose wig has gone on one side, essays to fill a glass with wine; another companion, being very drunk, sits on a broken mirror, which, like much other furniture, has been torn from the walls and thrown on the floor: a third reveller, with his wig awry, listens to Kin Foe's discourse. A fight with swords and bottles proceeds behind this group. The print faces p. 111 of "The Savages of Europe"; the book is in the Print Room.

3 × 4 *in.*

4113.

Frontispiece to the Celebrated Lecture on Heads.

(Designed by "Mr O.Neale".) [1764]

THIS is the frontispiece to "A Lecture on Heads, by the celebrated George Stevens"; "London. Printed for J. Pridden, at N°. 100, in Fleet-Street." The "Lecture" in question was composed and delivered by George Alexander Stevens. An edition of 1787 comprises a frontispiece ascribed to Charles Fox; the editions of 1799 and 1802 are illustrated. That now in question appears to have been published in 1765, see "The Public Advertiser", Oct. 17, 1765, p. 1, col. 3:—"Lecture on Heads. Is this day published, Price only Six-pence. The Fifth Edition. The celebrated Lecture on Heads. To which is now added, A curious Frontispiece designed Mr O'Neale, of all the Heads, Coats of Arms, Crests, Monuments, originally exhibited at the Haymarket, with universal Applause. Printed for J. Pridden, at the Feathers in Fleet-street."

The design comprises six rows of heads, busts, monuments and shields, with a reference table below. The text contains references to many notorious persons of this period. In the first row is a half-figure of the lecturer holding up a bust "1" described below as "Alexander the Great". "2" is described as "Cherokee Chief", *i.e.* the head of a Red Indian wearing a military gorget, marked "*G. R*", see "A New Humorous Song, on the Cherokee Chiefs", No. 3868. "3" is "Quack Doctor", a portrait of a quack who "is his own historian; and publishes in the Daily Advertiser and Gazeteer, accounts of cures never performed, copies of affidavits never sworn to". The face resembles that of Dr. Rock, for whom see "A Chirurgical Address from D^{r} R——d R——k", No. 3832. "4" is "Quack's Arms", three ducks proper; and "Quack, Quack, Quack, for the motto. It is charged round with death's heads; and by way of crest, a number of quack bills and bills of mortality," &c. "5" is a horned man's head, or "Cuckold". "6", "Plain Simple Head", being closely shaved, "conveys no other idea than that of a bruiser preparing to fight at Broughton's. Behold how naked, how simple a thing nature is!" "7", a "Lawyer", is described as "Art" in a full-bottomed wig. "8" is a wig, or "Journeyman's Jemmy", and said to be "as

Stiff as if chizzled out by a stonecutter, and as unnatural as Chinese ornaments; and yet these wigs, and the wearers of them too, are in fashion in some parts of the town; and thus plaistered like the top of a cabbage plant after a shower of snow, 'tis called the Journeyman's Jemmy." "9" is the bust of "S^r Langrish Lisping", a gentleman "upon town". "10" is "The frizzel bob"; "The wearer of this wig looks like an ostrich in a fright." "11", "The Jockey". "12", "Nobody", in a fool's cap. "13", a playing-card, is called "Four Court Knaves". "14", "Nobody's Arms", shows a blank shield, surmounted by a fool's cap. "15", "A Parcel of Noughts", *i.e.* 0s drawn on a card. "16", "Any Body's Arms", represents four human arms on an escutcheon. "17", "Some Body", is a human torso on a shield. "18", "Every Body's Arms", "a bag of money and hands catching at it", surmounted by a death's head. "19", "20", "21", "22", and "23", are "Architecture", "Painting", "Poetry", "Astronomy", and "Music"; of this it is said that the disturbance "between the Goths and the Vandals, having overturned the temples of the Arts and Sciences, these scientifics took shipping, and a storm arising at sea, they were shipwrecked on the inhospitable coast of Sussex, where, having been plundered of their wearing apparel, they were left to starve by the inhumanity of the country people." This inhumanity is referred to in the "Game Act". "(To prevent starving) Architecture turned bricklayer's labourer to a Chinese builder", &c. This is a satire on Sir William Chambers's affection for Chinese "architecture", see "A Scene at a Pantamime Entertainment", No. 4220. "24" "Probability", a blockhead. "25" displays the "Statue of Flattery" on the summit of a pyramid, with two men in armour at the sides. "26" is an old woman's head in a "Riding Hood". "27" represents "Billingsgate Moll", being the head of a woman in the act of scolding. "28" is the "Laughing Philosopher", with a zany's tippet and bells on his shoulders. "29", "Crying Philosopher". "30", "A Head Dress", "in the times of our forefathers and foremothers". "31", "Venus's Girdle", is marked "*GOOD TEMPER*". "32", a young woman's head in a "French Night Cap". "33", "New Married Lady": "This is the Married Rose and this ("34", "Old Maid,") is that withering on the Virgin Thorn"; the latter has a lean, sour face. "35", "Old Batchelor", wears a Kevenhuller hat. "36", "Maid of the Spirit" "usually called a Quaker". "37", "The Quaker": "This is the head of one moved by the spirit, he wears this large umbrella (his broad-brimmed hat) like a covering to keep off the outward light, to strengthen the light within. As this is the hat of one moved by the spirit, so N° 38 and 39. This is a Hat in the true spirit of the Mode. This is a Niverne; or the Nivernoise; or a Nevernoise; or a Never-enough: ('tis all the same in the Greek)". The hat represented was that adopted in this country after the French mode introduced by the Duc de Nivernois, see "The Triple Compact", No. 3889. "38" is called "A French Head & Hat". "39", "A English Head & Hat", "40", "Physical Wigg", shows the head and wig of a physician. "41" is "The Blood". "This is the head of a blood: he wears a bull's forehead for a foretop, in imitation of that bull of old, Jupiter, who turn'd himself into a bull, to run away with Europa." "He was a wit at Wetherby's; a toast-master at Bob Derry's; a constant customer at the round-house; a terror to modest women, and a dupe to women of the town." For Derry's or (?) Derrick's, see "Portrait of Samuel Derrick," No. 4282. "42" is a "Lady of the Town". "43", a youth, or "Master among the Maids", "the tea-table Critic", or "Mamma's darling", a "spoilt" lad. "44", "The Critic" or "Word Grubber", "an hunter after commas, semicolons, and undederivatas. This is a true classical conjugating countenance, and denotes dictionary dignity", &c. "45", a "Stock Broker". "46", "City Politicians", or "Sir Full Fed Domine Double Chin", whose political discourse is related in the text. "47", a "Gambler's 3 Faces", a triple-headed bust, one of the heads in a jockey's cap, appears to have been intended for the Duke of Grafton, see "Janus, A", No. 4233, a gambler and horse-racer. "49", "Gambler's Monument", comprises a

medallion on a pyramid, at the sides of which stand, weeping, Justice and Compassion. Honour brings a wreath to crown the portrait. Of the person alluded to it is stated, "Although he had lived a life so infamous, he was buried in all the purchased pomp; behold here the funeral of the gambler, and two of his torch-bearers." Several of the naval and military commanders of this period were notorious gamblers, including Lord Anson, see "The Sea Lyon", No. 3493: the Duke of Cumberland, see "Cæsar at New Market", No. 3623; the Marquis of Granby, see "Signiora G——i", No. 4458; and Earl Ligonier, see "The Youthful Hebe", No. 4461. At a later date Rodney illustrated the same propensity. "48", the "Gambler's Funeral" shows a hearse passing Tyburn gallows, "50" or "Tristram Shandy", is a bust of Sterne. "From the head of one who lived by his wit, we proceed to a real wit: as one mentioned by the famous Yorick. N°. 50, Tristram Shandy; when we come to a dissection of this head" (see "Sterne and Death", No. 4187). "51" is a bust with *Strabismus* of the Rev. Dr. Whitefield, here called "Methodist Parson", and described as "the bell-wether of the Flock", with allusions to his squinting, and alleged hypocrisy, followed by a travesty of his manner of preaching. See "D^r^ Squintum's Exaltation", No. 4005.

The delivery of the "Lecture upon Heads" was begun by G. A. Stevens at the Haymarket Theatre in April, 1764; see "The Dramatic History of Master Edward (Shuter)", &c. 1785, p. viii. (10825. b.).

$8\frac{1}{2} \times 9\frac{1}{8}$ *in.* Brit. Mus. Library, 13. E.E. b. 192/1.

4114.

1765 THE TIMES PAST, PRESENT, and to COME.

[*Feb.* 14, 1765]

An engraving of Palace Yard, in front of Westminster Hall. A pillory, with a man secured there, is placed in the middle, and, near it, a numerous crowd is assembled, including soldiers, civilians, and women. Over the pillory is written:—"*In the Year* 45 *a Scottish Rebellion*"; the man in the pillory receives a sprig of laurel from a bystander, who exclaims:—"*Honor is worth Ambition in a Pillory.*" A soldier shouts:—"*Cumberland & Coneway for Ever*". "*It is the Noblest Cause for which a Man can Suffer.*" says a gentleman who presents a purse for subscriptions to his neighbour, a farmer, while the latter gives money, saying:—"*I give this more cheerfully than to the Cyder Tax.*" A gentleman says —"*I've spilt my Blood for Liberty and will give the last shilling to support it*", and likewise gives money; "*Put the perjur'd Solicitor there.*", *i. e.* in the pillory, cries a looker-on; his neighbour assents, with:—"*Ay by G—d, we'd shew him other gaits play.*"

A coach, with the number "45", see "The Scot's Triumph", No. 4195, and below, stands near the crowd on our right: one of the spectators declares, pointing to a coach in front:—"*That's Jefferries, Coach by G—d we'll burn it.*" "Jefferries" was Lord Mansfield, for whom, as so entitled, see "Lord Chief Justice Jeffries", No. 4440; another gentleman avers:—"*No it's the Speakers or by G—d I'd help ye*". One of the crowd shouts, "*No Mortimer no Jeffries.*" Another says:—"*Temple, Pitt, & Pratt, for Ever.*" "Pratt" was Chief Justice Camden. One of the soldiers who have been brought to guard the pillory cries:—"*Ay by G—d that's right tho we be Soldiers we wont be Slaves.*"; this is in reply to one of his comrades who calls out:—"*Wilkes, Williams and Liberty.*", while another declares for:—"*Liberty, property, no Excise.*" The next man cries:—"*Liberty of the Press for ever & N°* 45". A gentleman says to a lady, his companion, while

referring to the man in the pillory:—"*By Jesus I wish my L—d B—e was in his Place*".

On our left of the pillory a temporary scaffold was formed by inclining two ladders towards each other at the top, and tying them there, while a pole was placed horizontally at their junction. From this pole hang a large jack-boot, representing John Stuart, Earl of Bute, and a woman's hat, for the Princess of Wales; see "Gisbal", No. 3848. A man goes up one of the ladders, holding in one hand a second jack-boot, and, in the other, a large axe. A second man is on the other ladder, with a lighted torch, about to burn the suspended boot, and saying:—"*My eyes I wish we had the Originals*". A man in the crowd shouts:—"*Burn the Old Hat tis good for nothing Else*", "*Off with his head so much for B——*" cries a spectator, referring to the axe and boots. One Scotchman whispers to another:—"*I ken these fellows would demolish him if an he did*"; these persons wear tartan shawls; one has a broadsword at his side, and says to his fellow:—"*Troth Man our muckle laird munn a come in public.*" One of the King's Messengers who had attempted to arrest Wilkes, see "John Wilkes Esq", No. 4050, says to his companions:—"*We'd better sneak away Brother Carrington we shall get no good here*".

Hovering over the pillory is Liberty, who brings a laurel crown and is about to place it on the head of the man confined by that structure; she says:—"*I will reward my honest Sons that Suffer in my Cause*". Britannia, seated on clouds, says:—

"*Hither come and bring with thee*
The Mountain Nymph Sweet Liberty."

In the foreground of Palace Yard, and representing "Times past" a company of ghosts arise from graves; these figures are numbered, and verses engraved below the design refer to each spirit. The verses are styled "Historical Explanations." and, with the several speeches, are as follows:—1. a man, with joined hands and a rope round his neck, who cries:—"*Must this honest Man Suffer & my fellow Favorite dye unpunished but We shall soon met at Compt*": the verses marked "1" are:—

"Ayliffe Executed at Tyburn Verses by a Gent[m].

Ayliffe and F—— when call d in days of Old
Their stinking Carcasses like Bunters Sold
Each serv'd Alternate the Lascivious Dame" &c.

For "Ayliffe", who was executed at Tyburn, Nov. 19, 1759, for robbing Mr. Fox, or Lord Holland, his employer, see "Ayliffe's Ghost", No. 4038. Popular hatred of Fox declared that Ayliffe's life had been sacrificed because he possessed important family secrets of the nature indicated by the verses. Fox was said to be "a notorious defaulter of unaccounted millions", see "The Bawd of the Nation", No. 3636; numerous entries grouped in "The French King in a Sweat", No. 3691, and "Renard Stating his Accounts", No. 4299. Fox was reputed to be descended from a man-servant, hence "his Fathers livery", which occurs in the verses. "2." is Sir Walter Raleigh, who says:—"*Here I fell a Sacrifice to Court Favoritism*". The inscription below is "2 Sir Walter Raleigh the Great—lost his life by the Intrigues of Gondemar the Spanish (Ambassador) & Somerset, the Scottish Favorite, in the Reign of James Stuart the first—the Spaniard compassed his Death, and the Scot got his Estate!" "3", the Duke of Buckingham, with Felton's knife sticking in his breast, says:—"*B—— think of me and Tremble!*" The verses below are those which, engraved on a cup worth £500, were presented by Mr. Stephenson of Ludgate Hill, to John Wilkes; they are by Charles Churchill; see a note to "Gotham", Book ii., line 438, p. 275, vol. i. of "The Poetical Works of Charles Churchill", 1804 (77. i. 11). "4", is Judge

Jeffries, who says: —"*He wont be quiet till he meets my wretched fate.*" The lines below contain a condemnatory quotation from "Rapin". "5", "5", "5", three figures in monks' habits, stand for Prynne, Burton, and Bastwick; the lines below describe their history; see "Portrait of William Prynne", No. 137; "Portrait of Henry Burton", No. 138; "Portrait of Dr. Bastwick", No. 139.

"6", Archbishop Laud, says, referring to the last group:—"*I suffered with Justice for the persecution of these honest Men*". The lines below condemn him. The man in the pillory, John Williams, who is named by one of the speakers, and associated with "Wilkes and Liberty", was a bookseller in Fleet Street, and thus punished, on Wednesday, Jan. 23, 1765, for reprinting No. XLV. of "The North Briton", see "John Wilkes Esq^r", No. 4050. Mr. Kearsley and Mr. Williams were sentenced by Lord Mansfield and Justice Wilmot, the former for publishing "No. XLV.", the latter for republishing the same, after the House of Lords had ordered it to be burnt by the common hangman, see "Frontispiece to 'The Court and City Medley'", No. 4069. Some of Williams's publications are described in this Catalogue, see "The Laird of the Boot", No. 3898; "The Apes of Great Britain", No. 3941; "The Posts", No. 3944; "A Catalogue of the Kitchen Furniture", No. 3990; "A New Humourous Medley", No. 4008; "Excise", No. 4012, and "In and Out", No. 4032. The "Gentleman's Magazine", 1765, p. 96, describes the pillorying of Williams thus:—"Thursday 14 (Feb. 1765), Mr. *Williams*, bookseller in *Fleet street*,[1] stood in the pillory in *New Palace-yard*, *Westminster*, pursuant to his sentence for republishing the North-Briton, No. 45. in volumes." The account agrees with this design. "The coach that carried him from the *King's Bench* prison to the pillory was No. 45."

"Cumberland and Coneway" were the Duke of Cumberland and General the Hon. Henry Seymour (afterwards Field Marshal) Conway, Horace Walpole's friend and correspondent. Both these men were popular with the army and people on account of the parts they had taken in opposition to Lord Bute. For the former see "The State Ballance", No. 3843. The latter was dismissed from his public employments in 1764 by the Grenville ministry, see "Memoirs of the Reign of King George the Third", by Horace Walpole, 1845, i., chap. xxviii. This was done because he had voted against the legality of General Warrants. See "Letters of Horace Walpole", 1857, iv., pp. 223-38; Conway became Secretary of State in 1765. For the "Cyder Tax", see "Excise", No. 4012. The "perjur'd Solicitor" was Mr. Philip Carteret Webb, who was tried for having perjured himself in the cause against Wilkes; he was Solicitor to the Treasury, and, May 22, 1764, acquitted by a jury under Lord Mansfield's direction. See a letter from Horace Walpole, dated on the evening of the day in question here, to Mr. Conway's brother, the Earl of Hertford. See "Councellor Double-Fee", No. 4238, which contains many allusions parallel to the above.

"Mortimer" was Lord Bute; see "A Prophecy", No. 3966. Earl Temple being Wilkes's patron, was popular on that account. See "The Times Plate 1", No. 3970. Carrington was one of the King's Messengers employed as above stated. For him see "The Devils Triumphant", No. 4065, and "The Execution", No. 4066. The Speaker's coach, being mistaken for that of Lord Bute, was in danger at this time, till some one corrected the error.

On this subject see "The Pillory Triumphant", No. 4115; "The Triumph of Liberty", No. 4116; "La Croix de S^t. Pillory", No. 4117.

Mr. Hawkins described another print of this category styled "The Pillory No. 45 or Times past and to come." This print is sometimes found at the end of the second volume of "The Scots Scourge", see "Scotch Impudence", No. 3938; an imperfect copy of the "Sixth Edition" of this book, which is in the

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[1] Williams's shop was No. 38, next the Mitre Tavern, Fleet Street. See an announcement in "The Public Advertiser," Aug. 9, 1768, p. 3, col. 1.

Print Room, should, according to its title-page, contain this satire, but it is not there. It is a copy, with variations, from the satire here described as "1765". A "Scotch" head is on the pillory, another on Westminster Hall; the fight between the Englishman and the Scotchman has been introduced from "The Pillory Triumphant", No. 4115; at the upper right hand corner stands Lord Bute accompanied by a goat, and the British Lion sleeps. Lord Bute exclaims:—"*Yaw mun bring in wha yaw plaise I rule behind the Curtain;*" see "Secret Influence", No. 4457. The publication of this satire is announced in "The Public Advertiser", May 21, 1765, p. 3, col. 4:—"This Day is published, Price 1s. the Times past, present, and to come, a *PRINT*, with historical Explanations. To be had, opposite to Burlington House in Piccadilly.", probably at J. Almon's shop.

14 × 9⅞ *in.*

4115.

THE PILLORY TRIUMPHANT.

Sold by E. Sumpter, at the Bible and Crown, facing Salisbury-Court, Fleet-Street, and at all the Printsellers and Pamphlet Shops in London and Westminster. Price 6*d. plain, or* 1*s. coloured. Where may also be had, The Choice Spirits Museum, being a Collection of Songs by H. Howard, elegantly printed in Quarto.* [*Feb.* 14, 1765]

An engraving representing Palace Yard, Westminster, and the pillorying of John Williams, bookseller, as described in "1765", No. 4114, to which refer for the history and circumstances of the subject. Williams stands in the pillory, which is inscribed, "*Scotch Yoke.*"; he holds a branch of laurel; the post of the pillory is inscribed, "*North Pole.*" An angel, perched on the top of the pillory, cries:—"*I protect the Good.*" The coach is marked, "*N°* 45." A crowd cheer Williams; one man says:—"*This is Justice with a vengeance*"; his companion remarks:—"*What we must all come to.*" A gentleman, holding a purse, cries:—"*A Purse bearer here is an Honourable Post.*" One King's Messenger, probably Carrington, with the silver greyhound hanging from his neck, cries to his comrade:—"*Our Blood-Hounds are got on a wrong Scent here Brother.*" See "The Execution", No. 4066. One of the crowd shouts:—"*Wilkes, Williams and the glorious* 45 *Huzza.*" "*May this Noble Spirit always continue.*" is the speech of another person.

On our left of the pillory the jack-boot, axe, and a Scotch "bonnet" are suspended from a pole placed between two ladders. The man going up one of the ladders with the torch, says:—"*D—n my Eyes Jack I wish we had the Original here.*" A man below cries:—"*Up with him, the Boot always lov'd to Mount*". A Scotchman and an Englishman are fighting, to the disadvantage of the former. An informer in the crowd declares:—"*He shant go Scot free while I'm here to inform against him.*" Another shouts:—"*Well done Donald* CURRY *his Hide.*" Curry was the name of one of Wilkes's printers who betrayed him with regard to the "Essay on Woman", see "The Execution", No. 4066, and "Jemmy Twitcher in High Life", No. 4075. Another spectator cries:—"*Baste him well.*"; a fourth advises:—"*Scrub his Scotch Carcase.*" A large jack-boot has been thrown up in the air. A head, in a lawyer's wig, probably intended for that of Serjeant Bradshaw, the regicide, which is fixed on the summit of the gable of Westminster Hall, says:—"*This is a better Place than Temple Bar.*", where the heads of Towneley and Fletcher, the Jacobites, were then impaled, see "Townley", "Fletcher", No. 2799; "Political Electricity", No. 4422, and "The Gentleman's Magazine", 1746, p. 437.

The following, and six other verses, are engraved below the design:—

"I.
Ye sons of *WILKES* and *Liberty*,
Who hate despotic Sway;
The glorious *FORTY-FIVE* now crowns
This memorable Day," &c.

For the "petticoat" of these verses, see "Gisbal", No. 3848.
13 × $7\frac{7}{8}$ *in.*

4116.

"The TRIUMPH of LIBERTY. A Hieroglyphical, Congratulatory Epistle *from John* (Wilkes) *Esq. to John* (Williams), *on the Applause he Receiv'd at his Public Exhibition in Old Palace Yard, on Thursday Feb*^{y} 14th *being the* 45th *day of the Year* 1765."

[*Feb.* 14, 1765]

THIS is an engraved letter, comprising rebuses; the names between brackets here below and in the above title stand for the objects represented. For the subject of this satire, see "John Wilkes Esq", No. 4050; "1765", No. 4114, and "The Pillory Triumphant", No. 4115.

"*My* (deer) *Friend.*

'*Tw*(ass) *with the utmost Pleasure* (Eye) *Receiv'd* (yew)*r Agreable* (letter), *the* (eye)*nward Satisfact*(eye)*on* (Eye) *felt on Read*(eye)*ng the Contents, noth*(eye)*ng could Equ*(awl)" &c.

* * * "(Eye) *am S*^{ir} (yew)*r Sincere* (well) *W*(eye)*sher.*

I. WILKES."

$7\frac{1}{4}$ × $9\frac{5}{8}$ *in.*

4117.

"La Croix de S^{t} Pillory."
Honour is worth Ambition—in a PILLORY."

[*Feb.* 14, 1765]

AN engraving of a pillory, shaped like a Latin cross, and furnished with a ring so that it might be suspended, and worn as an ornament or badge of knighthood. The horizontal bar comprises three holes like those used in actual pillories to contain the neck and wrists of a man.

This engraving is on the title-page of "The Petition of an Englishman. By John Horne" (Tooke), 1765. The text of this "petition" comprises an appeal "To the RIGHT HONOURABLE, TRULY NOBLE, and TRULY SCOTTISH LORDS, MORTIMER and JEFFERIES", that the author may receive a certain favour, connected with which "there is Reason to believe that it will shortly become the only remaining Privilege of an Englishman"; the favour is the distinction of the public pillory. The prayer continues to urge the writer's claim for this distinction, comments on the nature and influence of "Scotch Justices, and Court Boroughs", and declares "that this Order will become even more honourable than the garter." See "The Jack-Boot, Exalted", No. 3860. It will "be conferred, as all others are, by the *sole Direction* of the FAVOURITE; yet, unlike all others, it will be conferred on *Merit only.*" "Let those who doubt this Truth, remember only with what *universal Contempt, what Hisses, and Execrations* was viewed the Star that glitters on the Breast of BUTE; and what shouts of honest Joy, what hearty Triumph,

and what loud Applause attended the plain rug Coat of a poor and obscure Printer in the PILLORY" (see below). There are likewise allusions to the outlawry of Wilkes, and a prayer, "When your Lordships have granted me this Favour of the Pillory—a mere Matter of Honour for the Author—may I presume to hope you will likewise add one of Interest for the Publisher." "The Affair of IMPRISONMENT he leaves intirely to your Wisdom and Discretion: th' indeed he rather considers that as a Thing of Course." "MUTILATION too he has forborne to mention; tho' intirely of your Sentiments—that from the natural Body, as well as *from the Body politic, should be lopped without Mercy the Members that Offend.* Squeeze out therefore the Eyes that presume to pry into your Mysteries and Intrigues of State or LUST. Slit be the Nose that dares to smell a RAT. Wring off the Ears, and root up the Tongues that listen to or whisper the Words—LIBERTY and LAWS." The text concludes with references to the fact that the author left the distinctions of Flagellation and Fine unsolicited, while "BRANDING and SECURITY *for Good Behaviour* seem both superfluous". He declares that he has always distinguished himself in behalf of "Mortimer" and "Jefferies".

"The Author, instead of a Note on this Passage, presents the Public with a *true and accurate* Plan of some Part of KEW-GREEN". For this, the sequel and completion of this Satire, see "a *true* and *accurate* Plan of some Part of Kew-Green", No. 4131.

"The Petition of an Englishman" was, according to "Memoirs of John Horne Tooke," by A. Stephens, 1813 (614. i. 8), i., p. 58, written by Tooke. The occasion of its publication was the pillorying of John Williams, a brother publisher of Sumpter's, Feb. 14, 1765. See "1765", No. 4114; "The Pillory Triumphant", No. 4115; and "The Triumph of Liberty", No. 4116. "The Scottish Lords, Mortimer and Jefferies" were Lords Bute and Mansfield; for the former designation as applied to Lord Bute, see "Edward the Third seizing Mortimer", No. 4150. For Lord Mansfield, as "Jefferies", see "1765", No. 4114, in which Lords Bute and Mansfield are conjointly designated in these terms; see, for the latter, "Lord Chief Justice Jeffries", No. 4440. For "burning by the hands of the Common Hangman", see "Frontispiece to 'The Court and City Medley'", No. 4069, and No. XLV. of "The North Briton", Dec. 3, 1763. For the "Mysteries or Intrigues of State or Lust", and the allusion to the rage of Fulvia, see "Gisbal", No. 3848.

$1\frac{1}{2} \times 2\frac{5}{8}$ *in.* Brit. Mus. Library, 811. l.

4118.

The last SHIFT.

[*March* 22, 1765]

AN engraving, apparently a book plate, showing an officer of the English government presenting a brace of pistols to a party of gentlemen. He cries:—"*Stand and deliver.*" They reply:—"*We are all Americans.*" Lord Bute, in the background, says to the King (?):—"*Gin my Lad there does as I bid we'll have plenty.*" The King says:—"*Necessity Pinches me, Money we must have.*"

The subject of this design is evidently the attempt to tax the American Colonies by the Stamp Act, which passed March 22, 1765; see "The Repeal", No. 4140. Lord Bute was supposed to have prompted, if he did not ostensibly promote, the series of measures of which the Stamp Act was one. The Hon. George Grenville introduced the Bill for this Act in 1765, while he was Chancellor of the Exchequer.

$4\frac{1}{8} \times 5\frac{1}{4}$ *in.*

4119.

THE DEPLORABLE STATE of AMERICA or SC—H GOVERNMENT.

Price 6^{d} [*March* 22, 1765]

An engraving displaying Britannia seated, offering "*Pandoras Box.*", *i.e.* "*The S——p Act.*", to America. Minerva says:—"*Take it not.*", in reply to the appeal of America:—"*Secure Me, O, Goddess, by thy Wisdom, for I abhor it as Death.*" Liberty, prostrate on the ground, laments:—"*It is all over with Me.*", and is oppressed by a thistle, the emblem of Lord Bute, and attacked by a serpent, the symbol of treachery. Mercury, standing for Trade, is departing from America, and crying:—"*It is with Reluctance I leave ye.*" The King of France approaches, offers a heavy purse, and says:—"*Take this, and let thy banefull Influence be poured down upon them.*" This speech is addressed to an irradiated boot, the emblem of Lord Bute, which is in the sky, shedding malign rays on the group. A Wind is blowing violently against a tree, which is dedicated "*To Liberty.*", while a person, representing Loyalty, shouts:—"*Heaven grant it may Stand.*" In the distance are ships lying on the shore, with a broom at the masthead of one of them, signifying that it is for sale. Further off is a gibbet, alluded to as "*Fit Entertainment for St—p M—n.*", *i.e.* "Stamp Men". Three "Stamp Men", or excisemen, are grouped near the gallows. One says:—"*By G—d I'll rob first.*"; "*Ay, ay, necessity has no Law.*" declares his companion; the third cries:—"*We shall all Starve*".

An impression from this plate is the second illustration of "The British Antidote, or, Scots Scourge.", "Vol. V." (Grenville, 18. 165.), for which see "Scotch Impudence", No. 3938. The text of this work contains, on p. 3, a description of the design. For the Stamp Act, see "The Repeal", No. 4140.

An announcement of this satire is in "The Gazetteer and New Daily Advertiser", Jan. 2, 1766, p. 4, col. 2.

$13\frac{3}{4} \times 7\frac{1}{4}$ *in.*

4120.

Dick Swift Thieftaker of the City of London. Teaching his Son the Commandments.

Publish'd According to Act of Parliament, 1765. *Price only* 6^{d}. [*March*, 1765]

An engraving showing R. Swift, a notorious thief-taker, sitting at a table, and holding on it a volume which is open at a page containing the Commandments; by his side is an ill-looking, degraded boy, his son, who, while the father points to the "VIII." the commandment cited here as "*Thou Shalt Steal*", filches from the coat pocket of his instructor a piece of rope, probably part of a hangman's halter. Over the boy's head a ready adjusted halter is suspended; he holds a horn book marked "A B"; from his pocket a paper protrudes inscribed:—"*Get you gone raw Head & Bloody Bones Here is a Child don't fear you*".

On the back of Swift's chair is placed a burglar's mask and other thief's implements. From the drawer of the table protrudes a broadside with engravings of a gallows and a pillory; likewise a bunch of picklocks and a skeleton key. On the wall are two prints, one of which is illegible, the other represents a judge instructing a little boy from a book, in the action of Swift himself. On Swift's right wrist the letters "*R S T*" (Richard Swift Thieftaker?), have been tattooed. Below the design is engraved the verse:—

"These words which I command thee this day, shall be in thine heart. And thou shalt teach them diligently unto thy children. *DEUT. CHAP.* vi. ver. 6. 7."

Tuesday, March 12, 1765. "The noted *Dick Swift* who some time ago was transported for receiving stolen goods, having been lately apprehended at *Coventry*, a writ was made out for removing him to Newgate to take his trial at the next sessions".—"The Gentleman's Magazine," 1765, p. 144. On the following page is an account of the way in which boys were taught to steal; on p. 196 it is stated that Swift was tried at Coventry, acquitted because of an error in the record, but detained for being accessory to a robbery in Middlesex, and removed to the Old Bailey, London. See likewise "The New and Complete Newgate Calendar" (1132. f. 57.), iv., p. 296.

The appearance of this satire is announced in "The Public Advertiser", Sept. 28, 1765, p. 1, col. 3, "Price only Six-pence". Sold by J. Pridden, at the Feathers in Fleet-street," &c. The same journal, in another version of this announcement, Oct. 16, 1765, p. 1, col. 1, adds:—"Where may be had Price 3*s*. An elegant Metzotinto Print of Mr. Arthur Beardmore, teaching his Son Magna Charta". A. Beardmore had been employed as Wilkes's solicitor, see "The Fishermen", No. 3876.

$8\frac{3}{4} \times 10\frac{5}{8}$ *in.*

4121.

"THE COURIER"

"——— *Quantum Mutatus ab illo*
Hectore Qui!"

[*May* 19, 1765]

THIS etching gives a view of a road, with a finger-post indicating that it is "*The Road to Hays*", *i.e.*, Hayes in Kent, the seat and residence of William Pitt. The Duke of Cumberland, as a courier, and blowing a horn, is galloping on the way to the house, which is represented as a miserable hovel, with, hanging before it, the sign of "*Popularity The Blown Bladder by W P*"; a pair of crutches, alluding to Pitt's infirmity, lean against the wall; protruding from the open doorway is a huge gouty foot wrapped in flannel and resting on a stool. Three trees, each marked with a crown, represent the three kingdoms and appear in the foreground. Behind the duke is a public-house, the sign of which is the Crown, from which issue Scotch thistles; it has the inscriptions "*M*——*d*" and "*B*——*e*", *i. e.* Mansfield and Bute, and the proprietor's name, "*I. Bull*".

The sarcasm of making Pitt's residence a hovel, refers to the pretences of poverty ascribed to the statesman, who, about this time, sold some of his horses, with a view, it was said, of saving money; there is likewise an oblique reflection on his pension. See, in "Correspondence of John, Fourth Duke of Bedford", 1846, iii., p. 54, a letter from Mr. Richard Rigby to the Duke of Bedford, Oct. 12, 1761; and the "Letters" of H. Walpole, Oct. 12, 1761, to the Hon. H. S. Conway, on Pitt.

In "Rodondo" (1077. k. 40.), by Mr. H. Dalrymple, canto ii., 1763, p. 23, is part of an imaginary dialogue of William Pitt and his wife, Lady Chatham, referring to the sale of Pitt's horses. On the sale of the horses see further, "An Hieroglyphic Epistle from (Beelzebub)," No. 4145.

When the ministry which entered office on the ostensible retirement of Lord Bute was found unequal to the circumstances, negotiations began for the return of W. Pitt to power, and these efforts were promoted by the King, Earl Temple, the Earl of Northumberland, and others, who engaged the Duke of Cumberland to see Pitt at Hayes, which, according to "The Gentleman's Magazine," he did on the 19th May. See Walpole, "Memoirs of the Reign of King George the Third", 1845, ii., p. 165, and the same to the Earl of Hertford, May 20, 1765, in "Let-

ters ", &c. See the Duke of Grafton's account of these negotiations in the Appendix to "Memoirs", as above, iv., Section V., p. 376.

There is a second state of this plate in which the public-house behind the duke has been burnished out and a large cushion substituted for it; on the cushion is the royal crown from which issue Scotch thistles, inscribed "*B——e*", Bute, and "*M——d*", Mansfield. It is intended to express that Lords Bute and Mansfield, though not in the cabinet, overshadowed the King, see "Secret Influence", No. 4457.

See "Frontispiece to 'The Coach Drivers'", No. 3830.

$12\frac{1}{2} \times 8\frac{1}{8}$ *in.*

4122.

The Weavers in an Uproar, or a Quartern Loaf at Twelve Pence.

[*May*, 1765]

An etching comprising many groups of persons and incidents illustrating the distress of weavers in 1763-4, their riotous proceedings, and the presentation of a petition to the King, April 9, 1764.

In the upper corner of the plate a group of persons, including a man of distinction, appears. Addressing the latter, a man says:—"*your Warehouses, my Lord, are Safe*,"; the nobleman's reply is:—"*Never mind Them my Ambassadour my Gens, d'Arms shall protect you*,"; one of the other members of the group remarks:—"*Ay my lord we ll send you silks enough*". Immediately below this group an English ship is represented at sea, labelled with "*French Silcks*," referring to its cargo, and "*By Land and Sea CAR-riage*"; below the last-named design is a house, likewise a mob of men and boys throwing stones at it, one of them cries:—"*No french Silks*"; these are weavers, and the house appears to be that of a manufacturer of, or dealer in silk.

Another house occurs at the top of the plate, out of a window in which a man is looking at a crowd of weavers assembled in front, he exclaims:—"*Let the Rascals live on Pollard*"; below the house is written:—"*a Brown Quartern Loafe Sold within for a Shilling*—". The men in the crowd shout:—"*we Shall all Starve*". The next design at the top of the plate shows a man standing in a tree, who cries to a mob at the foot of the tree:—"*I shall be hanged, if you don't disperse*—"; the men of the crowd exclaim:—"*One & all, one & all*", "*one & all, one & all*", "*one & all, one & all*".

Another group represents a procession of weavers in cocked hats and *quasi* gentlemanly costume; one of them carries a black flag; their leader says:—"*Pray Consider the Poor Weavers*". At the top, on our right, of the plate is what appears to be the entrance with folding gates to a royal palace; the royal arms of England are over the entrance. Below the last element of the etching are two persons, one of whom, by his Scotch dress, seems to be Lord Bute; he cries:—"*Chain the Loons together. Read the Riot Act to Them*". His companion declares:—"*Rie and potatoes are good enough for mechanicks.*" At the foot of the plate the King and Queen proceed towards the Houses of Parliament in a state coach; a second procession of weavers, carrying, like the former, a black flag, approaches the vehicle and the men cry:—"*Pray Consider the Poor Weavers.*" The King says from the coach:—"*My people shall be relieved.*" A voice seems to issue from the house, saying:—"*We are Passing a Bill for That Purpose*".

"Monday 3. (Oct. 1763). Several thousand journeymen weavers assembled in *Spittlefields*, and, in a riotous and violent manner broke open the house of one of their masters, destroyed his looms, and cut a great quantity of rich silk to pieces, after which they placed his effigy in a cart, with a halter about his neck,

an executioner on one side, and a coffin on the other; and after drawing it thro' several streets, they hang'd it on a gibbet, then burnt it to ashes, and afterwards dispersed."—"The Gentleman's Magazine", 1763, p. 514. "Monday 9. (April. 1764). Several thousand journeymen silk-weavers waited on his majesty with a petition representing the miserable condition of the silk manufactory from the clandestine importation of *French* silks, and praying relief—A large book of *French* patterns has since been seized, containing several thousand patterns, from 5*s*. a yard to 5*l*. which were privately handed about to the mercers by *French* emissaries."—"The Gentleman's Magazine", 1764, p. 194. On this subject, see "The Grenville Papers", 1853, iii., pp. 163, 224. The Duke of Bedford incurred the anger of the weavers at this period, and was pelted in his coach by them.

The reference to "Land and Sea CARriage" indicates the date of this print; see H. Walpole, in "Memoirs of the Reign of King George the Third", 1845, ii., p. 154-7. After pelting the Duke of Bedford the weavers dispersed for that day. On the day after, the duke, hearing that his house in Bloomsbury Square was to be attacked, procured military assistance and repelled the rioters who assailed the house. "The disappointed populace vented their rage on the house of Carr, a fashionable mercer (on Ludgate Hill), who dealt in French silks, and demolished the windows." Walpole gave an animated account of the circumstances, especially of his own visit to Bedford House on this occasion. See "The Gentleman's Magazine", 1765, p. 244, and H. Walpole's "Letter" to the Earl of Hertford, May 20, 1765.

$12\frac{3}{4} \times 7\frac{7}{8}$ *in.*

4123.

The Remains of His Late Royal Highness Prince W^m^, Augustus, Duke of Cumberland (Who departed this Life Octo 31^st^ 1765. in the 45^th^ Year of his Age)

LYING in STATE.

W: W: Del Sculp— [*Oct.* 31, 1765]

AN engraving representing a coffin placed in a bier and covered by a black pall, which is decorated with English royal escutcheons, and inscribed:—"*THE SCOURGE OF TYRANTS AND SHIELD OF LIBERTY*". Two rows of lighted candles, and two rows of standing figures of weepers are on the sides of the coffin. The Pope, the Devil, and the Pretender lie prostrate near the bier. Below the design is the following engraved inscription:—"The Devil, Pope, & Pretender, are represented in this Print as lying on their backs at the Duke's feet & sides, in Commemoration of the decisive Battle of Culloden Moor, April 16^th^, 1746. When by the blessing of the Almighty, His Royal Highness Obtain'd a Most Signal Victory, & Gave such a Blow to their united Interest, as they have not yet been able to recover, & it is hoped never will. Over his Royal Highness's Head is a Choir of Angels on the Wing, Conducting his immortal part, with Sound of Trumpet, to the Celestial Region."

Two angels, in the sky, bear upwards the soul of the duke; three other angels attend with trumpets, on the respective banners of which the following inscriptions are, severally, engraved:—"*At His Royal Hand are Pleasures for evermore*", "* *This Day shalt Thou ascend to The Most High God*", and "*In His Presence is Fullness of Joy*".

For the Duke of Cumberland, see "Dinah relates her distresses", No. 3646; "The State Ballance", No. 3843; and "Ridiculum acri fortis et melius", No. 4414.

The appearance of this print is announced in "The Public Advertiser", March 14, 1766, p. 4, col. 3.

7 × 10 *in.*

4124.

THE TOMB=STONE.

Printed for Mr Smith and Sold at the Woolpack in Long Acre, near Drury Lane, London. [*Oct.* 1765]

An etching which represents an altar-tomb, on the angles of which are bas-reliefs of "*Britannia*" and "*America*" weeping, with trophies of arms and crossed human bones. On the side is written:—"*Here lieth the Body of* WILLIAM DUKE *of* CUMBERLAND *&c lamented by his Country, which he twice Sav'd. First by overcoming the joint forces of France and S——d, at the Battle of* CULLODEN*; and after by selecting a* MINISTRY*, out of those virtuous few, who gloriously withstood* GENERAL WARRANTS*,* AMERICAN STAMPS*,* EXTENSIONS OF EXCISE*,—&c. &c. &c.*" For "General Warrants" see "John Wilkes Esqr", No. 4050; for "American Stamps" see "The Repeal", No. 4140; for "extensions of Excise" see "Excise", No. 4012.

On the slab of the tomb several figures are dancing. They include Mr. George Grenville, see "The Great Financier", No. 4128; Lord Bute, see "Gisbal", No. 3848; the Duke of Bedford, see "An Hieroglyphical Epistle from a Certain (wood)en (Pier)", No. 3894; "*Anti-Sejanus*", *i.e.* Dr. Scott, author of a satire of that name, here represented as a little dog with a long tail and dressed as a clergyman, whose tail Lord Sandwich holds while he cries "*Do as they do.*" to the dog, as he stands at the foot of the tomb, grasping likewise the tail of a Scotch Devil, whose feet are clawed and cloven, who bears a bagpipe and dances on a large, thick volume entitled:—"*Jemmy Twitcher's Laws for the Gang*", see below; for "Jemmy Twitcher", *i.e.* Lord Sandwich, see "Jemmy Twitcher in High Life", No. 4075. Near the other side of the tomb, and gleefully admiring the dancers, is the Earl of Halifax, Secretary of State, with "*Gen. Warrants*" sticking out of his pocket, crying:—"*Here we are all alive, O*"; he signed the warrant against Wilkes.

From G. Grenville's pockets protrude labels inscribed:—"*Gen. Warrants*", "*Stamps*", "*Reversions*", "*Pensions*", and "*Cyder Act*". "Reversions" and "Pensions" refer to the national burdens created by Mr. Grenville; for "Cyder Act", see "Excise", No. 4012. He cries to his dancing companions:—"*Mind your time.*" Lord Bute, on whose ribbon is "*Sejanus*", says:—"*I am at it again.*" The Duke of Bedford, from whose pocket projects the "*Weavers Petition*", shouts:—"*A little faster.*", see "The Weavers in an Uproar", No. 4122. Behind the Scotch Devil, who shouts "*Well done* OLD ONES", are two bishops watching the dance; one says:—"*Shall we dance?*", the other replies, "*Stay a little.*"

Earl Temple, with a blank face, to express that he did not openly support Wilkes, as in Hogarth's "The Times Plate I", No. 3970, holds on high a long flag inscribed "THE ORIFLAME", and decorated with a head of Discord; the staff is entwined with serpents like those on the rod of Mercury. The earl says:—"*Stamp away Brother.*" In the sky are the constellation Ursa Major, and the moon, indicating the influences under which this scene appears. Earl Temple had disagreed with his brother George Grenville, but, when the Duke of Cumberland was endeavouring to form an administration, see "The Courier", No. 4121, with Mr. Pitt, between whom and Lord Temple there did not then exist any cordiality, he clogged Pitt's measures by uniting with his brother George. The formation of a new ministry was thus defeated.

The Duke of Cumberland died Oct. 31, 1765, see "The Remains of His Late Royal Highness", No. 4123. The "Gang" may allude to the so-called "Blooms-

bury Gang", the party of the Duke of Bedford, described in satires of the "Junius" category. One of the bishops was probably Warburton of Gloucester.

The publication of this satire was more than once announced in the newspapers of the day, see "The Public Advertiser", Feb. 14, 1766, p. 4, col. 4. "The Public Advertiser", Feb. 25, 1766, p. 3, col. 4, states:—"*This Day is published, Price* 6*d.* The much approved Print call'd the *TOMB-STONE*", &c.

$17\frac{1}{8} \times 9\frac{3}{4}$ *in.*

17

This etching is a copy, reduced and reversed, the Devil being on our left, of No. 4124. The design and inscriptions are substantially the same as in the original.

The print is No. "17" of the illustrations to "The British Antidote, or, Scots Scourge", "Vol. V.", see "Scotch Impudence", No. 3938. In the letterpress, p. 15, is:—"Tombstone. Plate 17. The late Duke of Cumberland's Tomb; one side is Britannia, on the other is America weeping for their Loss; his Enemies are dancing on the Top. Viz. Sejanus, Geo. Stamp, the Duke of Spital-fields; with Anti-Sejanus in the shape of a Monkey, moved by Jemmy Twitcher on one Hand; and in the other, the Tail of Lucifer playing them all a Tune on the Bagpipe, behind are two Bishops well known: On the other side is Donald of Hallifax coming to join in the Dance, the Flag supported by Lord Gawkee."

"Sejanus" was Lord Bute, "Geo. Stamp" was Mr. George Grenville, the "Duke of Spital-fields" was the Duke of Bedford, "Anti-Sejanus" was Dr. W. Scott, "Jemmy Twitcher" was the Earl of Sandwich, "Donald of Hallifax" was the Earl of Halifax, "Lord Gawkie" was Earl Temple. For all these persons and their appellations, see "The Repeal", No. 4140.

$6\frac{1}{4} \times 4\frac{1}{8}$ *in.* Brit. Mus. Library (Grenville), 18, 165.

4125.

"SIX MEDALLIONS shewing the chief national servises of his new Friends the old ministry Inscribed to E—L T—E" (Earl Temple.)

[1765]

An etching comprising six circular medallions and the above title.

The first medallion represents the "*GLORIOUS PEACE*", *i.e.* that of Paris, concluded Feb. 10, 1763: see "An Hieroglyphical Epistle from a Certain (wood)en (Pier)", No. 3894; "The Congress", No. 3887, and entries in this Catalogue dated Aug. 1762, and Feb. 10, 1763. In this design Britannia is stripped nearly naked, while Lord Bute and Lord Mansfield press her to her knees under the reversed escutcheon of Great Britain. Lord Bute cries:—"*Stoop you Bitch*". France and "*SPAIN*" look on. Britannia holds two cornucopiæ, from which fall "*HAVANNA*", "*MANILLA*", "*RANSOM*", "*BULLION*", "*Goree miquelte*", "*MARTINIQUE*", "*GUADALOUPE*", "(P)*ONDICHERI*"—names of places conceded to France and Spain by England at the Treaty of Paris. For "Manilla Ransom", see "The New Country Dance", No. 4147.

The second medallion is called "*DRIVE & GUIDE*", and represents Britannia, with her buttocks bare, crawling over a stony road, while Scotia is mounted on her back, her petticoats falling over Britannia's face; the latter is guided by the former with a bridle. Britannia cries:—"*These Petticoats blind me*", see "Gisbal", No. 3848, and "The Scotch Tent", No. 3912. Lord Bute flogs Britannia

with a whip, while Scotia applies a thistle to her buttocks, and says :—"*Drive on Sawney I'le guide*". For "guide", see "Merit Rewarded", No. 3814.

"*AMERICA STAMPED*" is the title of the third medallion, which represents Lord Bute holding down America, a buxom young woman, while Mr. George Grenville, with a hammer and "*STAMP*" is about to mark her forehead. On March 24, 1765, the King assented to a Bill for imposing a stamp duty on goods in the American Colonies; this was commonly called the "Stamp Act"; see "The Repeal", No. 4140. "*Force her*", cries Lord Bute; "*the Bitch Rebels*", says Grenville.

The fourth medallion is named "*EXTENSION OF EXCISE*", and shows George Grenville cutting down an apple-tree, while the Devil stands behind gauging a barrel of "*CYDER EXCISED*": see "Excise", No. 4012; and "The Devil to Pay", No. 4013.

"*WEATHER-COCKS AND RUSHES*", the fifth medallion, contains representations of three poles surmounted by vanes. 1. "*Weather Cock at the Townsend*", comprises a head of Mr. Charles Townshend, afterwards, from July, 1766, to Sept. 1767, Chancellor of the Exchequer, and second son of Charles, third Viscount Townshend, whose versatility obtained for him the name of "the Weathercock"; the head has a windmill on the top (see "A Sett of Blocks", No. 3916); the pole issues from a base inscribed :—"*I turn to the Wind that grinds most grist at my Mill*". See "The State Nursery", No. 4133, and "The Precipice", No. 4153. 2. "*The TEMPLE Weather Cock*" bears a head of Earl Temple in a fool's cap; for Earl Temple in politics, see "The Times Plate I", No. 3970. 3. "*The YORK Weather Cock*", has a two-faced or Janus head, and refers to Mr. Charles Yorke, Attorney-General, and Lord Chancellor, for three days, at a later date; the pole issues from behind the bag which contains the Seals, while the Mace lies behind. H. Walpole's "Letter" to the Countess of Suffolk, July 9, 1765, illustrates the versatility of Mr. C. Townshend. See likewise "Letters of the first Earl of Malmesbury", 1870, i., 109,—Mrs. Harris to her Son.

The sixth medallion is named "*GENERAL WARRANTS*", and shows Lord Mansfield with a dark lantern and a pistol, standing on "*Magna Chart*"(a), and "*Rights of Juries Liberty of Press*"; on his cloak is written: "*Long Life to Jefferies*"; above him is a head with its nose slit and ears cropped, a knife being on one side, a human ear on the other; likewise manacles, and two persons suspended from a gibbet. In the background is a pillory for "*Printer*" and "*Publisher*", who stand in the pillory: see "1765", No. 4114; "The Pillory Triumphant", No. 4115, and "La Croix de S^{t}. Pillory", No. 4117; likewise the "*Tower for poor Wilks*", *i.e.* the Tower of London; see "John Wilkes Esq^{r}", No. 4050. For Lord Mansfield in the character of "Jeffries", see "Lord Chief Justice Jeffries", No. 4440.

Diameter of each medallion, $3\frac{1}{2}$ *in.*

The whole plate, $7\frac{1}{2} \times 11$ *in.*

4126.

"MAGNA CHARTA".

[1765]

An engraving of an open space before Westminster Hall, where a statue of a king stands erect on a pedestal and is assailed by a satyr, a man with an ass's ears, Sedition, or a Fury in the guise of Liberty, and a man who wields a bludgeon. "*MAGNA CHARTA*" is inscribed on the pedestal. The head of the statue has been knocked off and its sceptre taken away; the satyr belabours the fallen head with the sceptre; the man with an ass's ears, armed with a pickaxe, is trying to demolish the statue; the Fury, bearing the Staff of Maintenance and the Cap of Liberty, is inciting the man with the bludgeon to destroy the effigy.

This is a vignette placed at the beginning of "Ancient Songs and Ballads, &c. Series the Second, Book 1." of "Reliques of Ancient English Poetry", 1765, vol. ii., by Thomas Percy (Bishop of Dromore). It is alluded to and challenged in "The North Briton", No. XCIV., March 4, 1769.

$3\frac{1}{8} \times 1\frac{5}{8}$ *in.* Brit. Mus. Library, 11,621. b. 9.

4127.

"Drink deep, or taste not the Porterian Spring."

"Antisejanus".

[1765]

A REPUTED portrait of Dr. W. Scott, author of letters signed "Anti-Sejanus" in "The Public Advertiser", 1765.

An etching in little more than outlines, representing a parson, clad in a slovenly manner, standing in profile to our right, and holding a paper marked "*The Perils of Poetry*". One of his stockings hangs down, being loosely gartered, his slippers are trodden down at the heels; near his feet is a porter-pot; in the distance is a stream the fluid of which issues from a barrel marked "*Trin: Coll*"; on the barrel sits an owl; a donkey winged, for a *pseudo* Pegasus, flies over the stream. The first title quoted above is etched near the feet of the figure. Below the design the following text is etched:—"A Parson in Politics is like a Monkey in a Toyshop—He may do much Mischief, but cannot possibly do any Good."

At foot is written in an old hand, "Antisejanus", thus indicating the writer's opinion that this satire refers to Dr. W. Scott, of Trinity College, Cambridge, for whose career and the probable occasion of this satire, see "The Repeal", No. 4140, and "The Statue", No. 4141. Dr. Scott was Rector of Simonburn, Northumberland. The face resembles other portraits of this writer; see "Twitcher's Advocate", No. 4426.

The elements of this design closely resemble those of the print described as "Recitator Acerbus", No. 2349; see "The Lampoon", No. 2457.

"The Public Advertiser", March 13, 1766, p. 4, col. 3, announces "A New Print, entitled, The Funeral Procession of Anti-Sejanus. Taken from the St. James's Chronicle."

$7\frac{1}{4} \times 10\frac{1}{4}$ *in.*

4128.

The Great Financier, or British Œconomy for the Years 1763, 1764, 1765.

Publ^d according to Law. [1765]

IN this etching Mr. George Grenville, Chancellor of the Exchequer from April 15, 1763, till July 10, 1765, who succeeded Lord Le Despenser—see "Excise", No. 4012—and preceded Mr. Dowdeswell—see "The Precipice", No. 4153—holds a large balance, in the scales of which severally are "*Debts* 140 *Millions*", and "*Savings*", *i.e.* a wig, a broken sword, &c. On his breast is a paper marked:—"*Grant of Reversion* 5000 *a Year private Œconomy*". His servant "*oconomy*", who cries, "'*Twill do in Time*", is dropping candle-ends in the latter scale, which is outweighed by the former. A hungry cat is playing with more candle-ends, which Mr. Grenville is about to add to the others; near these are a pair of snuffers, old boots, hats, ends of string, and trifles which the minister is supposed to have saved as a set-off to the "140 Millions" of pounds.

Mr. Pitt, who stands near the Chancellor, wearing gouty shoes, and leaning

on a crutch, says to the latter:—"*Conquests will ballance it*". Grenville replies:—"*Tell me where!*" (see below) and drops from his hat "*Guardaloupe*", "*Martinico*". "*Havanna*", and "*Newfoundland Fishery*", possessions ceded to the French by the Treaty of Paris, Feb. 10, 1763, for which see entries in this Catalogue bearing this date; he is likewise treading on the "*Philipines*" or Spanish islands, which have already fallen on the ground. Behind Pitt is an American with two heavy billets of wood on his neck, marked "*Taxed without Representation*"; bearing a great bag of "*Dollars*", he cries, "*Commerce will outweigh it*", *i.e.* the "Debts" scale. A person, who takes colonial dollars from a bag, says:—"*We must obey Orders*"; his companion indignantly declares:—"*Dam-'me Jack better pillage the French.*"—than our own colonies. These are "Stamp Men", or collectors of duties imposed on the English transatlantic colonies. Bales of goods, marked with the Broad Arrow, stand near the speakers, who are employed to enforce the Stamp Act, which was prepared by Mr. George Grenville, see "The Repeal", No. 4140.

In the distance useless ships are for sale. A Frenchman, standing at the door of a house, says to a Spaniard:—"*The Cheat is his the Profit mine Ma Foy!*"; the other rejoins:—"*Foolish Cunning it cannot hold.*" Britannia sits despondently at the gate of a strong prison, from the windows of which hang manacles, inscribed, "*Gen^l Warrants*". An ape, on whose collar is written the owner's name, "*The Right Hon^ble G. G*" (George Grenville), pulls away the stones on which Britannia sits, and tramples on her broken spear, which is inscribed, "*Officers dismissd*". In Feb. 1764, the debates continued in the Houses of Parliament on the legality of General Warrants—a subject brought into vogue by the prosecution of Wilkes—see "John Wilkes Esq^r", No. 4050. Near the ape a candle-end is burning away with much foul smoke; it is stuck on a board and supported by nails, thus forming a rude kind of "save-all", which is inscribed "*Magnum Vectigal*". "Officers dismissd" probably refers to the dismissal of General Conway from his regiment because he had voted against the legality of General Warrants, see "1765", No. 4114, where the circumstance is referred to, and H. Walpole's "Memoirs of the Reign of King George the Third", 1845, i., p. 370. Colonel Barré was likewise dismissed.

H. Walpole, in "Memoirs" as above, i., p. 388, described the opening of the budget by Mr. George Grenville. Another anecdote preserved by Walpole, as above, p. 251, is indicated by Pitt's speech on a former occasion:—"In the discussion of these ways and means, George Grenville complained that men objected to laying burthens on the sinking fund, and rather called for new taxes. He wished gentlemen would show him *where* to lay them. Repeating this question in his querulous, languid, fatiguing tone, Pitt, who sat opposite to him, mimicking his accent aloud, repeated these words of an old ditty—*Gentle shepherd, tell me where!* and then rising abused Grenville bitterly. He had no sooner finished than Grenville started up in a transport of rage, and said, if gentlemen were to be treated with contempt—Pitt was walking out of the House, but at that word turned round, made a sneering bow to Grenville and departed. The latter had provoked him by stating the profusions of the war." The appellation of *The Gentle Shepherd* long stuck to Grenville; he is mentioned by it in many of the writings on the Stamp Act, and in other pamphlets and political prints of the time. See "Thro the Wood Laddie", No. 4132.

Below the design twenty-four lines of verse are engraved.

See "Frontispiece to 'The Coach Drivers'", No. 3830. See in "The Public Advertiser", April 24, 1766, p. 2, cols. 2 and 3, a laughable parody of "Alexis, the second Pastoral of Mr Pope", called "The Gentle Shepherd, a Parody", with numerous political and personal allusions.

The appearance of this print is announced in "The Public Advertiser", Oct. 12, 1765, p. 4, col. 3.

$12\frac{5}{8} \times 8\frac{5}{8}$ *in.*

This etching is a copy, reduced and reversed, Pitt turning to our right, from No. 4128. The speeches are very nearly the same as in the original satire. The verses are engraved below the design as in the other work.

An impression from this plate, with the number "19" in the upper left corner, is in "The British Antidote, or, Scots Scourge", "Vol. V.", for which see "Scotch Impudence", No. 3938, (Grenville, 18,165). In the letterpress is:—"Plate 19. See Oeconomy filing the Scales holding by George Stamp the well known Father of Miss Amie Stamp: Pitt tells them they should keep their Conquest to pay the National Debt: while the Americans are groaning under the Yoke; but are now relieved by the Earl of C——m, a sincere Friend to his King and Country."

For "George Stamp", "Miss Amie Stamp", and the "Earl of C——m", Chatham, see "The Repeal", No. 4140.

This version of the print was published after Pitt was created Earl of Chatham, July 29, 1766.

$6\frac{5}{8} \times 4\frac{5}{8}$ *in.*

4129.

The Speaker,

P. Brown Delin. Peake sculp. Published according to Act of Parliament, April 18, 1765. [1765]

An etching showing three figures, a quakeress and two quakers, in a pew or similar enclosure in a church. One of the men is standing up and in the act of earnestly and loudly speaking, holding a handkerchief as if to wipe his face with it. The woman listens with a placid expression; the other man wears his hat low over his eyes, and rests his chin on the knob of a very thick walking-stick. On the wall behind the figures two hats are hanging.

This is a satire on members of the Society of Friends, but does not, as Mr. Hawkins supposed it did, refer to Sir John Fielding, the blind poet and magistrate. For other satires on "Quakers", see p. xxxiv of the third volume of this Catalogue.

$8\frac{3}{4} \times 7$ *in.*

4130.

The STATE *of the* NATION *An: Dom:* 1765 *&c.*

[1765]

An etching representing the sea-shore, where Britannia, leaning her head on the shoulder of angry America, is in distress. Mr. George Grenville, Chancellor of the Exchequer, and First Lord of the Treasury, who promoted the Stamp Act, for which see "The Repeal", No. 4140, rushes forward with his sword drawn, and cries:—"*Il Enforce*" the Stamp Act, for taxing the American colonies. He is stopped by W. Pitt, holding the Spear and Cap of Liberty, who grasps Grenville's wrist, and declares:—"*You have no right*".

On the other side Lord Mansfield, who is acting under the directions of Lord Bute, would assail Britannia, but is stopped by Mr. C. Pratt, created Lord Camden July 17, 1765, who insists on there being "*no General Warrants*". See "John Wilkes Esq^{r}", No. 4050. In the distance two large ships, English and American (?), are driving on to a rocky shore. See "The last Shift", No. 4118.

$12\frac{3}{4} \times 8\frac{1}{2}$ *in.*

4131.

a *true* and *accurate* Plan of SOME Part of KEW-GREEN.

[1765]

THIS engraving is the original of that which is described as "A View of Lord Bute's Erections at Kew", No. 4177, and was published two years before that work. For a general description of the subject and the design, see that entry in this Catalogue. The reference-letters differ in these examples. The print now in question is an illustration to a tract ascribed to the Rev. John Horne (afterwards Tooke), and styled "The Petition of an Englishman". "Printed for E. Sumpter, at the Bible and Crown opposite St. Brides, Fleet-Street", 1765. For accounts of this tract and its origin, see "La Croix de S^t. Pillory", No. 4117. The present is a much more brilliant engraving than the copy. In the text to which this satire is attached the following reference-table is printed on p. 17:—

"*W.* The P. D. of Wales's House and Gardens.

I. A House belonging to Sir William Irby.

E. A House of Sir Harry Erskine.

B. The House in which Lord Bute's FAMILY resides.

A. A House built for Lord Bute (TO STUDY IN) *and where none of the Family resides* and kept for him by one C——, a German, *who is Brother to the Ps of W.'s WOMAN;* and was formerly a menial Servant to the Duke of St. Albans; but now *HOUSEKEEPER* to Lord *BUTE*. By means of which lucrative Post he is at present become a Man of considerable Property and Fortune.

L L. A double Row of Trees shading a Gravel Walk that leads from *Lord BUTE'S House too F F.*

F. F. A Door in the P. D. of W.'s Garden Wall, which communicates with *Lord BUTE'S Garden.*

R. NO COMMUNICATION between the P. D.'s Gardens, and the House in which Lord Bute's FAMILY resides."

The text of "The Petition of an Englishman", see "La Croix de S^t. Pillory", contains further satire, p. 18, on the alleged connection of Lord Bute and the King's mother, and its consequences in the elevation of the former. See "Gisbal", No. 3848; "Gisbal and Bathsheba", No. 3850, and "Secret Influence", No. 4457.

It is asserted in this text, p. 18, that, in 1758, a prologue to "Agis", a tragedy by John Home, author of "Douglas", was "handed about". The "prologue" is ascribed to the Hon. Alexander Hume Campbell, a brother of Lord Marchmont, "one of OUR Countrymen (how rarely do we meet that Prodigy—an *English-Scotch-Man*)." These verses "may serve as no improper Offering to the only true Judge and Patron of Merit in this Kingdom[1]", *i.e.* the Earl of Bute. With reference to the assumed political proclivities of Lord Bute, see a note on p. 18: "this Tragedy (which he most certainly has *not* read) is no other than the History of the Life and Death of K. Charles the first." This "prologue" "gave a hint" of the elevation of Lord Bute long before he became notorious, and the text thus, p. 19, refers to the Scotch bard:—

> "——Wherefore stay'st thou in this grov'ling Place?
> Wealth waits on him who to his Genius yields,
> *Fly to BUTE'S Hot-House,*[2] *raised in Leic'ster Fields.*
> *There find the fost'ring Dung, and shelt'ring Glass,*
> *That make Scotch Cucumbers for Melons pass.*"

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[1] "See D. Malloch's (Mallett's) Ded. of Elvira to Lord B." For "Elvira", see "The S—— Puppitt Shew", No. 4049.

[2] Lord Bute affected the study of botany: see "A View", &c., No. 4177.

The text continues with praise of Wilkes as a patriot, and condemnation of the party of Lord Bute, and compares the supporters of the one with those of the other, and the treatment vouchsafed to either.

"Prophetic David" of the text was David Mallett, or "Malloch"; "Jefferies" was the Earl of Mansfield, see "La Croix de St. Pillory", No. 4117. "L—— House" was the mansion in Leicester Fields where the Princess of Wales lived and Lord Bute's influence was paramount. A note to the above passage declares that the performance of "Agis" was attended by the inmates of Leicester House, and that the subject of the tragedy was "the Life and Death of K. Charles the first. Which event (tho' in itself the strongest Lesson to Princes not to *despise* their People, and drive them to *Extremities*) is yet so managed by their Author (Home) as to serve quite a contrary Purpose. So that this Play might not improperly be stiled—*An Example for a young Prince* (displayed in a manner the most effectual to make an Impression on a Youthful Mind) *to teach him*

"'*The only Lesson that his Nature needs*', viz. not to be '*too mild*'.

"This play was again acted, by his Majesty's Command, on the 29*th* of *January*, 1761," *i.e.* on an anniversary of the execution of Charles the First.

"The DOUBLE-MASTER'D PRIEST" was Warburton, Bishop of Gloucester "(who finds it easier to serve TWO *Masters* than ONE *Mistress*[1])"; in the Advertisement to his *Doctrine of Grace*, Page III, (he) says—"I have a MASTER above, and I have ONE below. I mean GOD, and the KING. To them my SERVICES are bound." "Unfortunately for the Bishop, our Saviour has declared that 'no Man can SERVE TWO MASTERS: for either he will hate the one and love the other, or else he will hold to the one and dispise the other.' His Lordship may take which Side of the Alternative he pleases: tho' it is not difficult to determine *which* HE will chuse."

For Home, see "The Glasgow and Aberdeen Professors of Poetry", No. 3869.

$14\frac{5}{8} \times 7\frac{5}{8}$ *in.* Brit. Mus. Library, 811. l.

4132.

Thro the WOOD LADDIE, *or the* GENTLE SHEPHERD

3 [1765]

AN etching showing Mr. Pitt (Earl of Chatham) prostrate on the ground, while the Earl of Bute, striding over the statesman, is relieving himself into his mouth. "*Now! tell me where? &c.*" is the cry of Lord Bute, the reply of Pitt is "*Any where but here.*", see "The Great Financier", No. 4128. The Duke of Bedford, holding "*The Weavers Petition*", stoops near the buttocks of Lord Bute and cries:—"*Nothing like a Weavers Petition to wipe ones A—.*" For the petition see "The Weavers in an Uproar", No. 4122. The Earl of Sandwich, holding a cricket-bat, for which see "Jemmy Twitcher in High Life", No. 4075, and the "*Essay on Woman*", see "The Political Mouse-Trap", No. 4067, cries to the Duke:—"*We'll both wipe my L—d, and if my Chap—n Anti-Sejanus was here he shou'd have Wipe too.*" A lady in the distance declares:—"*That's a nasty Act I'm sure*". This was probably Lady Chatham, Pitt's wife. For "Anti-Sejanus", or Dr. W. Scott, who was one of the Earl of Sandwich's chaplains, see "The Repeal", No. 4140, and "Twitcher's Advocate", No. 4426. For Pitt's subserviency to Lord Bute, see "The Colossus", No. 4178.

This print is No. "3", of the illustrations to "The British Antidote, or, Scots Scourge", "Vol. V.", for which see "Scotch Impudence", No. 3938. In

[1] For this allusion see the reference to Mr. Potter, Wilkes's friend, in "The Political Mouse-Trap", No. 4067, note. Potter was said to have been the "lover" of the bishop's wife.

the letterpress attached to this volume, p. 3, the following refers to this satire:—"*Thro' the Wood Laddie, or the Gentle Shepherd.* Plate 3. See here is *Sejanus*, exalting over the gentle Shepherd, who receiving now the Reward of his past Services: while the Duke of *Spitalfields*, and *Jemmy Twitcher* are waiting to wipe his A—; Ah, how the Mighty are fallen."

"Thro the Wood Laddie", a song composed by Michael Arne, was published—see "The Public Advertiser", June 22, 1765, p. 1, col. 1,—at this period, and became very popular.

This satire is thus referred to in an advertisement of "Six Etchings in Caricatura", by "a Gentleman" in "The Public Advertiser", Nov. 6, 1765, p. 3, col. 3. "Several Gentlemen having made Enquiry after a Card called Through the Wood Laddie, this acquaints them, that whoever subscribes as above, will receive two at the same Time."

8 × 6½ *in.* Brit. Mus. Library (Grenville), 18.165.

4133.

THE STATE NURSERY.

Publish'd According to Act of Parliament [1765]

AN engraving showing the interior of a nursery where a baby lies in a cradle which is surmounted by a marquis's coronet. The Duke of Newcastle is rocking the cradle and carrying a saucepan full of gruel; behind is a boy, the Marquis of Rockingham, wearing a marquis's coronet, riding on a rocking-horse, and crying:—"*Ge up, to the Treasury*". The Hon. Charles Townshend, with a vane on the top of his hat, is spinning a whirligig toy to amuse the baby. The Hon. William Dowdeswell, having cut his finger while attempting to peel an apple, runs away lamenting loudly; at his feet is the purse of the Seals, in his pocket is "*The Cyder Act Repealed.*" Lord Holland (Mr. H. Fox) with a fox's head, and holding a long whip, is riding on the back of Lord Bute. The ribbon of an order of knighthood, a Treasury key tied with ribbon, a picture, being a bust portrait, and a birch rod, hang against the wall of the chamber. The long-standing connection of Lords Bute and Holland was particularly obvious at a later date than that illustrated by this publication; see "Anecdotes", &c., "of W. Pitt", as below, v. ii., p. 116.

Below the design these verses are engraved:—

"First you see Old sly Volpone-y.
Riding on the shoulders brawny.
Of the muckle Favourite Sawny.
Doodle Doodle Do," &c.

2

"Near him little Master Dowd-a." &c.

This satire is intended to assail the Rockingham Administration, which was in office from July, 1765, to Aug. 1766. It concurs with Horace Walpole's estimate of the Marquis of Rockingham, see "Memoirs of the Reign of King George the Third", 1845, vol. ii., p. 197.

Mr. C. Townshend was one of the Lords of the Admiralty with the Rockingham Administration; under that of Lord Chatham he became Chancellor of the Exchequer. Owing to his versatility of disposition he was commonly called "the Weathercock"; see "Six Medallions", No. 4125. Mr. Dowdeswell—see "The Precipice", No. 4153—was Chancellor of the Exchequer under Lord Rockingham; he had promoted the repeal of the "Cyder Act", see "Excise", No. 4012, which was due to the previous Chancellor, Lord Le Despenser. Lord Holland,

often called "Volpone", is riding on the back of the Earl of Bute, as if to show with what political party he was then allied. The Duke of Newcastle was, by caricaturists, generally represented as an old woman, see "Harry the Ninth", No. 3511, where, and elsewhere, he is described as "Goody"; for the duke in this Catalogue, vol. iii., see "The Bawd of the Nation", No. 3630, where many instances of this description are noticed; also "Anecdotes", &c., "of W. Pitt" (614. h. 13.), 1793, ii., p. 115, by J. Almon. For Lord Bute as the "Favourite", see "Gisbal", No. 3848.

A mutilated impression from this plate occurs in "The British Antidote, or, Scots Scourge", vol. v. (Grenville, 18.165), see "Scotch Impudence", No. 3938; of this book it is the eleventh illustration, and marked "11". In the letterpress prefixed to the plates in this volume the above-quoted ballad is included.

The appearance of this print is announced in "The Public Advertiser", Nov. 16, 1765, p. 3, col. 4.

$12\frac{1}{2} \times 8\frac{1}{4}$ *in.*

4134.

"*Ba: Stosch*, 1765"

N. 6 *N°.* 1 *T. Patch f* (with a monogram). [1765]

An etching, one of the series mentioned in "Tommaso Patch", No. 4260. It is the bust portrait of a man in profile to our left, holding up before his eyes a pair of eye-glasses; he has a sloping forehead, an aquiline nose, a short upper lip, and very prominent chin.

Baron Ferdinand de Stosch was a well-known dealer in works of art, who lived in Florence—"a Prussian virtuoso, and spy for the Court of England on the Pretender (died 1757). He had been driven from Rome, though it was suspected that he was a spy on both sides: he was a man of a most infamous character in every respect", see note by H. Walpole to his letter to Sir H. Mann (1741) printed in "The Letters of Horace Walpole," 1857, i., p. 73; see pp. 122 and 149, of the same volume; see the same to the same, April 15, 1746; May 3, 1749; May 19, 1750; and April 22, 1755.

It is probable that this etching represents Baron Philippe de Stosch, called "Stoschino", nephew of Baron F. de Stosch, who was alluded to by Walpole in letters to Sir H. Mann, March 26, Aug. 1, Aug. 28, Oct. 5, and Dec. 5, 1760.

Baron P. de Stosch wrote various treatises on antiquities, including "Gemmæ antiquæ cœlatæ sculptorum nominibus insignitæ", &c., with cuts by B. Picart, 1742; "Lettera sopra una Medaglia nuovamente", &c., 1755; "Scarabæum ex Sarda", &c., 1756, and "Choix des principales Pierres gravées", &c., 1798-1806. Baron F. Stosch wrote "Antiquitatum Smyrnæarum", &c., 1751, and "Antiquitatum Thyatirenarum", 1763.

For Baron Stosch, see "Mann and Manners in Florence", edited by J. Doran, 1876, i., p. 423; and, for the younger Stosch, ii., p. 53.

$5\frac{1}{4} \times 6$ *in.*

4135.

Frontispiece to "The Universal Museum", Vol. 1. for 1765.

[1765]

An engraving showing, according to the "Explanation" below:—"The Genius of the Universal Museum presenting the Volume on the Altar of Minerva, tramp-

ling on Ignorance, attended by (a) Satyr & Pleasure." The genius holds the Rod of Maintenance surmounted by the Cap of Liberty.

$3\frac{3}{4} \times 6\frac{1}{2}$ *in.* Brit. Mus. Library, P.P. 5440. a.

4136.

The Frontispiece to "MUMBO CHUMBO: a TALE. Written in the Antient Manner. recommended to MODERN DEVOTEES. London: Printed for T. Becket and P. A. De Hondt, near Surry-Street, Strand. M.DCC.LXV. [Price One Shilling.]

S. Wale del. C. Grignion. Sculp [1765]

An engraving showing a huge, disproportionate idol of quasi-human form, wearing a clerical gown only, standing on a wooden pedestal which is furnished with concealed wheels. This effigy has an expression of fury on the face, emits fire and smoke from its mouth, and stretches forth its hands to take an infant which is offered as a sacrifice to it by a young mother. Four other women are kneeling before the figure in abject terror or extreme supplication. Two clergymen stand behind the figure and seem to prompt its movements.

This design was intended to illustrate "Mumbo Chumbo", as above, a poem which professes to display the superstitious and wicked conduct of "Juggling Priests" in imposing on the women of an Arabian tribe. To appease their consciences the women of the tribe are represented as offering their children to the monster. These proceedings are denounced as anti-Christian, and opposed to the goodness of God.

$4\frac{1}{2} \times 3\frac{1}{2}$ *in.* Brit. Mus. Library, 11630. c. 11/11.

4137.

Frontispiece to "The Sick Monkey, a Fable."

A Satire on David Garrick.

[1765]

An engraved oval medallion, representing a monkey reclining on cushions and draperies in a landscape; an arm-chair is near him; on a stone stand a phial and a basin. A cock is perched on the chair, a horse stands behind the monkey, and at his feet lie scrolls and a staff. On the title-page to the volume of which this is the frontispiece, the following motto gives a key to the subject of this design:—"Thursday Afternoon, David Garrick, Esq., arrived at his House in Southampton-Street, Covent-Garden." *Public Advertiser, April* 27, 1765." This statement occurs in the journal named, p. 2, col. 3, with the addition "from Abroad."

The text, which is in verse, congratulates D. Garrick on his return to England, and gives counsel for his conduct in respect to certain animadversions which had distressed him:—

"And can such Criticks teaze thee?
And can such praises please thee?
O, if they can,
Alas! poor man,

No more deride
Thy neighbour's weakness, folly, pride,
But cure thy own,
If thou art able,
While I make known
My friendship to thee, in a Fable."

The Fable describes an Ape who had become famous:—

"And shew'd his tricks before the Lion-King."

The Ape, a master of mimicry, satirized every profession, and made much money by this means, but he thus excited the envy of many inferior creatures, who united against him, and wrote opprobrious criticisms, and bitter censures; the Horse alone stood by him. The Ape was discouraged and became ill; the Horse helped him and took him away for change of air; nevertheless, a Physician was sent for in the person of the Cock, who discovered that the cause of the Ape's ailment was in his tail, which:—

"A thousand diff'rent forms could take,
Twirl, twist and vary to his mind.
If Lords were ap'd—this pliant queue
Was cross his breast a ribbon blue,
Or green, or red—and then slap-dash,
A Chaplain's scarf, or Col'nel's sash;" &c.

Oval. $4\frac{7}{8} \times 3\frac{3}{4}$ *in.*, diameters. Brit. Mus. Library, 840. k. 10-12.

4138.

A Satire on a Performance of "Hamlet", and British Admiration for the Stage.

R. S^t G. M. (R. S^t George Mansergh) *Pinx^t.* [*c.* 1765]

An engraving very carefully, but not skilfully wrought, showing the performance of a portion of "Hamlet", the combat of Laertes and his enemy, before the king. The last, a very fat woman (?), holding a fan, is in the middle of the stage, and clad in a quaint travesty of theatrical royal costume, part of which is very ragged. A tapestry represents a combat of men in armour against Turks. The combatants are dressed in a similarly ridiculous mode, one of them in high jack-boots, a full-bottomed black wig under a night-cap; he wears breeches, but no coat; he flourishes a cutlass in an awkward fashion; all his movements are grotesque and exaggerated. His opponent is a little lean man in a vast cocked hat laced with gold, and a coat and vest which are so much too big for him that the cuffs of the former flap about his wrists, while he waves both arms in furious declamation; some of his front teeth have disappeared.

The scene is a barn, the bare wall of which is behind. On it is a bill inscribed:—"*By Order of His Worship 'Squire Rich^d Dunderhead a Company of Comedians this Evening will perform the Tragedy of* Hamlet. *To conclude with a Country Dance by the* characters. *Vivant Rex & Regina.*"

In front of the stage, and seated on large state chairs, are Squire Dunderhead and his wife; he is a very fat, sour, and insolent-looking person, who has brought a pipe to the play, and gone to sleep during the performance; his hands are clasped before his belly, his head has sunk on his chest. His wife is awake and pretends to listen to the play; like her husband, she is enormously fat. A boy, perhaps the son of these patrons of the drama, is biting an apple, or blowing

a cat-call before the stage and pointing to one of the ranting actors. An old half-idiotic countryman and a woman of similar character, a country fiddler who seems to be blind, a fat man (doubtless a domestic chaplain) in what looks like a surplice and who shouts to the players, a man who, clasping his hands in what may be an expression of pious horror as he turns from the stage, a coarse woman who is rummaging her pocket, and one or two similar persons, comprise the audience. The sign of the place, "*Kings Head Punch House*", lies on the stage.

The artist's signature occurs on "The Eclipse Macaroni", No. 4643, and "An Old Macaroni Critic", No. 4699.

16 × 11¾ *in.*

4139.

RICORRENDO IL GIORNO DEL CHIARONOME DELL'ILLUSTRISSIMO SIGNOR D, GIOVANNI WILKES, ERUDITISSIMO CAVALIERE INGLESE.

[1765?]

A BROADSIDE on reddish pink paper, comprising a woodcut of an eagle mounted on a globe in combat with a serpent. It is apparently part of a typographical ornament, here applied to enrich an Italian "Sonetto" in honour of Wilkes, not important enough for transcription. It was doubtless produced during the contest of Wilkes with the ministry of the Duke of Grafton, 1768-9, and bears two inscriptions in pencil and in ink respectively, "This was purchased out of Mr. Wilkes' collection."

Wilkes was in Italy in February, 1765. See "Mann and Manners in Florence", 1876, edited by J. Doran, ii., p. 131. See Wilkes's account of this tour in letters to his daughter and Mr. Humphrey Cotes, p. 107, vol. ii., of "Correspondence of J. Wilkes", by J. Almon, 1805.

5 × 2⅜ *in.*

4140.

THE REPEAL, "OR THE FUNERAL OF MISS AME:STAMP."

[*March* 18, 1766]

AN engraving of the bank of the Thames, with warehouses in a line in the background; one of which is inscribed "*The Sheffield and Birmingham Warehouse Goods* NOW *Ship'd for America.*" From the front of this building a lighter is receiving a large case marked, "*A Statue of Mr Pitt.*"; the number of the lighter is "250", see below. "*Liverpool*", "*Leeds*", "*Halifax*", and "*Manchester*", are on other warehouses. A bale is being placed in an empty lighter numbered "165". Three ships float in the river, named, severally, "*G*(r)*afton*", "*Rockingha*"(m), and "*Conway.*" On the quay are two large bales, one of which is inscribed, "*Stamps from America.*", *i.e.* stamps returned to England as no longer needed, because of the repeal of the Stamp Act. The other is marked, "*Black Cloth from America*", supposed to be intended for the funeral procession which follows here.

A tomb with open doors, prepared for an interment, occupies part of the foreground on our left; on it is this inscription:—"*Within this Family Vault lie* (*it is to be hop'd never to rise again*) *the Remains of* —— *Hearth mon* (ey) *Ship mon* (ey) *Excise B*(ill) *Jew B*(ill) *Gen*(eral) *Warrants* —— &c." Two skulls of traitors, marked severally "1715" and "1745", are fixed on poles above the tomb.

A procession approaches the tomb led by Dr. W. Scott, author of "Anti-Sejanus", who is reading the "*Burial Serv.*"(ice), and a "*Funeral Sermon by Anti-Sejanus*"; a dog fouls his gown. Two lawyers, Mr. Wedderburn and Sir Fletcher Norton, follow the parson, carrying on long staves two black flags, decorated with stamps, on each of which last is an escutcheon of a thistle for Scotland, and a white rose for the Stuart family. A label with a hand at each extremity indicates that these flags are "*All of a Stamp*". On one escutcheon is written "*Semper Eadem*", "*Three Farthings*", and the number "122"; on the other "71". "165", see above, and "71" are the numbers of the votes in the House of Lords for and against the repeal of the Stamp Act, March 4, 1766. The numbers of votes in the Commons were, as on the lighters destined to carry American goods, 250 and 122. The ministers, Lord Rockingham, the Duke of Grafton, and the Hon. H. Seymour Conway, were strenuous promoters of the repeal of this Act, therefore their names have been given to the ships; the Act had been introduced by Mr. George Grenville, see "The Great Financier", No. 4128.

Mr. George Grenville, sometimes called "Stamper", carries a little child's coffin inscribed:—"*Miss Ame=Stamp B. 1765 died 1766*". Lord Bute follows as chief mourner, wearing a crape bound about his Scotch "bonnet," holding a handkerchief, and looking down sorrowfully; the Duke of Bedford comes next, with "*A Weaver*" on a paper in his pocket; he appears to be quarrelling with Lord Bute, and is restrained by the weeping Earl Temple. Lord Halifax and the Earl of Sandwich conclude the procession; the latter holds "*A Catch by Jemmy Twitcher*", see "Jemmy Twitcher in High Life", No. 4075. Two bishops succeed, one of whom is praying, while the other, who resembles Warburton, of Gloucester, holds a book and is attending to something out of the picture, as if the regrets of the party in front did not deeply affect him. In the pockets of Sir F. Norton, afterwards Lord Grantley, is a paper inscribed:—"*Brief Pl^t 20 G^s Def^t.* —; see "Councellor Double-Fee", No. 4238. In Mr. Wedderburn's pocket is a similar paper, inscribed:—"*Scotch Appeals*". "*A Weaver*", in the Duke of Bedford's pocket, refers to the conduct of his grace in respect to the "Weavers' Petition", see "The Weavers in an Uproar", No. 4122.

Accompanying this print is a piece of paper on which is the following in letterpress:—

"Explanation to the *REPEAL* a *PRINT.*

Price Only Sixpence.

The *Hero* of this *Print* is the gentle Mr *Stamper*, who is carrying to the Family Vault his favorite Child, in a Coffin, Miss *AME-STAMP*, about 12 Months old." (G. Grenville was called the "Gentle Shepherd", see "The Great Financier", No. 4128.)

"*Anti-Sejanus*, who reads the Burial Service, is the first in Procession.—After him follow Two Pillars of the Law, supporting Two Black Flags: on which are the usual Stamps, consisting of the *White Rose* united with the *Thistle*, supposed to have been originally contrived on the *Tenth* of *June*. The expressive Motto of Semper Eadem is observed: but the Price of the Stamp is changed to Three Farthings, which the Budget explains; and the small Numbers, which are pointed at, are too contemptible to deserve Notice by the Majority. The Chief Mourner, Sejanus, follows Mr Stamper. Then two remarkable Personages Weaver and Lord *Gawkee:* after them *Jemmy Twitcher*, with his Friend and Partner Lord H ——. Two B—s conclude the Procession. Upon the Fore Ground are two large Bales of Black Cloth and Stamps returned from America. The unhappy Gang are separated from the joyous Scene which is opposite, on the other side of the River Thames: where, along the Shore, are Open Warehouses for the Goods of different Manufacturing Towns now shipping for America. In the River are three First-rate Ships, the Rockingham, the Grafton, and the Conway. Among the Goods shipping off, is a large Case, which is wrote upon a Statue of Mr Pitt: this is heaving on

board a Boat Number 250. There is another Boat nearer the First rates, taking Goods in also, and is numbered 105. N. B. The two Skeleton Heads, upon the Vault, were Monsters born in the Rebellions of the years 1715 and 1745. *** To be had at the Print Shops at the Royal Exchange and all others in London and Westminster."

The inscriptions, "Hearth mon"(ey), "Ship mon"(ey), "Excise B"(ill), all refer to unpopular taxes promoted by the English government at periods anterior to that represented. For "Excise", see "Excise", No. 4012. The "Jew Bill" was forced through Parliament by the Pelham Administration in June, 1753, and repealed in the following December; it relieved Jews in England from many disabilities, see "Vox Populi", No. 3202. Dr. Scott was author of "Anti-Sejanus", a series of letters published in "The Public Advertiser", see below, of 1765, which began by energetically attacking Lord Bute and his policy. See H. Walpole, "Memoirs of the Reign of King George the Third", 1845, ii., p. 269; a note by Sir D. Le Marchant, editor of the work, states that "Anti-Sejanus" was not strictly a new book, but a series of letters in newspapers. Lord Sandwich appointed Dr. Scott Chaplain of Greenwich Hospital. Part of "Anti-Sejanus", a bitter attack on Lord Bute, is quoted in Almon's "Anecdotes of the Life of William Pitt" (614. h. 12.), 1793, i. p. 419; the letters in question are frequently alluded to in the correspondence of this period, see "The Grenville Papers", 1853, iii. p. 91, and H. Walpole's "Letter" to Sir H. Mann, March 21, 1766, in reference to the repeal of the "Stamp Act", the subject of this print. See a letter from William Mason to H. Walpole in "Letters" by the latter, 1858, vii., p. 251. Referring to the prosecution of the printers of censures of the King and the ministers at a later date than this, see "Memoirs", as above, iv., p. 306.

The letters of "Anti-Sejanus" were so popular that their appearance increased the sale of "The Public Advertiser" from 1,500 to 3,000 copies a day; they were never collected, but many of them were republished in 1767 in "A Collection of interesting Letters". Scott received the rectory of Simonburn, Northumberland, from Lord Sandwich; see a note to a letter from Mr. J. Calcraft to the Earl of Chatham, Jan. 14, 1771, in "Correspondence of W. Pitt", iv., 1840, p. 66. Dr. Scott is said to have been the "Panurge" and "Cinna" of Goldsmith's "The Haunch of Venison". See "Drink deep", No. 4127; "The Statue", No. 4141; "A View of Lord Bute's Erections at Kew", No. 4177; and "Twitcher's Advocate", No. 4426. The letters of "Anti-Sejanus" began to appear in "The Public Advertiser", July 2, 1765, and continued during a considerable period. Mr. Wedderburn was afterwards Solicitor-General, Attorney-General, Lord Chancellor, Lord Loughborough, and Earl of Rosslyn. It was believed he might become Solicitor-General in 1766, see a letter from Mr. W. Gerard Hamilton ("Single-Speech Hamilton") to Earl Temple, July 30, 1760, in "The Grenville Papers", iii., 1853, p. 287. "Sir Fletcher Norton and Mr. Wedderburn as yet remain firm to Mr. Grenville, and are very angry with Lord Bute," see Mr. Grenville's "Diary" in "Papers", as above, iii., 394, Dec. 3, 1766. On the repeal of the Stamp Act, see in this "Diary" the record of Mr. George Grenville himself, and Almon's "Anecdotes," ii., p. 30. The "Tenth of June" was the Pretender's birthday. "Lord Gawkee" was Earl Temple, so called from his tall and slender figure. That the warehouses were "now" shipping goods to America refers to the resumption of trade between that colony and the mother country. The case containing the statue of Mr. Pitt is doubtless concerned with that colossal statue by Wilton which was set up in Charles Town, South Carolina, by the Commons House of Assembly of that province, see the inscription on the pedestal, as quoted in the "Appendix" to "Anecdotes," iii. p. 264; see an account of the erection of this statue in "The Oxford Magazine", vol. v. 1770, p. 117. Another statue was set up in the Exchange at Cork, 1764. Pitt became Earl of Chatham, July 29, 1766, see the King's letter to him, in "Correspondence", iii., 1839, p. 21.

A summary of the discussion in question was made by Horace Walpole in a letter to Sir Horace Mann, dated Paris, Feb. 29, 1766. The empty warehouses in the background of this design are illustrated by the above reference to the "manufacturers at home"; these allusions indicate the refusal of the colonial merchants to deal with their English correspondents until the Stamp Act was repealed. See the same to the same, in the postscript to this letter, and under date, March 21, 1766.

See "The Statue", No. 4141, and "The Ballance, Or the American's Triumphant", No. 4143. On the repeal of the Stamp Act and the part taken by the elder Pitt in that measure, see "Correspondence of W. Pitt", iii., 1838, under the date 1766, pp. 351-471. For the Duke of Grafton in another phase of his character, see "Janus, A.", No. 4233. Mr. Hawkins noted that this print was "engraved by Ben. Wilson, father of Sir Robert Wilson, an intimate friend of Lord Rockingham". Lord Rockingham was H. Walpole's "dignified phantom", see Walpole's "Memoirs", as above, iv., p. 129.

In "The Public Advertiser", March 13, 1766, p. 4, col. 2, is the following:—"*THE PRINT* called *THE REPEAL* will certainly be published in a few Days, notwithstanding the many Endeavours to prevent its Appearance." In the same journal, March 18, 1766, p. 4, col. 3, is the following:—"The Print called The *REPEAL* will certainly be published this Day, at Two of the Clock, notwithstanding the many Endeavours to prevent its Appearance. Price 1s. Sold by M^r^ Smith, at the Woolpack, Number 45, in Long Acre, near Drury-Lane." In the same journal, March 21, 1766, p. 4, col. 3, is the following:—"The extraordinary Demand for the Print called the *REPEAL*, or the Funeral of Miss *AME. STAMP*, being greater than is in the Power of one Workman to supply, Mr. Smith begs Leave of those who are pleased to honour him with their Commands to any large Quantities, that he may be indulged with as much Time as can possibly be allowed, in order to take off a proper Number to answer the Demand. From the Woolpack, No. 45, Long-acre." See the account of another publication of this design given in the next entry in this Catalogue, which thus appears to be a piracy issued with unusual audacity.

See the advertisement quoted in "The Statue", No. 4141.

$17\frac{5}{8} \times 10\frac{3}{4}$ *in.*

Publish'd according to Act of Parliament Price only Sixpence

THIS is a reduced and inferior etched version of No. 4140, with variations and a reference table *engraved* below the design. This impression has no title. Numbers are placed on the figures referring to the table below. On the tablet above the tomb the inscription is:—"*Within this Family Vault lie* (*it is to be hop'd never to rise again*) *the Remains of Hearth mon Ship mon Excise B Jew B Gen Warrans &c.*" On the coffin is "*Miss Ame Stamp born died* 1766". On the Duke of Bedford's paper is "*A Wea*". On the large ball is:—"*Stamps, from America* 32 *I Protest*".

The table below is:—"*Explanation* 1 *Anti-Sajanus* 2 *Sir Bullface Doublefee* 3 *M Alex^r^ Scotchbourn* 4 *Miss Ame-Stamp=born* 1765 *Died* 1766 5 *M^r^ George Stamp Misses Father* 6 *Sajanus Cheif mourner* 7 *His Grace of Spital Fields* 8 *Lord Gawkee* 9 *Jemmy Twitcher* 10 *M^r^ Falconer Donaldson of Halifax* 11 *D^r^. Squirt* 12 *a Right Reverend*". For explanations of these designations, see No. 4140 of this series of satires. This version may be distinguished from others by the numbers on the figures of the procession.

This appears to be the print referred to in the following announcements from "The Gazeteer and New Daily Advertiser", March 27, 1766, p. 4, col. 4:—"Mr. Smith begs leave to advertise the public, that there is a spurious and Grub-street print copied from the celebrated *REPEAL*, which is calculated to hurt the sale of the original print. He therefore hopes they will not encourage so unfair

and vile a performance, but continue to favour him with their commands when, for the future, a separate and printed explanation will be given along with each print. From the Woolpack, No. 45, Long-acre, near Drury-lane". The price of "Mr. Smith's" print was one shilling, as stated in "The Public Advertiser", March 18, 1766, see "The Repeal," No. 4140; the price of the print now in question is marked on it as "only Sixpence," see above, the publication line. It seems therefore that, notwithstanding the reference to the "Act of Parliament" in the publication line of the latter, it was, if the above advertisement is correct, a piracy. The "separate and printed explanation" is that quoted above.

For this point, see the following announcement which is printed in "The Gazeteer" immediately below that last quoted:—"This Day is published, A new Carectura Print, price only sixpence. *THE REPEAL.* The great demand for this print has induced the proprietor to lower the price. Sold by J. Pridden, at the Feathers, in Fleet-street; and at the Print-shops at the Royal Exchange. &c. &c.", with references to other satirical prints mentioned in this Catalogue.

$16\frac{1}{2} \times 10\frac{1}{2}$ *in.*

This is an engraved and reduced version of No. 4140. On the slab over the vault the inscription is:—"*Within this Family Vault; Lie Interred. it is to be hoped never to rise again, The Star Chamber Court Ship Money—Excise Money & all Imposts without Parliament, The Act de Hæritico Comburendo. Hearth Mon Gener Warrants And . . . . . which tended to Alienate the Affections of Englishmen to their Country.*" The inscription on the book held by "Anti-Sejanus" is:—"*A Sermon Occasioned by the Death of Miss America Stamp Preached on the Evening of her enterm*^{t} *March* 18 1766 *By Anti. Sejanus*". There is no inscription on the coffin. The Duke of Bedford's paper is marked:—"*The Weave*"(r). Below the design the following is engraved:—"Over the Vault are placed two Skeleton Heads. Their elevation on Poles, and the dates of the two Rebellion Years, sufficiently shew what party they espoused, and in what cause they suffered an ignominious Exit. The reverend M^{r} Anti-Sejanus (who under that signature haekney'd his pen in support of the Stamps) leads the procession as officiating Priest, with the burial service and funeral sermon in his hands. Next follow two eminent Pillars of the Law, supporting two black flags, on which are delineated the Stamps with the White Rose and Thistle interwoved. an expressive design, supposed to have been originally contrived on the 10 of June. The significative Motto Semper Eadem is preserved, but the Price of the Stamp is changed to three farthings an important sum taken from the Budget. The numbers 122 and 71 declare the minority which fought under these Banners. Next appears the honourable M^{r} George Stamp, full of Grief and dispair, carrying his favourite Childs Coffin, Miss Americ Stamp, who was born in 1765 and died hard in 1766. Immediately after, follows the chief Mourner Sejanus. Then his Grace of Spital Fields and Lord Gawkee. After these Jemmy Twitcher, with a Catch, by way of funeral anthem, & by his side his friend and partner Mr Falconer Donaldson of Halifax. The rear is brought by two right reverend Fathers of the Church. These few mourners are separated from the joyful scene which appears on the River Thames, where three first rate ships are riding. viz. the Conway, Rockingham and Grafton. Along the opposite Shore, stand open Warehouses, for the several goods of different manufactoring towns from which Cargoes are now shipping for America. Among these is a large Case containing the Statue of M^{r} Pitt, which is heaving on board a Boat N° 250, there is another boat taking in goods nearer the first Rates, which is N° 105. These Numbers will ever be held in esteem by the true Sons of *LIBERTY*."

There is an impression from this plate taken before any writing was engraved on it, or below it.

$13\frac{1}{2} \times 7\frac{3}{4}$ *in.*

This etching is a reduced version of No. 4140, slightly differing in details of the design from that work. The nearer bishop's dress is in front of the bale of "*Stamps from America*", as in the following copy of the series of versions. Below the design the "Explanation" attached to the original print of the series, and quoted with the account of that satire, is printed in letterpress, without the publication line of that document. The first title of this version is engraved above the engraved margin of the plate, the second title is engraved below and within that margin.

$13\frac{5}{8} \times 9\frac{1}{4}$ *in.*

This etching is a reduced version of No. 4140, closely resembling the fourth of the series of versions, yet differing in its size and various details. These versions may be distinguished from each other by the upper margin of the tablet over the opening of the tomb being represented by a single regular line; more than one, and irregular lines, form this margin in the other instance. The "explanation", as in the first and fourth of the series of copies here described, is printed in letterpress. "*A Wea*" is on the paper in the Duke of Bedford's pocket.

$13\frac{3}{8} \times 8\frac{3}{8}$ *in.*

An etching, being a reduced and reversed version, the procession moving from our left, of No. 4140. The details differ, *e.g.*, the inscription above the tomb is "*Within this Family Vault lie (it is to be hop'd never to rise again) the Remains of*" ——. "*A Weaver*" is on the paper in the Duke of Bedford's pocket; "*Stamps from America* 32" is on the larger bale; "*Black cloth*" on the smaller one; "*A Statue of M Pitt*" is on the case.

This print is No. "4" of the illustrations of "The British Antidote, or, Scots Scourge", "Vol V.", see "Scotch Impudence", No. 3938. In the text of this volume, p. 4, the letterpress "Explanation" attached to No. 4140 is repeated.

$6\frac{1}{2} \times 4$ *in.* Brit. Mus. Library (Grenville), 18.165.

4141.

The STATUE, or the ADORATION of the WISE-MEN of the WEST.

Sold by M^r^ Smith N^o^ 45 Long Acre, and M^r^ Clagget Jun^r^ in Sugar Loaf Court, Fanchurch Buildings London. Publish^d^ April 21^st^, 1766.
[*March* 18, 1766]

An engraving, a sequel to "The Repeal", No 4140, where the Rev. Dr. W. Scott, Vicar of Simonburn, Northumberland, Chaplain of Greenwich Hospital, and author of political papers signed "Anti-Sejanus", officiates at the funeral of "Miss Ame Stamp". This design represents him as a statue in a clerical gown, his head bound with leaves of Virginia tobacco, leaning on a desk which is inscribed "*O Rare Anti-Sejanus.*"; he holds, in one hand, a branch of an apple tree laden with fruit, and, in the other hand, a caricature of a stamp, as proposed to be used in America, representing a Scotch Thistle tied with a mourning scarf (?), and surmounted by a royal crown with the mottoes (Sem) "*per Ead*" (em), and "*three Farthin*"(gs), as represented in "The Repeal". This was the motto used on newspaper stamps. The apple tree bough refers to the excise of cyder, see "Excise", No 4012.

On the base of the figure is inscribed:—"*This Statue was Erected by voluntary Subscription as a Reward for the many signal & dis-interested Services done his Patrons in the Memorable & never to be forgotten Years* 1765 *&* 1766 *& par-*

ticularly for the very affecting & pathetic Discourse deliver'd by him to a respectable body on the late Lamentable Occasion of the Death of Miss Ame Stamp who died suddenly on the 11th *of March* 1766 *in the* 1st *Year of her Age, universally esteemed & lamented by all who had any connections with her; but more especially by her two Sponsers, Sejanus and the Weaver, but much more regretted by her dear Papa M^{r} Geo. Stamp.*"

The following is likewise on the pedestal :—"*Subscribers. Jemmy Twitcher, M^{r} Geo. Stamp. Sejanus. Lord Gawkee The Weaver. S^{r} Bull Face Double Fee.*" For these names see "The Repeal". Most of the persons indicated are represented standing about the pedestal in this design; these are, "Jemmy Twitcher", *i.e.* Lord Sandwich, who, holding a pieee of music inscribed "*Anthem by Jemmy Twitcher*", calls the attention of the Earl of Halifax, a young man, to the statue; near these is Mr Wedderburn, with "*Scoth Appeals*" in his pocket, and holding a flag on which is represented a stamp, as above. Behind this group is a tomb, as in "The Repeal", with the inscription on a tablet :—"*Within this Family Vault lieth* (*it is to be hop'd*) *never to rise again the Remains* (of) *Hearth mon*(ey) *Excise Ship* (money) *Jews B*(ill) *Gen*(eral) *Warrants Miss Ame Stamp born* 1765 *died* 1766 *Etat* 12 *Mont*'(hs). Two human skulls, severally marked "1745" and "1715", appear on poles above the tomb. Kneeling at the foot of the pedestal are a weaver's ragged wife and his two starving children.

On the opposite side of the pedestal is Sir Fletcher Norton, carrying a flag and a scroll, the latter marked :—"*Brief Pl.* 20 *G^{s} Def*—30 *G^{s}*"; this is Mr. "Double Fee". Norton was accused of taking fees from both sides. See "Councellor Double-Fee", No. 4238. Next to him here is the Duke of Bedford; the "*Weavers Petition*" is protruding from his pocket, and he is looking with respectful admiration at the statue. George Grenville, with a lugubrious countenance, carries two scrolls and turns towards the figure; the scrolls are "*ELEGY on the Death of Miss Ame Stamp by Anti-Sejanus*", and a "*Plan of the Family Vault*". The Fury "*Repeal*", brandishing a scourge, holds a mirror on which Dr. Scott is looking at the reflection of himself.

The notion of the statue was probably derived from that which was executed by Wilton, representing W. Pitt, and erected in Charles Town, South Carolina, see "The Repeal", No. 4140, and "Goody Bull", No. 4142. For further explanation of this subject, see the following entry in this Catalogue. "In the Congress at New York, it had been agreed to erect a Statue to Lord Chatham. It had been afterwards proposed to erect one to the King; no man had seconded the motion."; see "Memoirs of the Reign of King George the Third", by H. Walpole, 1845, iii., p. 37. Wilton's statue of Pitt was erected at Charles Town in July, 1770, see an account of the ceremony in "The Gentleman's Magazine", 1770, p. 396.

For Dr. Scott, see *post*, p. 370, and "Twitcher's Advocate", No. 4426.

This appears to be the satire referred to in the following from "The Public Advertiser", April 12, 1766, p. 4, col. 4 :—"In a few Days will certainly be published, A New *PRINT*, which has been expected some Weeks past, and is a real Companion to the *REPEAL*, and may be had of Mr. Smith, No. 45, Long-acre, and of Mr. C. Cleggett, junior, in Fenchurch-buildings, Fenchurch-street, of which timely Notice will be given in this Paper." Accordingly we find in the same journal, April 24, 1766, p. 3, col. 4 :—"*This Day is published, Price* 6*d.* A New Print called The *STATUE*; or, The Adoration of the *WISE MEN* of the *WEST*: Being a real Companion to the Repeal, but by a different Hand To be had of Mr. Smith, at the Woolpack, Number 45, Long Acre, and of Mr. Crispus Clagget, jun. in Sugar Loaf Court, Fenchurch Buildings."

12 × 8$\frac{1}{8}$ *in.*

An etching, a reduced and reversed copy, the tomb being on our right, from No. 4141. The inscriptions are nearly identical in both versions of the satire.

It is in No. "5" of the illustrations to "The British Antidote, or, Scots Scourge", vol. v., see "Scotch Impudence", No. 3938. In the letterpress in this volume, p. 5, is the following:—"The Statue of *Anti-Sejanus*. Plate 5. Anti-Sejanus with his Head bound with Leaves of Virginia Tobacco, supporting in his Right Hand a Scroll of Stamps, in his Left a Branch of the Cyder Apple-Tree, leaning on a Desk of the *Custom-House; Horror* staring him in the Face, with *Repeal* written on his Breast: on the one Side *Jemmy Twitcher*, with a Scroll in his Hand, whereon is written, *the Funeral Anthem of Miss Ame Stamp*, the Words by *Anti-Sejanus*, set to the Music of a favourite Piece called, *Margaret's Grimly Ghost*, with proper *Chorusses* by himself: on the other Side, the Duke of *Spital-fields;* each admiring the *Statue:* Behind it, is the Gentle Shepherd, or Mr. *Geo. Stamp* (the Designer of this elegant Piece of *Sculpture*) executed by *Col. Sedition*, who at present is much engaged in getting some other capital Pieces of Sculpture ready for further Exhibition, therefore could not possibly honour this stamping Assembly with his Presence at this Time; in his Hand are two Scrolls, the one a Plan of the *Family Vault of the Stamps;* the other, an *Elegy* for the Loss of his favourite Child *Miss Ame Stamp*, written by *Anti-Sejanus*. Sir *Bullface Double-fee* on the Fore Ground on one Side, and *Lord Gawkee*, alias *Stowe*, and Mr. *Alex. Scotburn*, on the other; at the Foot of the *Statue*, a Weavers Wife, kneeling, with two Infants, ragged and starving. On the white *Marble* on the *Pedestal* on the Right Hand, is the Inscription; on the Left, the Subscribers Names." "Col. Sedition" was Wilkes.

"Stowe" refers to the famous house of "Lord Gawkee", or Earl Temple.

$5\frac{7}{8} \times 3\frac{3}{4}$ *in.* Brit. Mus. Library (Grenville), 18,165.

4142.

Goody Bull or the Second Part of the Repeal

Price 6^d [*March* 18, 1766]

An etching, the head-piece of a song entitled "The *WORLD* turned upside down, or The *OLD WOMAN* taught *WISDOM*."

The etching represents Britannia lying on the ground in a passion of wrath against her buxom daughter, America, who stands near. Britannia cries:—"*Oh! the Hussy, She dares me to my Very face*". America declares:—"*I will Sooner turn Strumpet to all the World than bear this Treatment*". Mr. Pitt (Earl of Chatham) hobbles forward on crutches, approaches Britannia, and demands:—"*Why you Old Devil, what have you a Mind to turn your Daughter a Drift*"? Near this group lie the British Lion in a meditative mood, and bales of goods marked with the Broad Arrow.

In the distance is the sea, and beyond that the coast of America, where is erected a statue of Pitt, see "The Repeal", No. 4140, and "A Statue", No. 4141, holding a scroll on which is written:—"*Stamp Act repealed*"; on the pedestal of the statue is:—"*To the Memory of Will Pitt Esq^r. who Delivered America from Slavery by the repeal of the Stamp Act* 1766", "*Honour Inv^t*", "*Liberty fecit*"; two Fames crown the statue with laurel. Men standing around the pedestal exclaim:—"*No more Stamp Acts*", "*King George & Pitt for Ever*", "*Liberty & Pitt for Ever*", "*No twitchers Nor Sejanuses here*", "*No AntiSejanus*", "*Wilkes England and America for Ever*". Britannia sits near the pedestal, holding the Rod of Maintenance and the Cap of Liberty.

For the persons here represented, and the history of this design, see "The Repeal", No. 4140. "Twitcher" was the Earl of Sandwich. Sejanus was Lord Bute. "Anti-Sejanus" was the Rev. Dr. W. Scott, see, *post*, p. 370, and "Twitcher's Advocate", No. 4426.

The ballad is in letterpress and as follows:—

"Goody Bull and her Daughter together fell out,
Both squabbled and wrangled, and made a damn'd Rout;
But the Cause of their Quarrel remains to be told;
Then lend both your Ears and the Tale I'll unfold.
Derry Down, &c."

* * * *

"Alas! cries the old woman, and must I comply,
But, I'd rather submit than the Hussy should die,
Pooh, prithee be quiet, be friends and agree,
You must surely be right if your *guided by me*"!

For the meaning of the words "*guided by me*", see "Merit Rewarded", No. 3814.

An impression from this plate, marked "12", occurs in "The British Antidote, or, Scots Scourge", vol. v. (Grenville, 18.165), and is the twelfth of the illustrations of that volume; on p. 13 of the text of the same the above ballad is reprinted.

$9\frac{1}{2} \times 6\frac{1}{8}$ *in.*

4143.

THE BALLANCE, *Or the American's Triumphant*

20 [*March* 18, 1766]

An etching with reference numbers engraved with the design, showing a plank placed on "12", the pinnacle of the belfry of the Royal Exchange, London. On one end is seated "6", William Pitt, afterwards Earl of Chatham, with two crutches under one arm, alluding to his infirmity of gout; in the other hand is "*Magna Charta*"; labels of "*America Act repald*" and "*Trad will Florish now*", fall from his seat. He cries "*Liberty and Property*".

On the other end of the plank are "1", "2", "3", "4", and "5", the promoters of the Stamp Act and of General Warrants, doubtless Mr. George Grenville, "2"; Lord Mansfield, "5", in his official wig; Lord Bute, "1", in Scotch plaid; and, probably, Lord Sandwich, "4", with a peer's ribbon; likewise "3", Mr., afterwards Sir Fletcher Norton, and Lord Grantley. These persons are falling headlong from the plank, suggesting the downfall of Lord Rockingham's Ministry, August, 1766, following the repeal of the American Stamp Act, March 18, 1766. Lord Mansfield was associated with "General Warrants", see "John Wilkes Esq^{r}", No. 4050, and the unpopular measures of this period were generally ascribed to the influence of the Earl of Bute; neither of these persons were members of the Rockingham Administration. The subject is fully illustrated in "The Repeal", No. 4140.

Bales directed "*To America*", and labelled "*Liberty*", "*To London*", and "*To Dub*"(lin), stand on the shore below Pitt. On the opposite shore, which represents America, are "7", or Britannia; "8", an American Indian; "9", Mercury, who points to a ship called "*the Pitt*", which approaches the shore. The king (?) stands up holding his sceptre. Above this group, and in the air, is "10", another group, consisting of the Devil and five Scotch tax collectors in America, riding on a broom which is directed "*to Europe*"; these persons return home on the repeal of the Stamp Act, as described in "The Repeal". The Devil says:—"*I Shall have you all Soon*"; one of the men cries:—"*Deal take Mon we shall son be at home*"; another says:—"*this* (the broom) *is a brave Machine brother*"; the third remarks:—"*the Repeal has Sav'd all our lives*"; "*I had like to have bee Scalpt*", declares the fourth; the fifth avers:—"*Dam the Stamp Act*".

In a separate compartment, above the Exchange, is a design showing "11", a gentleman seated in a landscape, looking towards the Devil and his companions (?), and saying:—"*Next I trust it will be my turn*".

This print is No "20" of the illustrations to "The British Antidote, or, Scots Scourge", vol. v., see "Scotch Impudence", No. 3938. In the letterpress prefixed to the illustrations in this volume, p. 16, is the following on this satire:—"Plate 20 explains itself."

A "Machine" was at this period generally applied to a common stage carriage, or to any vehicle.

See other entries in this Catalogue dated March 18, 1766.

$8\frac{1}{2} \times 6\frac{3}{4}$ *in.* Brit. Mus. Library (Grenville), 18.165.

4144.

"BRITANNIA'S GLORY."

Sold by J. Williams at N^o 38, *next the Mitre Tavern, Fleet street. p^r* 1^s.
[*July* 29, 1766]

An engraving representing William Pitt, created Earl of Chatham, July 29, 1766, accompanied by Lord Chancellor Pratt, Lord Camden, standing on the body of Envy, prostrate and furious, and presented by Justice to Britannia, who receives the peers gladly. Chatham holds the Staff of Maintenance and Cap of Liberty, and presses one hand on his heart; Camden carries the Balance of Justice and is dressed as Lord Chancellor. Minerva, in the air, holds two wreaths of laurel ready to crown the statesmen. Fame is proclaiming the happy event. A fat and half-naked "Scribbler", *i. e.* political opponent of the ministers, is tied to the tail of a cart and whipped by the hangman. See "The Hungry Mob", No. 3844.

Below the design the following is engraved:—"The *EXPLANATION.*" which gives a general description of the design.

For popular opinions on W. Pitt's acceptance of a title, and of Lord Camden's promotion in office, see "The Apparition", No. 4151, and "The Triumph of America", No. 4152. See the latter for the patriotism of Lord Camden.

$11\frac{1}{2} \times 10$ *in.*

4145.

An Hieroglyphic Epistle FROM (Beelzebub) TO LORD-(Chatham)

Price 6^d [*July* 29, 1766]

An engraved letter comprising rebuses, which are represented here below by the names of objects placed within brackets. The Beelzebub of the above title holds up a disk on which is written "*Pension Place & Peerage.*"; "Chatham" is represented by a bust of William Pitt, created Earl of Chatham, July 29, 1766; this satire is one of those expressions of popular dissatisfaction at this event which is illustrated by "The Triumph of America", No. 4152.

"*My Lord.*

(Eye) *hope* (yew)*r Lord*(ship) *will* (knot) *impute it* (toe) *any disrespect, t*(hat) (Eye) *have* (knot) *wrote* (toe) (yew)*r Lord*(ship) *before now,* (butt) *the truth is Charon's* (boat) *is s*(hat)*ter'd so much t*(hat) *he* (can)(knot) *go above twice a day over the Styx, and the turbulency of the* (Winds) *and* (Waves) *have* (bean) *such, t*(hat) *he has been overset more than once lately and his packet of News lost;* (butt) *we have at* (last) *recieved the News of* (yew)*r New Honours, and* (ass)*-ure* (yew) *we had no little rejoiceing here,* (awl) (Pan)*demonium was illuminated with*

large (torches) ". * * * * "*Your pretended Povert*(eye), *your selling your* (horses), (ewer) *acceptance of a* (pen)*sion and now a* (plaice) *and a* (pear)*age, are Convinc*-(eye)*ng proofs of what vast knowledge* (yew) *have in* (men) *and things, and* (eye)*n-dicates t*(hat) *no* (man) (can) (bee) *a good* (pole)(eye)*tician without thinking of him-self*". * * * * " *Lord Bath desires* (toe) (bee) *remember'd* (toe) (yew), *and thinks* (yew) *are* (grate)*ly in the right,* (ass) (yew) *have accepted of a Place and a* (Pear)*age,* (toe) *open your mind more freely and* (pea)*roceed* (toe) (shoe) *the* (people) *what* (yew)*r regard for them w*(ass), *by concludiny the match as f*(ass)*t as* (yew) (can) (bee)*tween* (yew)*r Son Lord* (Pin)*sent and Lord* (Boot)*'s 3d Daughter*". * * * * * " *I am Yours &c.* BEELZEBUB.

Pandimonium, in the City of Persipolis."

For Lord Bath (William Pulteney), see numerous entries in the second and third volumes of this Catalogue, including "Risum teneatis amici?" No. 1833. Pulteney died June 8, 1764. After having accepted a title his popularity ceased; accordingly he is introduced here; the like is the case with regard to the introduction of Sir R. Walpole, Earl of Orford, who died March 18, 1745, see "A Courier just Setting out", No. 2629, a satire with a resemblance to this one. For "droll Howard", who is likewise introduced in the satire, see "The Queen's Ass", No. 3870. For references to Pitt's career, see "The French King in a Sweat", No. 3691, the speech attributed to him was a saying of this minister's. On his resignation of office in 1761, Pitt created surprise by advertising his carriage horses for sale, see "The Courier", No. 4121. "Mr. *Pitt's* first care after his resignation (Oct. 1761), was the diminution of his household; amongst other retrenchments were his coach-horses, which were sold by public advertisement in his own name. His enemies stigmatized this circumstance with the appellations of parade and ostentation." "Anecdotes," &c. "of W. Pitt", by J. Almon, 1793, i., p. 387. For the pensions, see "Merit Rewarded", No. 3814; for "Lord Pinsent", see "The Patriot unmaskd", No. 4146: Pitt was created Viscount Pitt, of Burton-Pynsent on the same day that he became Earl of Chatham. The allusion is to his son John, who became second Earl, and married the daughter of Viscount Sydney; he was ten years old at this period. For the unpopularity attending Pitt's elevation to the peerage, see "The Patriot unmaskd", No. 4146; "The new Country Dance", No. 4147; "The Cats Paw", No. 4148; "The Precipice", No. 4153, and "P * * and Proteus", No. 4163.

This satire, according to an announcement in "The Public Advertiser", Aug. 23, 1766, p. 3, col. 4, was issued before that date:—"*This Day is published,* An Hierogliphic EPISTLE from Lord B—lz—b—b, to Lord C—t—m, decorated with the Portraits of the celebrated Personage, from and to whom it is written". &c.

$12\frac{3}{4} \times 8\frac{3}{4}$ *in.*

4146.

The PATRIOT *unmaskd or the Double* Pensioner *being Bylly Pynsents last Shift.*

To be had at the Bee-hive, facing Northumberland Street, Strand.
[*July* 29, 1766]

An etching showing Lord Bute riding on the shoulders of W. Pitt, holding out a scroll, on which is written, "*Privy Seal of Scot*"——. A young man stands near, extending one hand towards the paper, and crying "*I'll take it in Secret*".

Pitt exclaims:—"*Oh! This will break my Back—but here is my An-o-dyne*—", and he points to a paper under his arm which is inscribed:—"*Privy Seal Pension* 3000 ——"; another paper hanging from his pocket bears:—"*Pension* 3000"; in his hand is, "*Patent for Erl Cheat-em*". On the ground lie Pitt's

crutches and a hypocrite's mask. Lord Bute cries:—"*Wa Wully ye are taken like an Ass & ye mun Carry* ——" A lady, probably intended for Lady Chatham, Pitt's wife, stands near and seems to be in the act of speaking to Pitt. The Devil, wearing a tartan jacket and a Scotch "bonnet", dances before the group, playing on the bag-pipe and crying:—"*Dance away & I'll reward ye*". Below the design is written:—

"Seduc'd by the 'foresaid Sydrophel
To Couple with the Devil in Hell".

"Billy Pynsent" doubtless refers to William Pitt, who, in January, 1765, became the heir of Sir William Pynsent of Somersetshire, thus receiving about 40,000*l.*; a similar bequest to that previously made to him by Sarah, Duchess of Marlborough, being 10,000*l.* See "The Ghost", No. 2786. Walpole wrote on this subject to the Earl of Hertford, Jan. 20, 1765, likewise to Sir H. Mann, Jan. 13, 1765.

It was often asserted that Pitt's gout was "made the most of" for political purposes, and that on due occasion he could throw aside his crutches. His pension, see "Merit Rewarded", No. 3814, was 3,000*l.* a year, the Pynsent bequest amounted, it was said, to the same sum. After the estate came into his hands, Pitt removed from his house at Hayes, near Bromley in Kent, and went to live at Burton-Pynsent. On the 30th July, 1766, he was appointed Lord Privy Seal of England; he held that office till February, 1768; he was created Earl of Chatham on July 29, 1766, see the King's letter to that effect in "Correspondence of W. Pitt", 1839, iii., p. 21. At this period Lord Bute was believed to be the centre of political power. When Mr. Pitt returned to the service of the King, and accepted the Privy Seal, he was declared to have put himself in the hands of the Earl of Bute; it was often asserted "Lord Bute still rules", "Lord Bute is King". See "Secret Influence", No. 4457.

The Keeper of the Privy Seal for Scotland at this period was Lord Bute's brother, Mr. Stuart Mackenzie, who administered the affairs of Scotland at this time. In 1765, see Walpole's letters to the Earl of Hertford, May 20, and Sir H. Mann, May 25, of that year, the place of the Keeper of the Privy Seal for Scotland was much in debate. Lord Frederick Campbell took the post in succession to Mr. Mackenzie. On the subject of this satire, see "The Cat's Paw", No. 4148, and "The Precipice", No. 4153.

There is much similarity between the drawing of this satire and that which appears in the numerous etchings attributed to the Marquis Townshend, see "The Scotch Hurdy Gurdy", No. 3847.

In Aug. 1766, was published "Pynsent's Ghost, a Parody on the celebrated Ballad of William and Margaret", which is described and quoted in "The Gentleman's Magazine", 1766, p. 430. See the advertisement quoted at the end of "The Precipice", No. 4153. "Pynsent's Ghost" was published by J. Almon. "Pynsent, a Poem. Addressed to the Right Hon. Will. Pitt" is announced in "The Public Advertiser", Feb. 25, 1766, p. 3, col. 4.

The following illustrates the popular impression of this subject; it is from "The Public Advertiser," August 28, 1766, p. 1, col. 3. "For the Public Advertiser, Proposals for printing by Subscription (taken from M^r^ Hogarth's famous Picture of M^r^ *Garrick*, in the Character of Richard the Third) the Print of a Late Great Commoner. This Print will be published before the Opening of the next Session of P——t.". With this is "A Specimen of the Work", being an account of the appearance of the ghosts of Sarah, Duchess of Marlborough, Sir W. Pynsent, and the Earl of Bath, to Pitt, who was lying on a couch, dressed in his new peer's robes.

This literary satire contains references to:—Alderman, or Lord Mayor W. Beckford, who lived in Soho Square; the "Colonel", if not Wilkes, was probably *Isaac* Barré, who became Vice-Treasurer of Ireland, Aug. 3, 1766, see "Mr.

Pitt to the Earl of Shelburne", July 23, 1766, in "Correspondence of W. Pitt", 1838, iii., 14, and "Major Barré to Mr. Pitt", April 28, 1760, ii., 41, in this Catalogue, "Junius", No. 4314. Hogarth's picture of "Garrick as Richard the Third", which is now, 1879, in the collection of the Earl of Faversham at Duncombe Park, Helmsley, was engraved by Hogarth and C. Grignion; the print was published in 1746. The Earl of Orford was Sir R. Walpole. For Ralph Allen, see "The Knights of Baythe", No. 4059. The Earl of Bath was William Pulteney.

$10\frac{3}{8} \times 6$ *in.*

4147.

THE NEW COUNTRY DANCE, *as* DANCED at *C* * * * *. July the 30th 1766.

To be had at the Griffin in York Buildings. Price 6*d*. [*July* 30, 1766]

An engraving of a number of courtiers and members of the government dancing in a large room. Above, Wilkes, in whose pocket is "*Essay on Woman*", is carried off by a witch on a broom-stick by the "*New Road to Paris*", see "Jemmy Twitcher in High Life", No. 4075; she says:—"*I'll Convey you through any Air but Scotch Air*"; he remarks:—"*This Dance has given me a Stool—But I'm Outlaw'd*", and his bowels are emptied on Lord Bute, who dances below with the Princess of Wales, and says: "*We have now got him safe in a Leading string*", *i.e.*, he holds W. Pitt, Earl of Chatham, by means of a cord, while the latter hobbles on a crutch, on the head of which is the coronet of his earldom. Pitt is talking with America, a half-naked young woman, holding a bottle of "*Rum*", and saying:—"*I stood Staunch in your Cause*", see "The Repeal", No. 4140, and "Goody Bull", No. 4142; America replies:—"*Yes, We finely hum'd Old England*". The princess says to Lord Bute:—"*My dear Lord, this is a fine Triple Alliance*". The Devil, dancing with Henry Fox, Lord Holland, exclaims:—"*Ive got my Old Partner*", and Fox agrees:—"*Aye, You & I have been long Connected*". Behind this group are the kings of France and Spain; the latter says:—"*I'll not pay the Manilla Ransom now I've got a Friend at Chatham*"; the former protests:—"*Nor I the Canada Bills*". The "Manilla Ransom" refers to certain bills drawn by the Spanish governor of Manilla, and amounting to 2,000,000 dollars, half the ransom of the place when, Oct. 6, 1762, it was captured by the English under Colonel Draper and Admiral Cornish. The Spanish home government denied the power of their officer to draw these bills, and the matter was long in dispute. "Canada Bills" refers to moneys claimed by the English as due from the French under the Treaty of Paris, 1763, for expenses incurred in Canada. For the "ransom", see, further, "The Political Register" (P. P. 3557. t. a.), 1768, vol. ii. p. 145, and "Six Medallions", No. 4125. The Manilla Ransom was the subject of letters by Sir W. Draper, "Junius's" antagonist.

Britannia has fallen headlong on the floor, and cries, while she dances with her bare legs up in the air, and her shield is abased:—"*I'll dance no longer, If America takes the Lead*". Mr. Charles Townshend, who holds a vane surmounted by a cock and with the letters "*N. E.*" (*i.e.* in the direction of Scotland) in a monogram, declares:—"*I'll bring all my Friends into the Exchequer*". His partner seems to have been the overturned Britannia. Mr. Charles Townshend, Chancellor of the Exchequer in the Grafton Administration, see "Six Medallions", No. 4125, and "The Precipice", No. 4153, was on account of his versatility called "The Weathercock". The Earl of Northington dances with (?) "Bet Careless", a notorious harlot; for an allusion to both of these persons, and their supposed intimacy, see "The Jacobin", No. 4165. Alluding to his convivial habits he carries a cup of wine; he is robed as Lord President of the Council, and says to

his partner:—"*I'll set em a President*". She cries:—"*My Lord, they don't go up this Dance briskly*", thus alluding to the alleged want of vitality on the part of the ministry in question. For the earl, see "The Apparition", No. 4151.

George III., who acts as fiddler to the party, thus refering to his attachment to the violin, says:—"*And I'll Fiddle de dee*". A Scotch bag-piper says to his fellow as they stand one on each side of the King:—"*Stop in Tune Jockey*"; the other replies:—"*The Laird of Boot has taught us that*". Lord Bute was the leader of the "Scotch" interest.

Four spectators stand on our left, in front of the dancers, and they comment on the circumstances. The Earl of Rockingham, who is dressed like a postillion, and carries a riding whip, says:—"*Five to Four he's distanced like Me*"; his Administration had fallen in July, 1765; he was a zealous patron of racing sports. The Duke of Newcastle, wearing large eye-glasses, see "Poor Robin's Prophecy", No. 3383, exclaims:—"*I can see through Things*"; he was Lord Privy Seal under Lord Rockingham. Earl Temple, a young man, see "Rich[d] Earl Temple", No. 4022, says:—"*Hayman shall Paint this for my Gardens at Stow*". Frank Hayman, R.A., the convivial friend of Hogarth and others, painted pictures to decorate Vauxhall Gardens, therefore Earl Temple refers to his employment to decorate Stowe. The Earl of Winchelsea says to Earl Temple:—"*I have long serv'd and am now discarded*". The Earl of Winchelsea—for whom, in this Catalogue, see "The Crab Tree", No. 3592—had, Aug. 1766, given up his post as Lord President of the Council under the Rockingham Administration to the Earl of Northington. Lord Winchelsea had previously been First Lord of the Admiralty in Lord Bute's Administration, and long taken a leading part in politics.

Lord Bute and the Princess of Wales were believed to have maintained paramount influence over the King long after the ostensible retirement of his lordship from power, see "Six Medallions", No. 4125, and "Secret Influence", No. 4457. It was alleged that the Earl of Chatham had united with Lord Bute, see "Anecdotes" &c. "of W. Pitt", (614. h. 13.) 1793, ii., p. 94; "The Grenville Papers", 1853, iii., p. 329; "The Cat's Paw", No. 4148; "The Wheel of Fortune", No. 4154, and "Brittannia's affection", No. 4157.

Below the design the following verses are engraved:—

"Here You see de Country Dance, Sir,
See each Couple how dey prance, Sir;
First of all dat Foot to Foot, a
Is de P—— and Lord Boot a
Doodle doodle doo" &c.

In "The Public Advertiser", Sept. 4, 1766, p. 1, col. 2, is the following:—"*To morrow Morning will be published*, Price Six-pence, Engraved on a Copper-plate, THE New Political Courtly Country Dance, which was danced July the 30th, 1766. With a Delineation of all the Characters and a new Song on the Occasion." A similar advertisement occurs in p. 4, col. 4, of "The Gazetteer", Sept. 9, 1766, besides: "and an explanatory Song suited to the Occasion". "Sold by J. Pridden, in Fleet Street."

13 × 8¼ *in.*

4148.

The Cat's Paw.

[*July*, 1766]

An engraving of the interior of a room where the Earl of Bute, represented as a large monkey, is, to extract chestnuts, putting into the fire a paw of the Earl of Chatham, as a cat, who makes water while suffering indignation and fear. On one side a group of Englishmen stand amazed that Pitt should be thus treated. On the other side a group of Scotchmen rejoice. One of the former group

cries:—"*I have long Suspected this.*"; a second exclaims:—"*I now must Desert him.*"; a third says:—"*Dirty Work.*"; a bishop, kneeling, declares:—"*Blessed are the Peace-makers.*" "*I'm astonished*" cries a gentleman; "*I'm Established*", shouts his neighbour. The former is possibly Lord Rockingham, the dispossessed minister. Clasping his hands above his head, "*I shall lose my Post.*" is the remark of his companion. Behind this group a picture hangs on the wall, being "*A View of Chatam.*", with the sun setting and ships lying in ordinary. Behind the other group hangs "*A View of the Isle of Bute.*", the sun rising over rocks, a church, and cottages. The "Peace Makers" alluded to by the prelate were those concerned in concluding the Peace of Paris, *i.e.*, the Duke of Bedford and Lord Bute, see "The Congress", No. 3887, and "An Hieroglyphical Epistle from a Certain (wood)en (Pier)", No. 3894.

The Duke of Bedford, in the middle of the group of Scotchmen, turns to them, exclaiming:—"*Vacancies for ye all.*"; "*Your Grace me first.*", demands a lean Scotchman; "*Bra Johnny B——*" (Boot), says another; his neighbour cries:—"*Muckle Works Lads.*"; "*'Tis aw on our Side.*" is the saying of another. "*A Lucky Union Jockey.*", adds one to his companion, who replies:—"*By my Soul I little thought it.*" A man seated on a stool declares:—"*I always had y^e Itch of rising.*" Over the fire-place is the royal crown within a wreath of thorns and surmounted by thistles and white roses, indicating Scotland and the Stuart family.

Verses are engraved below the design, of which the following are sufficient for quotation:—

"A Monkey once as Stories say.
Delighted with a Cat to play.
And yet appeared in public Eyes.
The sage Grimalkin to despise."

* * * * * *

Nevertheless he employed the cat's paw to pull a chestnut from the fire:—

"Thus P——, without the least Dispute,
Is made the Cat's paw of L—— B——.
His Lordship took the proper way,
To keep our Scipio at Bay

His Chesnut Title thus he gave.
And of the Patriot made a Slave.
Lo, Bloomsbury's Grace applaud the hum,
And all the Clans of Laddies come."

* * * * * *

"Oh! C——m what a Cursed Flaw,
In thee, to be a Scot's CAT-PAW."

On Lord Chatham's accession to the peerage, July 29, 1766, and alleged subservience to Lord Bute, see "The Precipice", No. 4153, and "The Grenville Papers", 1853, iv., p. 7; and iii., 329. The Duke of Bedford, an ally of Lord Bute's, see "The Congress", No. 3887, held office under his leadership: see on this subject, "Correspondence of John, Fourth Duke of Bedford", 1846, iii., date 1766. Negotiations were in vogue with a view to the duke's becoming a member of Pitt's administration, Nov. 1766, see "The Grenville Papers", 1853, iii., date 1766, and "Correspondence of W. Pitt", 1839, iii., pp. 122, 134. His grace held no post in this ministry. Lord Gower became Lord President of the Council under the Duke of Grafton in Dec. 1767.

See "The Monkey's Downfall", No. 4161.

Mr. Hawkins described another satirical print which is analogous to the above, entitled "The State Fishery," and representing the Princess of Wales and Lord Bute

seated on a rock, holding two rods, to which is attached a single line, by which Lord Chatham has been caught. Lord Bute says :—"Trot (?) I have caught een at last and will now lay him up in peeckle"; the princess adds :—"Ay peckle un well my dear Lord for he already smells very strong." Beneath is written: "For he was a Fisher of Men". At the sides of the frame are an American and Britannia weeping.

The most severe denunciation of Lord Chatham on this occasion is that published in "The Public Advertiser", June 24, 1767, p. 1, col. 4, in a letter signed "Anti-Sejanus, Junior", and, by Mr. J. Parkes in "Memoirs of Sir Philip Francis," 1867, i., p. 144, ascribed to the author of the "Letters of Junius". "But, to become the Stalking Horse of a Stallion, to shake Hands with a Scotchman at the Hazard of catching all his Infamy; to fight under his Auspices against the Constitution; and to receive the Word from him, Prerogative and a Thistle; (by the once respected Name of P——t!) it is even below Contempt. But it seems that this unhappy Country had long enough been distracted by their Divisions, and in the last Instance was to be oppressed by their Union."

See "Illustration to 'The Coach Drivers'", No. 4156.

$13\frac{1}{8} \times 6\frac{7}{8}$ *in.*

4149.

The Scotch MONSTER *quell'd or* Patriotism *Triumphant*

FRONTISPIECE

1 [*Aug.* 1766]

This engraving is the "Frontispiece" to "The British Antidote, or, Scots Scourge", vol. v.; for which see "Scotch Impudence", No. 3938. The design represents Britannia trampling on a dragon, or Lord Bute, from whose head a Scotch "bonnet" has fallen. She forces her spear into the neck of the monster; on her shield is a burning heart, irradiated, and surrounded by a wreath; overhead, Peace places a radiant wreath on the helmet of Britannia. Justice in the clouds holds her balance and sword. On our right, in front, a syren, possibly intended for the Princess of Wales, offers a jewel as a bribe to Britannia.

Below the design is engraved the following verse :—

"The Monster down, Behold the Fate
Of Villainy in every State:
They for awhile may prance away,
But every Dog must have his day."

The text of this volume contains no reference to this design. The satire doubtless refers to the accession of William Pitt, Earl of Chatham, to power, Aug. 1766, which event was by some persons believed to be fatal to the influence of the Earl of Bute.

See "Edward the Third seizing Mortimer", No. 4150.

$3\frac{1}{2} \times 5\frac{1}{8}$ *in.* Brit. Mus. (Grenville), 18.165.

4150.

Edward the Third seizing Mortimer.

[*Aug.* 1766]

An engraving representing a man in armour, probably meant for George III., entering a chapel, and seizing another person; the latter was intended for the Earl of Bute. A lady, the Princess of Wales, kneels, and implores mercy of her

son for her "Favourite." Other persons in armour are near; and one of them seizes Lord Bute, who looks much discomfited.

An impression from this plate faces p. 257 of the April number of "The Political Register" (P.P. 3557. t. a.), 1768, for which the print was prepared. On that page is reprinted "An eighteen Days faithful Journal, ending a few days previous to the New Ministry's kissing hands in 1766.", and beginning with the date June 23: this journal describes alleged movements of the Earl of Bute at this period, which was that of a political crisis. See "The Scotch Monster quell'd", No. 4149. This print was doubtless designed to suggest a parallel between the capture of Roger Mortimer, Earl of March, by Edward III., Oct. 19, 1330, and the supposed downfall of Lord Bute, on the accession of William Pitt to power in August, 1766. See "The R——l Dupe", No. 4442.

From a supposed similarity between the positions of Roger Mortimer and Lord Bute, it was the custom to describe the latter by the name of the former; see "A Prophecy", No. 3966, which relates the appearance, in March, 1763, of a new version of a play of Ben Jonson's, entitled "The Fall of Mortimer", which was issued by John Wilkes with a mock dedication to Lord Bute. The text of "The Political Register", as above, p. 273, is a revised and enlarged reprint of this dedication, containing parallels between Mortimer and Bute, Edward III. and George III., with ironical comparisons of the circumstances of their periods in history. Of George III. it is ironically averred, p. 274:—"This excellent prince is held in no kind of captivity. All his nobles have free access to him. The throne is not now besieged. Court-favour not confined to one partial stream, flows in a variety of different channels, enriching *this* whole country. There is now the most perfect union among all the branches of the royal family. No court minion now finds it necessary for the preservation of his own omnipotence, by the vilest insinuations, to divide either the royal, or any noble families. The King's uncle (the Duke of Cumberland) is now treated with that marked distinction which his singular merit is entitled to, both from the nation, and the throne, established by his valour in extinguishing a foul rebellion, which burst upon us from its *native North*, and almost overspread the land." "No *favourite* now has trampled upon the most respectable of the English nobility, and driven them from their sovereign's councils". "To compleat the contrast, we have now an *advantageous*, a *glorious* peace, fully adequate[1] to all the *successes*, to all the *glories* of the war."; see "The Proclamation of Proclamations", No. 4007. This strain of irony is continued with references, 1, to Sir F. Dashwood, Lord Bute's Chancellor of the Exchequer, see "Sir Francis Dashwood", No. 3743; "The Secrets of the Convent", No. 4072, and the entries in this volume of the Catalogue which refer to the Excise Bill of 1763, and are dated March, 1763; this Bill was his principal financial measure. 2, to Earl Talbot, Lord Steward of the Household, see "The Kitchen Metamorphoz'd", No. 3989. 3, the Duke of Bedford, see "The Congress", No. 3887, and "A Rum Letter", No. 3901. 4, the Earl of Halifax, one of the Secretaries of State, who signed the warrant for the arrest of Wilkes, see "John Wilkes Esq", No. 4050. 5, the Earl of Egremont, see "A New Hieroglyphical Epistle from Lord Eg—m—t", No. 4203; and Earl Gower. The following are likewise mentioned:—Lords Henley, see "The Jacobin", No. 4165; Mansfield and Ligonier; Mr. G. Grenville, see "The Repeal", No. 4140; Mr. Fox (Lord Holland); Sir Gilbert Elliot, see "Jockey Elliott", No. 4047; Mr. A. Wedderburn (afterwards Earl of Rosslyn, and Lord Chancellor); Sir H. Erskine; John Home, author of "Douglas", and D. Malloch, or Mallet, for both of whom see "The Glasgow and Aberdeen Professors of Poetry", No. 3869; C. Churchill, see "The Bruiser", No. 4084; Dr. Arm-

[1] For the peculiar significance of this word "*Adequate*", see "The Knights of Baythe", No. 4059.

strong, author of "The Art of Preserving Health"; Dr., or "Sir John" Hill, see "The Centaur not fabulous", No. 4176; Arthur Murphy, see "The Fishermen", No. 3876; James Macpherson, author of "Ossian"; Dr. Johnson, who is called the "Pensioner", see "The Irish Stubble, alia(s) Bubble Goose", No. 4068; the Princess of Wales and "the Scottish Fir", for these see "Gisbal", No. 3848. There is likewise a reference to Lord Bute's first step in favour by appearing in the character of "Lothario", during a theatrical entertainment at the Duchess of Queensberry's house. Earl Temple, the Dukes of Newcastle, Devonshire, Grafton, and Portland, the Marquis of Rockingham, and the Earls of Chatham and Hardwicke are named in this dedication. Reference is likewise made to "The Cocoa Tree", see "An Hieroglyphical Epistle from a Certain (wood)en (Pier)", No. 3894, and "The Blasted Cocoa Tree", No. 3963.

Near the end of the dedication, p. 279, is the following:—"It is the warmest wish of my heart, that the Earl of Bute may speedily compleat the story of Roger Mortimer". "Such a work (the publication by A. Murphy of the fifth act, completing 'The Fall of Mortimer') will immortalize your glory in the *literary*, as the *Peace of Paris* will in the *political* world, and when the name of ROGER MORTIMER shall be mentioned, that of Bute will follow in the latest times." See "La Croix de S^{t}. Pillory", No. 4117. For the Peace of Paris, see "The P**e-Soup-Makers", No. 3882.

$3\frac{7}{8} \times 5\frac{1}{2}$ *in.* Brit. Mus. Library, P.P. 3557. t. a.

4151.

"THE APPARITION *of a late Patriot C—f J—e to a Modern Prerogative Canc*" (Chancellor).

[*Aug.* 1766]

A ROUGH etching showing Lord Camden, as Lord High Chancellor, appointed July 30, 1766, see "The Triumph of America", No. 4152, resting his hand on a book, inscribed "*Lex Temporis*", and crying in horror:—"*Unreal mockery hence.*" This is addressed to the ghost of himself, as Chief Justice of the Common Pleas, which appears holding "*Lex Terræ*", and saying:—"*I am thy evil genius*". Near the latter is his dictum:—"*The Liberty of an English Dwell*(ing) *cannot be estimated.*" Near the Lord Chancellor is a label marked:—"*'tis but* 40 *days Slavery at outside*". On a table are labels marked:—"*Grants*", "*Reversion*", "*Irish Pensions*", "*non obstante*", and "*Patent of Peerage*";[1] the Seals and Mace lie on the bench beside him, the bag of the former is inscribed "*Latent Power*", likewise an open letter, in which is written:—"*Your A——s & your mace in y^{e}*

[1] When Lord Camden accepted the Chancellorship, he stipulated with the Duke of Grafton that, on giving up the Chief Justiceship, he should have a retired allowance of £1,500 a year "upon the Irish establishment in case my office should determine before the Tellership (of the Exchequer) drops", with the "patent of the Tellership for my son". This allowance was often called a "pension"; see a letter from Lord Camden to the duke, "Lives of the Lord Chancellors", by John, Lord Campbell, 1857, vi., p. 378. The "'tis but 40 days Slavery at outside" refers to a speech made by Lord Camden himself, in support of an Order of Council prohibiting the exportation of corn for that period, an embargo which he defended, and thus incurred the rejoinders of Earl Temple and Lord Mansfield in the House of Lords; see "Lives", as above, pp. 383, 4. He defended the measure as a temporary one, hence probably the reference of "Lex Temporis", see "The Grenville Papers", 1853, iii., date Nov. 1766, and "The Precipice", No. 4153.

kennel within a fortnight by G—. yours Tom Tilbury". This is a letter from Lord Northington, or "Tom Tilbury", see below, assailing his successor in the Chancellorship. The bench is covered with tartan, in reference to Lord Bute, the supposed source of power at this period. Behind Lord Camden is a chair filled with papers (?), inscribed "*Negabimus* MAGNA FARTA", "*vendemus Justitiam*,". The chair, like the bench, is covered with tartan; its arms and legs are formed of jack-boots, another allusion to Lord Bute, see "The Jack-Boot, Exalted", No. 3860; Scotch thistles creep up the chair, the back of which is surmounted by a jack-boot, and a crutch, alluding to Pitt's infirmity, marked "*Union*"; these objects are tied together with a love-knot, thus indicating the supposed association of Pitt, lately created Earl of Chatham, and the Earl of Bute; see "The Triumph of America", No. 4152. On the back of the chair, with the motto "*Arcades Ambo*", is a medallion containing profile portraits of the two earls in question. Mr. Beckford, Pitt's energetic ally in the City of London, see "The Scotch Ovation", No. 3817, is creeping under the bench, and crying in disgust and fear:—"*Hide me ye Sugar Canes*"; Beckford was called "the creole", and associated with "sugar canes", on account of his connection with the West Indies, see "The Fishermen", No. 3876. A thistle grows in a pot behind the ghost, see "A late Lord Mayor", No. 4395.

On the wall is a row of portraits, inscribed severally, "*Earl N——n*", "*C^f J^e Jeffreys.*", "*Ald Beckford*", "*Sec^r Astley*", "*L^d Chatham*", "*L^d S——d*", "*Ch J—e Scrogg*". "Earl N——n", may refer to the Earl of Northington, sometimes called "Tom Tilbury", see "M^rs T—rr—t", No. 4464, a member of Pitt's, or the Grafton Administration in 1766; see "The Jacobin", No. 4165. Lord Chatham probably occurs here on account of the great unpopularity produced by his acceptance of a title, see "The Triumph of America", as above, in company with "Jeffries" (*i.e.* Lord Mansfield, see "Lord Chief Justice Jeffries", No. 4440), Scroggs and others, supposed to be instruments of arbitrary legal measures. A similar row of portraits appears in "Councellor Double-Fee", No. 4238. A book-case attached to the wall contains large volumes, inscribed "*Filmers Patriarcha*", *i.e.* the "Patriarcha" of Sir Robert Filmer, which derived all power from paternal authority, "*Argu^ts For Ship Money.*", "*Judg^t ags^t Hamden*", "*Droit Le Roy*", "*Prerogatives Regii*", and "*Grotius English Law*".

Lord Camden had established the highest reputation as a champion of English Liberty and Law by means of his conduct in the case of Wilkes, and his decision against General Warrants; party spirit afterwards charged him with tergiversation in upholding the prerogatives of the Crown, so that the ghost of the Chief Justice is here summoned to upbraid the Lord Chancellor; see "Memoirs of the Reign of King George the Third", by H. Walpole, 1845, vol. ii., chap. xvii. For an advertisement of this satire see No. 4153, p. 391.

$14\frac{1}{2} \times 9\frac{3}{4}$ *in.*

4152.

The TRIUMPH *of America*

[*Aug.* 1766]

An etching, showing a design which lies diagonally across the paper, without an engraved margin. For the subject generally, see "The Repeal", No. 4140.

America, her feet on a bale (of tobacco ?), holding a bow and wearing a coronet of feathers, sits in a triumphal car which is driven by William Pitt, created Earl of Chatham, July 29, 1766; an earl's coronet on the crutch at his side indicates that this satire was published after this date, although the more important elements of the subject preceded it. Pitt is whipping the horses of the car, being the six leading members of his short-lived administration, see below, while the whole party is going down a hill to the edge of a precipice, over which Britannia has already fallen.

"*Crafty*" and "*Royal Oak*" are the leaders of the team; a postillion, dressed as an Indian, rides the former and cries:—"*in cases of Necessity the k: has a dispensing power*". The leaders approach the precipice and do not seem to like their positions. The second pair of horses are "*Weathercock*", who is prancing and looking back at the driver, and "*Surly*", a lean old horse, kicking backwards at "*Prerogative*", or one of the wheelers. "*Prudence*" is the other wheeler. Several persons look at the vehicle and cheer Pitt, who, flourishing his whip, says:—"*d—n the Postilion how he leads!*"

Below the design the following notes have been engraved. (The Duke of Grafton.) "*The young and spirited Horse* ——, *who, though he draws a Coach at present is equally fit and willing to draw in a Dung Cart. The Great Grandsire of this Horse, was the noted Stallion Royal Oak; his great Granddam a favourite Filly kept by Charles the Second.*" Augustus Henry, great-grandson of the Duchess of Cleveland, mistress of Charles II., was the third Duke of Grafton, born 1735; he became, July 10, 1765, one of the Secretaries of State, which office he resigned May 23, 1766, and, on August 2 following, he succeeded Lord Halifax, and became First Lord of the Treasury; resigning this post in Jan. 1770, he was appointed, June 12, 1771, Lord Privy Seal, see "Jauus. A.", No. 4233.

(Mr. C. Townshend). "*The fine showy horse Weathercock, of a most remarkable Breed, has a tender and soft Mouth, and feels the Curb at once, bears the Whip very kindly; he draws equally well on either Side, foremost or hindmost, is apt however to look one Way whilst he draws another; much given to starting, and if he can slip from the Traces will certainly run away: When this happens strays Northwards, and may be found grazing about Looton Hoe; the Lord of the Manor always gives him up to his Owner, and for some Days after, having been first well whipped in the Stable, he draws more kindly than before.*" Mr. Charles Townshend, Paymaster-General in 1765, became Chancellor of the Exchequer in Aug. 1766, and held that post till succeeded by William, Lord Mansfield, in Sept. 1767. For an account of negotiations in respect to the administration formed by Pitt in 1766, in which Mr. C. Townshend was concerned, see "Correspondence of W. Pitt", 1838, ii., under the date 1766, and the Index to that publication. Luton Hoe, Bedfordshire, the then recently purchased seat of the Earl of Bute, is "Northwards" from London. On Mr. C. Townshend's political conduct, see the King's letter to Pitt, July 25, 1766, in "Correspondence of W. Pitt", 1838, ii., p. 463, "Six Medallions", No. 4125, and H. Walpole's letter to the Earl of Hertford, Jan. 20, 1765, in respect to Townshend's alleged changing of sides. The same author wrote on Pitt's dealings with Townshend in "Memoirs of the Reign of King George the Third", 1845, ii., p. 346.

"*Crafty*" (Lord Shelburne, otherwise "Malagrida", see "The Soho Masquerade", No. 4375) "*a Colt of Irish Breed, full of Tricks, but, when he knows his Driver is obedient and tractable*". William, Earl of Shelburne, afterwards Marquis of Lansdowne, and of Irish descent, succeeded the Duke of Richmond, Aug. 18, 1766, as Secretary of State, with Mr. Conway, see below, and resigned that office, Oct. 21, 1768, when Lord Chatham withdrew.

"*Prudence, a serviceable tho' fine and elegant Horse; is somewhat shy and apt to run rusty but by skilful Management, and keeping his Rack and Manger well filled, draws well, tho' in the dirtiest Roads. He was lately purchased out of another Set, with which he had always drawn from the Time he was first broke. He seemed to pine for some Time, and refused his Meat, but by patting and stroking has been brought too, and entirely recovered his Appetite. He is own Brother to the noble Horse Parsimony, who has started for all and won most of the King's Plates last Year.*" This was probably the Hon. H. S. Conway, afterwards Field-Marshal Conway, see "The Repeal", No. 4140, who succeeded the Earl of Sandwich, and was Secretary of State, with Lord Shelburne, till Jan. 20, 1768. He was brother of the Hon. Francis Seymour Conway, and the first Marquis of Hertford, who might be said to have had considerable successes in the period immediately

preceding this year; in Aug. 1765, he was appointed Lord-Lieutenant of Ireland, he was made Master of the Horse in Aug. 1766, and Lord Chamberlain of the King's Household in Dec. of that year. As Lord Chamberlain he might have received the name "Parsimony", as Earl Talbot had received a similar distinction, see "The Scotch Ovation", No. 3817; his Irish administration was anything but parsimonious.

"*Sury*" (Surly), "*and old broken winded foundered Stallion much given to snorting, kicking, and plunging; it was thought he broke the Traces of the last Coach he belonged to, but this is a Mistake; he smelt better Provender in the Stable to which he now belongs, and had tak*(en) *Prospect of a rich Meadow to cool his Tongue and his Heels*". No doubt this was Robert Henley, Earl of Northington, for whom, and the application of the above inscription, see "The Jacobin", No. 4165. He was appointed Lord President of the Council, July 30, 1766, and held that post till Dec. 22, 1767. He had been Lord Chancellor from Jan. 16, 1761, till July 30, 1766, and was succeeded by Lord Camden, see above, and below. See Lord Northington's letter to Pitt, and others on this subject in "Correspondence of W. Pitt", 1838, ii., pp. 434, 437, and 440.

"*The Horse Prerogative formerly known by the Name of Liberty; he has lately cast his Coat, and is now sleek and fat, and, though in excellent Order, is very tame and obedient he has received some kicks from Surly, with whom he draws, but is nothing worse for them; he is very fond of rich Harness, in which, and with a full Belly, he will draw backward and forward, to the Right and to the Left; can bear the Hissing or Shouting of a Mob, and is not frightened at Bonfires. Of late Body Clothes especially that Kind called, Habeas Corpus, are very offensive to him, and throw him into stinking Sweats; he has great Aversion to grazing in Running Mead, though he first fattened there, he can bear hard driving for Forty Days together.*" Lord Camden, see "The Apparition", No. 4151, and "Britannia's Glory", No. 4144, one of Pitt's new ministers, who was appointed Lord High Chancellor on July 30, 1766, is intended here. He had aided "Liberty" in the case of Wilkes, and succeeded Lord Northington, or "Surly", in office. Lord Northington's disagreements with his colleagues were notorious, see "The Apparition", and "Memoirs of the Reign of King George the Third", 1845, ii., p. 335, note; this volume abounds in details of the preliminary negotiations for the establishment of the ministry in question. "The City of London had intended to celebrate Mr. Pitt's return to employment, and lamps for an illumination had been placed round the Monument. But no sooner did they hear of his new dignity, than the festival was counterordered."—"Memoirs", as above, pp. 358-9.

10 × 7½ *in.*

4153.

"The PRECIPICE. 1766."

[*Aug.* 1766]

An engraving. The Earl of Chatham (William Pitt) is saying, "*I have 'em both.*", and standing on points of a precipitous rock, which rises on high from a plain; he holds forth in one hand an extinguisher, which issues from an earl's coronet; his other hand grasps the Privy Seal, to which are attached strings, by means of which he leads by their noses the chief supporters of his policy, who appear on the plain, and severally speak thus: the Marquis of Granby,[1] with his back towards us,

[1] "Lord Granby is made Commander-in-Chief, to the mortification and emolument of Lord Ligonier (see below), who has accepted an Irish Earl's coronet for his ancient brows and approaching coffin, and got 1,500 a-year pension settled on his nephew."—H. Walpole, "Letter" to Sir H. Mann, Sept. 9, 1766.

says :—" *This is what we call an ambuscade.*" ; Mr. C. Townshend, who cries :—" *They will call me the Irish Camelion* " ; another person, apparently a soldier, possibly the Hon. H. S. Conway, who says :—" *I'll ride any way.*" ; Lord Camden, who declares :—" *I was always his follower.*", and wears the Lord Chancellor's robes ; at his feet is written :—" *Ch—n—ll—r* 6000*l per an*, 2000*l. down. Pension on Irish estab.* 1500*l per an. Reversion of Tellership* 3500*l. per an.*", see below ; the Earl of Northington, ex-Chancellor, who cries :—" *By G—d this is d—mn'd foolish.*", at his feet is :—" *P—r—d—t* 4000*l p*r. *an. Reversn of Hanaper for* 2 *lives* 3000*l p*r. *an.*" ; and the Duke of Grafton, with his hands and ankles tied, who declares :—" *I am in Chains tho' nominally first M——r, but I'll not bear it long.*" A piece of " *Portland Stone* " is falling away from the rock on which Chatham stands.

Prostrate on the ground lies Britannia, weeping ; her shield is under the feet of Lord Bute, who, with a pick-axe, breaks fragments of the rock from below the feet of Chatham ; Lord Bute cries to the Princess of Wales, the King's mother, who is at his side :—" *Hoot Lassie I'll soon have him doune.*" She replies :—" *My dear Lord those are not like your Stones.*", see " Gisbal ", No. 3848. The stones dislodged by Lord Bute are severally marked, " *Town's End* ", " *Egg Mount* ", " *Dosewell* " and " *Dartmouth* ". Three ghosts arise from graves in the background, and severally shout to Chatham ; that of the Duchess of Marlborough demands :—" *Give me my* 10,000*l.*" ; that of Sir William Pynsent cries :—" " *Thou vile apostate Slave* " *vide Pynsents Gh*e " ; that of Mr. Allen, of Prior Park, Bath, declares :—" *I wo'd have secured his re-election for Baiæ if he had not taken the extinguisher.*" The " extinguisher " was the title of Chatham. At the feet of the princess is written, " *The Road to Q* " (Kew), and she holds a string, " *The Blind's Guide* ", which extends beyond the design, and, like " The Road to Q ", refers to the condition of the King, her son, notoriously subservient to her influence ; see " You have got him ", No. 4245. The inscription, " *The Blind Boy !* " which is above the head of the weeping Britannia likewise refers to his majesty. From Chatham's hands fall various papers, severally inscribed, " *To M*r. *Stuart M——zie p—y s—l of Scotland for life* 3000*l. p*r *an.*", " *Pension to Col. Lig—r* 1500*l p*r. *an.*", " *To M*r. *Sta—ly* 10,000*l.*" On Chatham's coat is written :—" *Pension* 3000*l. P—y S—l* 3000*l. addition* 1000*l.*"

On Pitt's temporary unpopularity see " Memoirs of the Reign of King George the Third ", by H. Walpole, 1845, ii., p. 358, and below ; his pension of £3,000 per annum is illustrated in " Merit Rewarded ", No. 3814 ; the office of Keeper of the Privy Seal brought him £3,000 per annum. See " The Grenville Papers ", 1853, iii., p. 276. By accepting a peerage, and becoming Earl of Chatham, William Pitt, it is here intimated, put an " extinguisher " on his popularity ; becoming Lord Privy Seal, he formed his administration in August, 1766, of which the Duke of Grafton as First Lord of the Treasury was but nominally the head, hence the above remarks. See in " The Public Advertiser ", Jan. 30, 1766, p. 1, col. 3, a satire styled " The History and Comical Adventures of Will. Prigg ", *i.e.* William Pitt. Charles Townshend, called " The Weathercock ", see " Six Medallions ", No. 4125, was removed from his lucrative post as Paymaster-General reluctantly to become Chancellor of the Exchequer, see " The State Nursery ", No. 4133, and " Memoirs ", by H. Walpole, ii., p. 346. The Earl of Egmont ceased to be First Lord of the Admiralty, giving way, Sept. 1766, to Sir Charles Saunders. The Earl of Dartmouth retired, Aug. 16, 1766, from the Presidency of the Board of Trade, to make room for the Earl of Hilsborough. The Right Hon. W. Dowdeswell, Aug. 1766, surrendered his place as Chancellor of the Exchequer to C. Townshend. The Earl of Northington became President of the Council ; Lord Camden was Lord High Chancellor ; the Marquis of Granby, see the previous note, became Master-General of the Ordnance in 1763, and kept office till Oct. 1, 1772 ; not being removed at the time in question ; he may be

expected to have made a corresponding remark as above, but it was proposed to remove him from office and replace him with Lord Albemarle; see "Memoirs", as above, p. 345. He was made Commander-in-Chief, Aug. 13, 1766, and resigned in 1769. For the Right Hon. H. S. Conway, see "The Repeal", No. 4140; he was continued in his post of Secretary of State, see "Memoirs", p. 339 and after, especially p. 355.

For Lord Camden, as concerned in this ministry, see "The Apparition", No. 4151; likewise for his emoluments on this occasion, which were thus stated, as above,—for the Lord Chancellorship £6,000 per ann., £2,000 in money, Irish pension £1,500 per ann., and a reversion of a Tellership of the Exchequer for his son, £3,500 per ann. For Lord Northington, see "The Jacobin", No. 4165, which describes his *brusque* manners and convivial habits; for his emoluments see H. Walpole's "Memoirs", ii., p. 357. The same author describes Lord Chatham's conduct with regard to the Duke of Portland, Lord Chamberlain. —"Memoirs", p. 353. See "Anecdotes," &c. "of W. Pitt", by J. Almon (614. h. 13.), 1793, ii., p. 92. On Lord Bute the last-named authority describes his alliance with the Princess of Wales, "Anecdotes", p. 80:—"Those who assert, that Lord *Bute* was not consulted, nor gave any advice upon this occasion, must forget all the preceding facts since the death of *George* the *Second;* and must deny his nocturnal visits, at this time, to the King's mother at Carlton House."; the same text comprises, pp. 80-2, "An eighteen Days faithful Journal", apparently the report of a spy on the movements of Lord Bute at this period. Likewise an account of the proceedings of Pitt in forming the Grafton Administration, referred to by this satire, pp. 82-94.

The appearance of the ghost of Sir William Pynsent, who, from mere admiration of the minister's policy and genius, had made Pitt heir to his estates, is explained in "The Patriot unmaskd", No. 4146. The Duchess of Marlborough, or "old Sarah", had, from similar motives, bequeathed £10,000 to Pitt; see "The Ghost of a D—h—s to W—m P— Esq^r", No. 2786, which suggests that the present satire was not the first occasion of reclaiming this money. Mr. Ralph Allen, of Prior Park, near Bath, the "Baiæ" of this satire, had been a strenuous supporter of Pitt's policy, and secured his election to Parliament to represent the city, see "The Knights of Baythe", No. 4059, and "A Sequel to the Knights of Baythe", No. 4060.

"Town's End", the dislodged stone, was probably the Hon. George, afterwards Marquis Townshend, for whom see "The Scotch Hurdy Gurdy", No. 3847, and its references. Likewise H. Walpole's "Memoirs", ii., p. 342, and "Letter" to Sir H. Mann, July 18, 1766, respecting the arrangements for the formation of the Grafton cabinet. Almon's "Anecdotes", &c., p. 93, likewise refers to the abortive negotiations for bringing G. Townshend into the ministry. On Lord Egmont, see the "Memoirs", pp. 356 and 360, and, in this Catalogue, see "Uain Glory", No. 2615. See, for Dowdeswell, "Correspondence of W. Pitt", 1839, ii., p. 22 and note, and "Political Electricity", No. 4422. Mr. Stuart Mackenzie had been, in 1765, deprived of his office of Lord Privy Seal for Scotland by the Grenville Administration as a pledge that they were not under Bute influence. As his only crime was that of brotherhood to Lord Bute, he was restored to his office by Lord Chatham in 1766; see "Anecdotes", ii., p. 94 and p. 96; "Memoirs", ii., chapters xvi. and xvii., and "Correspondence", ii., p. 312, and iii., p. 58. Mr. Hans Stanley, who had been one of the instruments in negotiating the Peace of Paris, Feb. 10, 1763, was now nominated ambassador to Russia, but Lord Bute's interference prevented the embassy, and Stanley was compensated with £10,000; see "Memoirs", p. 363, and the note by the editor of that work on p. 365, likewise "Correspondence", iii., pp. 15-20.

See "Almon's History of the Late Minority"; "The New Country Dance", No. 4147; "The Wheel of Fortune", No. 4154, and "Brittannia's affection",

No. 4157. For a stringent but blasphemous satire on Pitt at this period, see "A New Political Creed" in "The New Foundling Hospital for Wit", 1786, iv., p. 67. "A New Political Creed; or Lord Chatham's Faith, for the Year 1766." is announced as a satirical print in "The Public Advertiser", Sept. 6, 1766, p. 1, col. 2, together with "The New Country Dance", for which see No. 4147.

The following, from "The Gazetteer and New Daily Advertiser", Aug. 27, 1766, p. 1, col. 1, refers to this satire:—"In a few Days will be published, The New Satirical Print, entitled, The Precipice, &c. At the same time will be published, Pynsent's Ghost." For the latter, which was a tract, see "The Patriot unmaskd", No. 4146. A similar announcement appears in "The Public Advertiser", Aug. 23, 1766, p. 1, col. 2:—"The new Satirical Print intitled The PRECIPICE, &c. Will certainly be published next Week. As will likewise PYNSENT'S GHOST." Another print on this subject, expressing the unpopularity of the Earl of Chatham on account of his union with Lord Bute, is announced in "The Public Advertiser", March 6, 1767, p. 1, col. 4:—"*This Day are published*, Price 1*s.* THE APPARITION, a new Political Print; in which is exhibited the Union of the BOOT and CRUTCH, &c. &c." "Sold by John Pridden." See No. 4151.

$12\frac{3}{8} \times 11$ *in.*

4154.

THE WHEEL of FORTUNE or ENGLAND in TEARS.

Sold by T. Butcher, in May's Buildings Covent Garden. Price 6^d

[*Aug.* 1766]

AN engraving showing that on the top of a Wheel of Fortune which is placed in the air are Lords Chatham (W. Pitt) and Bute, and Fortune herself. In the bosom of the last Lord Bute is thrusting his hand, while she cries:—"*My dear Lord do what you please with me; your Enemies I'll Scourge, but your Friends I'll Cherish as my own.*" She holds a scourge. From her grasp money, coronets, mitres, and playing cards are falling among various spectators who scramble for them on the earth below, or, kneeling, hold out their hands for the prizes. Two Scotchmen scramble for money; a kneeling judge, probably Lord Mansfield, cries:—"*My Lord I fear nothing I'll claw your Enemies.*"; a clergyman exclaims:—"*Lord have Mercy on us.*"; "*And give us our daily Bread*", says another. The rejoinder of a man in collegiate costume is:—"*The Universe itself shall allways study your Pleasure.*" The Devil, dressed as a fine gentleman of the time, is walking away and looking back, while he declares:—"*I let them alone as yet, by and by I shall Clutch them all.*" An indignant gentleman looks on at the party and cries:—"*By my Saul I'm not the only Scot that loves neither You nor your Money allthough our Country Man.*" Probably this is the Hon. A. H. Campbell, see "a true and accurate Plan", No. 4131.

Britannia and Hibernia sit on the ground lamenting, over them Lord Bute is emitting excrement. The former exclaims, referring to Lord Chatham:—"*Oh distraction! distraction! the only Son I had any hope in, is leagued with my Mortal Enemy.*" Hibernia, referring to the action of Lord Bute, says:—"*Jokes I can bear but not too many of such foul affronts.*" Lord Chatham, who wears an "Indian" cap (in reference to the part he took in the repealing of the American Stamp Act, see "The Repeal", No. 4140), sits on the Wheel of Fortune with a broom below him, and cries:—"*I shall soon relieve you all I shall Summons a new P—m—t.*" In front is a fat and rich gentleman, wearing a plate on his breast shaped like a military gorget, and inscribed:—"*Monopoly & Opression.*" He carries a large sheaf of corn in one hand, heavy bags of money in the other, and

he cries:—"*A f—t for the Gallows and a fig for the Law, I've Money enough to bribe them all.*" He is dancing and trampling on three miserable persons, one of whom exclaims:—"*Blush Ye that can help these Proceedings and will not.*" Great distress prevailed in England at this time, in order to relieve which an embargo was laid on the exportation of corn, see "Memoirs", as below, ii., p. 409, and "The Apparition", No. 4151.

In the distance is the sea-shore, where a ship carries a flag inscribed "*America hoy*". A crowd of emigrants wait on the beach; some of them are embarking in a boat. A voice from the crowd recites the verses:—

> "*Adieu fair England, Queen of every Isle!*
> *In whom once Peace & Plenty used to Smile;*
> *But now no more those Halcyon days we find,*
> *We'll tempt the roaring Sea & ev'ry Wind*
> *And moarn the dear lov'd Fields we leave behind.*"

Overhead, Wilkes, in the acts of writing and pointing to the persons on the Wheel of Fortune, says:—"*Though Exiled by my native Land, I never will let her be ruin'd by such Gouty bunglers*". Lord Chatham at this time, and during nearly the whole of his administration, 1766-7, suffered greatly from gout, and was, for a considerable period, isolated from active duty by the disease, even debarred from seeing his colleagues; see "The Courier", No. 4121. Wilkes, at this date in Paris, see "Jemmy Twitcher in High Life", No. 4075, was now strongly hostile to Pitt. At this time Pitt, as Lord Chatham, was become extremely unpopular, see "The Precipice", No. 4153, and it was alleged that he had allied himself with Lord Bute, see "The New Country Dance", No. 4147, and "P** and Proteus", No. 4163.

On this general subject see further H. Walpole's "Memoirs of the Reign of King George the Third", 1845, ii., pp. 409-10-11.

12¾ × 8 *in.*

4155.

THE DUUMVIRATE.

[*Aug.* 1766]

An engraving in two parts; the upper one contains head portraits of William Pitt, created Earl of Chatham, and the Earl of Bute. They are enclosed by a serpent forming two ovals, on which is written the motto, referring to the Scotch Order of the Thistle, "*Nemo nos impune lacesset*". Over the heads is a label bearing "*duo juncti in uno*", and, above, two hands are joined. Below is written:—"*O that they were wise, that they Understood this, that they should consider their latter end. Deut. ch.* 32, *ver.* 29."

The lower part of the print consists of a view of an execution on Tower Hill, with the motto "*Honi soit qui mal y pense.*"

When William Pitt received the Privy Seal in July, 1766, and was raised to the peerage on the 29th of that month, it was by many believed that he had formed a coalition with the Earl of Bute, and consented to govern according to the policy of that "favourite". This "Duumvirate" was regarded with ridicule and contempt, see "The Colossus", No. 4178, and its references to other entries in this Catalogue.

This print is the frontispiece to the November number of "The Political Register", 1767, facing p. 401.

See "The Precipice", No. 4153, and "The Wheel of Fortune", No. 4154.

4 × 6⅝ *in.* Brit. Mus. Library, P. P. 3557. t. a.

4156.

An Illustration to "THE COACH DRIVERS, A POLITICAL COMIC-OPERA. Adapted to The Music of several eminent Composers." THE SECOND EDITION. London, Printed for W. Flexney, opposite Gray's-Inn-Gate, Holborn." 1766.

[*Aug.* 1766]

AN etching showing a road, on which is the coach of Britannia, empty, and driven by the Duke of Grafton, while the Earl of Bute, as a Scotchman, is placed in the boot below the coachman's seat, and vainly tries to grasp the reins. This design is the sequel to that described as "Frontispiece to 'The Coach Drivers'", No. 3830, to which refer for the previous portion of the subject. The Duke is driving the vehicle very carefully and steadily. Four persons are in the basket behind the coach, instead of five as before.

In the foreground is William Pitt, as Earl of Chatham, dancing with glee, and holding a bag of money in one hand, while he snaps the fingers of the other at the four old women, his admirers, who appear in the frontispiece. They are much discomposed by the manners and costume of their favourite. He wears a fool's cap, which is decorated with a feather, and the shoulder-knot of a footman. They wring their hands in dismay. On the other side of Pitt are three buxom young ladies, who have come to him with the money which he holds.

This design illustrates the second act of the "Opera", the first act of which has been dealt with in "Frontispiece", as above. The second act has for its scene "A Room in the George-Inn", in which appear "Sawney", or the Earl of Bute; "Bloomsbury Jack", or the Duke of Bedford; the "Gentle Shepherd", or Mr. George Grenville, and others. They sing in the

"CHORUS. *An Old Woman cloathed in Gray.*
How shamefully have we been used!
How scurvily have we been treated!
Kick'd, pelted, be-knav'd, and abus'd!" &c.

"Sawney" encourages the singers; "Bloomsbury Jack" defies those who had injured them, and desires the repair of the coach, which had been damaged; the "Gentle Shepherd" (see the explanation of the origin of this name in "The Great Financier", No. 4128, and "Thro the Wood", No. 4132) sings an "air" to the tune of "*Gentle Shepherd tell me where.*"

"Worthy Friends, oh! tell me where,
tell me where,
Worthy Friends, oh! tell me where." &c.

"Sawney" thus recommends "economy",—the party cry of Lord Bute and his friends, see "The Kitchen Metamorphoz'd", No. 3989:—

"Be saving my Lads, let's be pinching and saving,
And get what we will, still be cribbing and craving."

Hearing a "horrid Noise", he demands what it means, and "Bloomsbury Jack" declares:—

"I see those Hags again, who madly dance,
And shouting, hither hastily advance."

The "Hags" are the old women, Pitt's admirers, of the former act. On this Lord Bute becomes alarmed, and, looking out of the window, exclaims:—

"Angels and Ministers of Grace defend us!
I sent to Hayes, intreating he'd attend us:
And sure 'tis he, who in their wild Vagary,
These fierce Viragoes on their Shoulders carry."

On the "sending to Hayes", *i.e.* the journey of the Duke of Cumberland to Pitt's house near Bromley in Kent, see "The Courier" No. 4121. "Hayes", or Pitt, enters and is saluted by the company:—

"Welcome, dear Sir, we much your Presence lack'd.

HAYES.

Ay—I am come to tell you how to act.

SAWNEY.

Œconomy, as yet, we have thought best,
But on your wiser Judgment let it rest.

HAYES.

Œconomy!—Œconomy be damn'd—
By Jupiter! we will not thus be shamm'd:" &c.

The company agree to accept the guidance of Pitt, and all depart. The scene changes to an open place, where he appears with the four old women, his clients, who demand if Lord Bute refuses to yield the reins of the coach to him.

On this the four denounce and threaten Lord Bute, and Pitt and they exchange vows of permanent attachment. At this time, however, there is a change, and the "Second Old Woman" demands:—

"Dear honest Will—what flanting Things are those."

He replies:—

"(*Aside*) I never yet saw Creatures half so charming."

On this "*Enter Three Young Ladies gaily drest*", who summon "Hayes" to follow them and receive their presents.

At last he declares for the tempters, and treats the old women with contumely. The younger women depart full of joy, and the old ones thus deplore the defection of Pitt:—

"—— but the Coach—
See there—does briskly here again approach.

Second OLD WOMAN.

And look at Sawney in the Boot conceal'd,
Who by his Arm outstretch'd is quite reveal'd.

Third OLD WOMAN.

Ah! see!—he wants to snatch the Reins again
From him who drives, but 'gad he grasps in vain.

Fourth OLD WOMAN.

I like the looks of that new Driver well,
I've heard that he most others does excel."

On this the name of the new driver is demanded, and the fourth old woman declares that it begins with "G"; that initial stands, doubtless, for the title of the Duke of Grafton.

Pitt accepted the title of Earl of Chatham, July 29, 1766, see "The Cat's Paw", No. 4148, which illustrates his alleged subserviency to Lord Bute, and other entries dated Aug. 1766, on which date Pitt accepted office, being a member

of the so-called Grafton Administration, which these and other entries declare to be subject to Lord Bute.

The tract called "The Coach Drivers", &c., as above, was published in Sept. 1766; it is the subject of a review in "The Gentleman's Magazine" for that month, p. 430. Its appearance is announced in "The Gazetteer", Sept. 16, 1766, p. 4, col. 3, as "*This Day is published*, price 1ˢ."

11 × 6⅜ *in.* Brit. Mus. Library, 11777. c.

4157.

Brittannia's affection for her Children or Envy Expos'd.

Publish'd according to yᵉ Act—Sold by W. Tringham in Castle Alley Royal Exchᵍᵉ. [*Aug.* 1766]

An etching representing Lord Bute, as a Scotchman, and Lord Chatham (William Pitt) shaking hands before Britannia seated on a throne. She says:—"*My Dutifull Children my affection is Equal to you all whether Born North or South my Sons of Real Merit & Sound Honesty Shall all be Partakers of my Favours*". Pitt says to Lord Bute:—"*Let Friendship & Unanimity ever subsist between us*". Bute replies:—"*And the Deel Splet Theer wem that endeavers to make us otherwies*". On our left is a mixed company of Scotch and English interested in maintaining the dispute between Chatham and Bute. One man says to his neighbour:—"*What between the Scotch Coal and Pitt Coal can not we Light up a Fire*"; the other remarks:—"*no they are not Such Fools as we took them for*"; a third speaker declares:—"*if that is yᵉ Case we shall get no French Cole*"; "*then we must all Starve*", laments a fourth man; the fifth speaker avers:—"*not so bad as you may think we have the Shallows & the Wrongheads to Support us and they are very Numerous*". In the air is "*", the "Genius of England", saying to the last mentioned party:—"*O' ye Sons of Envy, Bretheren of Dullness & Necessity why will you Slander yᵉ Just & Virtuous, & disturb a People that is in Love & unity with Each other, repent do well & Dought not*".

For the alleged union of Lords Chatham and Bute at this period, see "The New Country Dance", No. 4147; "The Cat's Paw", No. 4148; "The Precipice", No. 4153, and "The Wheel of Fortune", No. 4154. For "Scotch Coal and Pitt Coal", see "The Quere?", No. 3735. "Cole", an old name for money, is used here, as in other satires, see "The Cole Heavers", No. 3423; many satires of this period alleged that the friends of Lord Bute were influenced by French gold; see "Dʳ Musgrave prescribing for Brittania", No. 4307.

11¼ × 6⅞ *in.*

4158.

"THE SAVAGE MAN."

[*Aug.* 1766]

An etching, showing Jean Jacques Rousseau, as a "salvage man" in heraldry, girt about his middle with oak leaves, his hair and beard unkempt, holding a club in one hand, and with the other extended, casting money in a contumelious manner to David Hume, who approaches holding a basket in which is a large fish inscribed "*a Dinner*", and "*I have you Rousseau*". Rousseau cries:—"*No No David cannot be treacherous if he be not the best of Men he must be the basest of mankind*". Hume says, in a deprecating way:—"*Why, what my dear Sir! Nay, my dear Sir! Oh! my dear Sir.*" Two doctors stand behind Hume, administering a clyster, one of them says:—"*He's Costive*". On the other side of Rousseau is Voltaire, who carries a cane carved with a fox's head, whipping him

with a wet handkerchief, and declaring:—"*I'll wip him into Humanity*". Voltaire is encouraged by another person, a strange figure with ragged hair and beard, who exclaims:—"*Voltair wip him, He's my Cosen German I'm Peter ye Wild "youth*[1]". Rousseau tramples on papers inscribed:—"*All my Letters open'd*", "*Post*", "*Letters*", "*My Bookseller*", "100£ *yearly*", "*pound*"; one of his feet is like that of a beast. Behind him are three apes in a thicket; one of them cries:—"*The Inequality of Mankind*".

This design alludes to the anger expressed by Rousseau against Hume, who, by his own account, had acted towards Rousseau with remarkable liberality and kindness. Extracts from his letters, and the remarks of Hume, will explain the allusions of the print; they are to be found in a pamphlet published by Hume, entitled "A concise and genuine Account of the Dispute between Mr. Hume and Mr. Rousseau", 1766 (113. c. 46). The scrolls and money under Rousseau's feet allude to his idea of his letters having been opened, to the pension of £100 which Hume, with his own knowledge and consent, procured for him, but which he afterwards refused, and to a scheme to relieve his pecuniary difficulties in a very delicate manner. The "dinner" which Hume is carrying alludes to Rousseau's dinner, which, according to the above named "Account", p. 49, had on two or three occasions been "sent him from the house of Mr. Steward, when he chose to dine at his own lodgings". The "Account" refers to Horace Walpole having written a letter in mockery of the ultra-sensitiveness of Rousseau, pretended to have been written by the King of Prussia, and is quoted in the "Account", but not printed in vol. v. of "The Letters" of H. Walpole, 1857; see this volume, pp. 7, 23, 25, 29, 33. D'Alembert, Field-Marshal Conway, Ramsay the painter, and others are referred to in the "Account".

"Peter the Wild Boy", a youth found in the Hartz Forest, Germany, was brought to England and presented to George II., and by that king sent to live at a farm at Cheshunt, Hertfordshire. On Jan. 6, 1767, he was brought to London and shown to the royal family; he seems to have been a dull if not imbecile mute. This satirical print was announced in "The Public Advertiser", Jan. 30, 1767, p. 3, col. 4:—"*This Day is published*, Price Six-pence coloured. A Ludicrous Print of Mr. H—e (Hume) as a Farmer; John James (Rousseau) as a hairy Savage, tempted to follow: T—— applies a Glister, and Voltaire in the Figure of a School Boy, licking his Legs with a wet Handkerchief. Sold the corner of Horse Shoe Passage in Newgate-street; May's Buildings, Covent Garden."

$10\frac{3}{4} \times 7\frac{1}{8}$ *in.*

4159.

"*Prosperity to the County of Sussex with* 3 *Huzza's*"

(Etched by Mr. Pryse Campbell.) [*Dec.* 1766?]

An etching representing, nearly to the knees and in profile to our right, the Duke of Newcastle, as a very old man, standing at a table, holding a wineglass in one hand; in the other hand he holds his large eyeglass, "spying" through it, as Horace Walpole described his grace, in a letter to Mr. George Montagu, Nov. 13, 1760, see "The Pillars of the State", No. 3371. He appears to be in the act of proposing

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"[1] This Peter (? the Wild) Boy (brother of my Isabelle Boy de la Tour) was such a brute, so stupid and behaved so uncouthtly, that, to prevent my mind from being disturbed I took the liberty to ridicule him; and after the manner of the Petit Prophete, I wrote a pamphlet of a few pages entitled La Vision de Pierre de la Montagne dit la Voyant". (This note is by Mr. Hawkins, but, as it comprises no reference to its origin, cannot be verified.—F. G. S.)

a toast, in the terms of the title, at a public festival, said to have occurred at Lewes Races of 1766. The Duke possessed large estates in Sussex and is frequently satirized in reference to this county, see "The Sussex (Serpents') Letter", No. 3700.

Mr. Pryse Campbell, by whom this satire was executed, was eldest son of Mr. John Campbell of Cawdor in Nairnshire, and of Stacpole Court, Pembrokeshire; he was M.P. for Cromartie and Nairn in 1762, appointed a Lord of the Treasury, Aug. 2, 1766, and father of the first Lord Cawdor. He executed other etchings which are described in this Catalogue, see No. 4160.

$5\frac{3}{4} \times 7\frac{5}{8}$ *in.*

4160.

William Pitt, afterwards Earl of Chatham, standing, speaking in the House of Commons.

(Etched by Mr. Pryse Campbell.) [1766]

A FULL-LENGTH portrait of William Pitt, taken before he was created Earl of Chatham, July 29, 1766, and representing him standing with a crutch held forth by his right hand, his left arm supported by a sling. He appears to be in the act of speaking to the House of Commons; a bench is behind him, from which he may have risen.

For Mr. Pryse Campbell, see "Prosperity to the County of Sussex", No. 4159.

$4\frac{1}{4} \times 5\frac{1}{2}$ *in.*

4161.

The MONKEY'S Downfall or CAT'S-PAW Rescu'd.

[1766]

AN engraving giving the interior of a room, as in "The Cat's Paw", No. 4148, of which this design is the sequel. A monkey, Lord Bute, girt with a plaid, and wearing a large jack-boot on one leg, has fallen on his back on the floor; his excrements are escaping; his Scotch "bonnet" is thrown down; he cries:—"*By my Saul I wish I was in Wales again*", see "Gisbal", No. 3848. He is surrounded by a group of dogs having names on their collars who bark at and attack him. One dog, with "*Portlan*"(d) on his collar, makes water over the monkey and says:—"*You are in a nasty condition Brother Pug let me wash you clean*". Another dog, with "*Conwa*"(y) on his collar, says:—"*Never fear me I'm not of the Talbot Breed*". A third dog, with "*Beckfo*"(rd) on his collar, barks:—"*Bow, wow, wow*". A fourth dog, with "*Camde*"(n) on his collar, says:—"*Bite him Conny you have the Law on your Side*", this is addressed to "Conway". A very strong and fierce dog, with "*Grafto*"(n) on his collar, bites at one of the monkey's feet, and says:—"*Not all the Treasure in Wales can save you.*" These dogs are encouraged by W. Pitt, Earl of Chatham, as a dog wearing a wig and leaning on crutches, who cries:—"*Shake him Boys*". His legs are bandaged like Pitt's. A dog with his nose to the ground, and having "*Town*"(shend) on his collar, says:—"*I have got upon a wrong Scent here*" On our right the Princess of Wales kneels before the King, clasps her hands, and cries:—"*O Spare my Monkey*"; her son replies:—"*Indeed Mamma I cant*". Behind him the British Lion lies asleep.

A huge jack-boot, emblem of the Earl of Bute, is being consumed by the fire, while a Scotch thistle falls into the flames; over the fire-place is the royal crown, surrounded by palm branches instead of thorns as in "The Cat's Paw",

and without the thistle and white roses. On one side of the fire-place hangs a picture of "*Chatum in prosperity*", with the sun rising; on the other side is a picture of the "*Isle of Boot in Adversity*", showing a storm, an eclipse, houses wrecked, and lean Scotchmen rubbing their backs against posts. Below the design these verses are engraved:—

"The Monkey Scot no more shall boast,
Tis he at C—t who rules the roast,
And all his high-fed haughty Train,
May scamper cross the Tweed again." &c.

All the persons indicated by names on the dogs' collars were members of Lord Chatham's administration, formed mainly in August, 1766, and by some believed to be inimical to Lord Bute's interest. The Duke of Grafton was First Lord of the Treasury, Lord Camden was Lord Chancellor, Gen. Hon. H. S. afterwards Field-Marshal Conway was one of the Secretaries of State; he refers to Lord Bute's client Earl Talbot, a well-known athlete, for whom see "The Scotch Ovation", No. 3817, and "The Kitchen Metamorphoz'd", No. 3989. Lord Mayor Beckford was an ardent supporter of Pitt. Charles Townshend was Chancellor of the Exchequer. For these persons, see "The Precipice", No. 4153, which likewise illustrates the position of the Duke of Portland. The author of the satire was either ignorantly or wilfully uninstructed as to the true state of the Chatham cabinet at this period. Chatham was invalided during a very considerable part of his administration, hence his appearance in several satires as using crutches.

See a satirical parody of the ballad of "Chevy Chase" in "The Gazeteer and New Daily Advertiser", Oct. 28, 1766, detailing the alliance of the Earl (afterwards Duke) of Northumberland and his son Earl Percy, with Lord Bute, likewise the resistance of Mr. Beckford, Earl Temple, the Earl of Chatham, and their allies; with references to the Duchess of Northumberland, Lord Shelburne, Hon. H. S. Conway, Lord Lyttelton, Sir H. Rochfort, Earl Gower, the Marquis of Rockingham, the "Band of Pensioners", the Duke of Bedford, Mr. Rigby, Sir Fletcher Norton, Mr. Dowdeswell, Lord Sandwich, the Earl of Halifax, Wilkes, Churchill, the Earl of Egmont, and others.

It is averred that the Percys and Lord Bute being agreed, they offered to make Mr. Pitt Lord Privy Seal; he accepted this office, Aug. 25, 1766; he stipulated, this satire says, for an earldom, and volunteered to take office with Lord Shelburne and Burke; and "Mackenzie", *i.e.* Lord Bute's brother, Mr. Stuart Mackenzie, was to be restored to his office as Lord Keeper of the Privy Seal of Scotland; this post he regained for life in 1766. According to the parody, Beckford declared that, for a peerage, he would join such a treaty.

The "tall man" alluded to in the verses was Earl Temple, commonly called "Gawkee". For "Py—s—t's land", Pynsent's estate, see "The Patriot unmaskd", No. 4146. The "Duke of force" was probably the Duke of Devonshire; "G—r" was Earl Gower. Wilkes was in Paris at this time. "Sir H—— S——" was Sir Hugh Smithson, who "made himself Percy" by marrying the Countess of Northumberland, Oct. 18, 1766, a few days before the publication of this satire. The verses are signed "W. Y. W."

$13\frac{1}{4} \times 7\frac{1}{8}$ *in.*

4162.

" COMMON—WEALTH ".

" The COLOSSUS ".

Sold by T. Ewart in the Strand [1766]

An etching of W. Pitt (Earl of Chatham) as a Colossus, mounted on the stilts of "*Sedition*" and "*Popularity*", leaning on one of his crutches, which is marked "*Pension*", while he extends the other, which is accompanied by flying serpents, like Mercury's *Caduceus* of Commerce, towards "*S^t Stephens Chapel*". The stilt "Popularity" rests on the "*Royal Exchange*"; the stilt "Sedition" is furnished with hooks, and extended beyond the ocean to a company of American colonists who float in the sea near "*New York*". The crutch "Pension" rests among bubbles, which are marked "*Pension*", "*Patriotism*", "*M. Charta*", "*Continental Connections*", "*War*", "*Peace*", "*Gold Boxes*", "*Minority*", "*Majority*". On a temple in the air is Earl Temple, as Fame, blowing bubbles of "*Publick Spirit*", which disappear among clouds, or fall below and join the above-named ones. Two of these falling bubbles are severally inscribed, "*Honesty*", and "*Loyalty*". In the distance is an island, where an Irishman, as he bestrides "*Dublin*", vociferates:—"*Ah, by Jasus we will be independent too*". A Puritan hat, suspended over the head of the colossus, and designated "COMMON-WEALTH", indicates the alleged republicanism of W. Pitt; the rope about the hat suggests the statesman's danger.

In the upper left corner of the design is a scroll bearing these verses engraved:—

"*Tell to me if you are vitty*
Whose wooden Leg is in de City
Eh biene drole, 'tis de great Pity
Doodle do", &c.

Below the design is engraved:—"Sing Tantarera Puff all Puff all Sing Tantarereare all Puff".

For Pitt's "Pension", see "Merit Rewarded", No. 3814, and "The Times Plate I", No. 3970; the former illustrates his "popularity", see "P** and Proteus", No. 4163; and "The Scotch Ovation", No. 3817. The first explains the allusion to the "Royal Exchange". For "New York", in reference to the repeal of the Stamp Act, see entries in this Catalogue, dated March 18, 1766. "Gold Boxes" refer to the presentation of the freedom of the City of London and other places, and other expressions of public approval of Pitt's conduct. For "Minority" and "Majority", see "The Glorious Minority of 1763", No. 4034; for Earl Temple, see "Rich^d Earl Temple", No. 4022, and "The Times Plate I".

This appears to be the satire the appearance of which was announced in "The Public Advertiser", Feb. 7, 1766, p. 1, col. 3, thus:—"*This Day is publish'd.* A Print, Price Six-pence, A Character not a Carricature, called the Statesman in Stilts; or American Colossus. 'Tis true 'tis Pity, and Pity 'tis true. Shakespeare. Published by T. Ewart, at the Beehive, opposite Northumberland-street in the Strand."

There is a further reference to this print as having attracted considerable attention when shown in the shop-windows, with a copy of descriptive verses, see "The Public Advertiser", Feb. 14, 1766, p. 2, col. 2, a letter signed "Timothy Trimwell." These verses satirize and condemn Pitt on account of his recent political conduct.

A print, called "The State Fishery", the design of which may have had

something in common with that of this satire, was announced in "The Gazeteer", Sept. 4, 1766, p. 4, col. 4, as "*In a few days will be published*".

$8\frac{1}{2} \times 6\frac{1}{2}$ *in.*

"18"

An etching, a copy from, and inferior to No. 4162, from which it may be distinguished by the absence of the publication line, and of the line of verse engraved below the design; likewise by the ground in front of "*S^t Stephens Chapel*" being engraved in wavy lines; no lines occur here in the other version.

There is an impression from this plate with the number, "18", etched in the upper right corner within the margin of the design. This is the eighteenth illustration of "The British Antidote, or, Scots Scourge", vol. v. (Grenville, 18.165.), for which see "Scotch Impudence", No. 3938. In the letterpress of this volume, p. 16, is the following, referring to the satire:—"Colossus, or *Pitt* on Stilts. Plate 18. The Great Commoner, now Earl of C—— is here placed on Stilts, one fishing Sedition in America, or raising the Sence of those brave People against the Stamp Act, the other fixt in the City of London: who was then his true Friend; and two Crutches, one fixed on his Pension, the other hovering over St. Stevens Chappel: where now he is a Member it is to be hoped for the Good of his Country, as well as himself: but Time will bring all to our View."

The Stamp Act was repealed March 18, 1776; Pitt was created Earl of Chatham, July 29, of that year.

$8\frac{5}{8} \times 6\frac{1}{2}$ *in.*

4163.

P * * and PROTEUS, or a POLITICAL FLIGHT to the MOON.

"MUTATAS DICERE FORMAS."

QUEM DEUS VULT PERDERE, PRIUS DEMENTAT.

[1766]

An engraving showing William Pitt, Earl of Chatham, as a kite flying towards the moon by the "*Via Lunatica*"; the string of the kite is marked "*Quo Velis Quo flatus trahunt Nil desperandum te duce Teucro.*" That part of the string between Lord Bute's hands, see below, is inscribed, "*Oculatæ Manus*" (?); the part approaching his hands is designated "*Ways & Means*"; the part not unwound from the reel is named "*Witsend*", and rolls in the mire (?) of "*Supplies Necessary*". The string is held by the Earl of Bute. Pitt says:—"*Ille ego qui quondam*"; on the kite is written:—"*As I do not guide I am not responsible*", "*A project for annexing the Empire of the Moon to the Crown of* ", "*THE TEST*", "*Political Magnet*", "*Relief for the Poor in Nubibus*", "*The Family Compact between Sun and Moon discover'd*"———"*humbly address'd to our Political Redeemer*", and "*The Beavers a Fable*". Lord Bute has a large jack-boot on one of his legs; the other leg is in Scotch hose and shoes. Near him are papers inscribed with references to Pitt:—"*The Budget or State of Lunar Funds*", "*Project pour le Soulagement des pouvres par le Col de Champignon*", "*Thoughts on the Lunar Stamp Act in a Letter to G. G.*", and "*Proposals for Importing Irish Butter, Beef, tame geese, lame Ducks, & other wild fowl; f^r y^e Moon, By Oliver M^c Allester Esq*". These appear to refer to financial expedients and schemes submitted to or patronized by Lord Bute, the supposed moving power of the government at this period; for "le Soulagement des pouvres", see the inscription on the kite; for Irish "tame geese", see "The Irish Stubble alia(s) Bubble Goose", No. 4068, it probably refers to persons made tractable by pensions on the Irish Establishment, abuse of which form of bribery was a frequent

scandal at this time; "lame Ducks" are persons who cannot meet their engagements on the Stock Exchange, see "The Stocks", No. 2016, and "Scene in Change-Alley", No. 4471. "Oliver" is a slang name for the moon, aptly applied here to a lunarian. To the tail of the kite a lanthorn is appended, designated, on one side "*Privilege*", on the other "*Prerogative*". The papers tied to the tail of the kite are severally marked "*Patriot*", "*Post*", "*Places*", "*Pension*", "*Peerage*" and "*Popularity*". Below are a Prussian eagle, an owl, and a war horse, to the saddle of which are attached a large jack-boot, alluding to John Stuart, Earl of Bute, and a cormorant disgorging or swallowing "*Posts, Pensions, Titles*", and emitting "*Grants, Bounties, Reversions, Dukes, Hard Taxes, Undigested Subsidies*". Likewise below is a crocodile weeping, and uttering fawning speeches to the King:—"*so good so gracious Hoh, oh oh*".

These are various characters popularly attributed to Pitt immediately after he had been created Earl of Chatham, July 29, 1766. For the unpopularity which attended the statesman to the House of Lords, see "An Hieroglyphic Epistle from (Beelzebub)", No. 4145, and "The New Country Dance", No. 4147. The above, and "The Wheel of Fortune", No. 4154, illustrate the popular belief that Pitt had fallen under the influence of the Earl of Bute, see likewise "The Precipice", No. 4153, and "Brittannia's affection", No. 4157. For "as I do not guide", referring to a famous declaration of Pitt's, see "Merit Rewarded", No. 3814. "Annexing the Empire of the Moon" seems to satirize the supposed motive for making the numerous conquests by the English under Pitt's direction when he was in power between December, 1756, and May, 1760, a considerable proportion of which acquisitions were surrendered by the Peace of Paris, Feb. 10, 1763, see "The Pe**e-Soup-Makers", No. 3882. "The Test" was a political journal issued against Pitt, see "The Simile", No. 3432. The "Family Compact", or union of France and Spain, had been revealed to Pitt by Marshal Keith, and the minister was always proud of the power the knowledge gave him; see "Anecdotes", as below, iii., 201. The phrase may allude here to political alliances in England, in which Pitt, with the Grenvilles and Earl Temple, was interested The intense popular affection for Pitt is illustrated by the term, here satirically applied to him, of "Political Redeemer". "Privilege" and "Prerogative" contrast the alleged inconsistency of the views held at different times by Pitt, see "Anecdotes", &c., "of W. Pitt", by J. Almon (614. h. 12.), 1793. i., p. 495. This was in 1763, Nov. 23. Pitt was likewise condemned in respect to the embargo on the exportation of corn, see "The Apparition", No. 4151, an act of the Chatham Administration, which was justified by those ministers, as within the suspending and dispensing prerogatives of the Crown. The "Relief of the Poor" seemingly indicates a proposal of Mr. Grenville's to issue £200,000 for the relief of the poor, which was rejected in the Commons without a division, Nov. 11, 1766. The papers on the tail of the kite refer to the supposed motives of Pitt during his career; the Prussian eagle declares the alliance with Prussia, in which Pitt had taken part in 1757, and the general policy pursued by the minister in respect to an alliance with Prussia against France. The war horse, if not to the opening of his career in the army, as cornet of dragoons, refers to Pitt's warlike policy. See below, on Pitt's career.

The objects swallowed or emitted by the cormorant suggest the means employed by Lord Chatham to secure members for his administration of 1766-7; for some of these means, see the "posts, pensions, reversions" which were bestowed on the Earl of Northington, as enumerated in "The Jacobin", No. 4165, on Lord Camden, see "The Apparition", No. 4151, and on others, see "The Precipice", No. 4153. Pitt granted a pension of £2,000 a year to Prince Ferdinand of Brunswick. He made offers of pensions to Lord Lyttelton and others, see "Anecdotes", &c., as above, ii., p. 87. He created the Earl of Northumberland a duke; this peer had married Lady Elizabeth Percy, and was an ally of Lord Bute's, see "The Grenville Papers", 1853, iii., p. 329, a

letter from Mr. Whately to Mr. Grenville, Oct. 10, 1766; see the "Diary" of Mr. Grenville in the same volume, pp. 384-5, which completes this narrative with a vivid account of Lord Northumberland's interview with the King. For Lord Northumberland, see "The Irish Stubble alia(s) Bubble Goose", No. 4068.

The satire includes numerous other objects. Near the crocodile and cormorant are a fox and goose; the former looks after the latter, who runs away cackling. In front of the design is a fierce bull, its horns inscribed "*Martin*" and "*Dun.*", attacking Wilkes, who seems much frightened, and drops the Rod of Maintenance, which is marked "*N° 45*", and the Cap of Liberty, on which is written:—"*LIBERTY to defend ME & Starve*". Hogarth put the rod and cap in Wilkes's hands in the portrait described as "John Wilkes Esq^r", No. 4050. On Wilkes's breeches is written:—"*Sic vos, non vobis.*" Wilkes fought a duel with Mr. Martin, see "The Political Mouse-Trap", No. 4067. Alexander Dunn, a crazy Scotchman, had threatened to kill Wilkes, see "The. Scotch. Damien", No. 4071. The bull, or Pitt transformed, has overthrown Earl Temple, Wilkes's patron and Pitt's brother-in-law, who cries:—"*Fie Bully! Bully! Fling your brother*"!; see "The Times Plate 1", No. 3970. Proteus, in the form of a Scotch merman, with a plaid over his shoulders, stands on his tail and turns angrily to the bull; on the plaid is written:—"*Ardentes oculos intorsit lumine glauco graviter frendens.*"

A body of peers and commoners stand behind the above, wondering at the flight of Pitt, as the kite. One says:—"*I'll Elbow him out yet*"; this is a political antagonist, probably H. Fox, Lord Holland, to whose face that of the figure bears a resemblance; on its coat is written:—"*A mad Scheme!*"; a gentleman turns away, and says:—"*My head turns round*"; "*I'll not go to sign the Peace*", is on the ribbon of a peer, probably the Duke of Bedford, with whom Pitt was in treaty in 1766, and who signed the Peace of Paris, under the administration of Lord Bute in 1763, see "The Congress", No. 3887. "*Where the Devil is he going now.*", demands a spectator, referring to the flight of the kite; another, who stands near Lord Bute, says to him:—"*Give him rope enough B^r Prettiman, you see where it is tied*". Bute replies:—"*Ay Neck or Nothing.*" The King, with the face of a half-witted young man, leans forward eagerly to watch the flight of Pitt, and holds a scroll, part of an inscription on which is erased, the remainder refers to the writing on the kite:—"*A project for annexing the Empire of the Moon to the Crown of*"——; the scroll bears an imaginary childish cry of George III.'s: "*and Emperor af the Moon O la!*"

The group of statesmen and nobles is placed before a large building, probably the Houses of Parliament, which is inscribed on the gable:—"*Domus Sublunaris, Avium et Pecorum.*" A vane is attached to the gable, of which the arrow points in the direction of the indicator "*N*", or North, *i.e.* Lord Bute's country; the vane is inscribed, "*Political Weathercock*"; over the building is a double star, or a star eclipsed by another. Banners rise above the group just described, on these are inscriptions; one is, "*A la lune!*

Les Anglois sont fous,
Ils sont tous perdus."

On this banner is a half-moon. On the other banner is—

"*A la lune!*

Les Anglois sont fous tous fous, perdus, tous fous, tous fous."

A group of citizens is behind, and assembled under two banners: on one of which is a half-moon, and the inscriptions, "*By Charter*", and "*The Lunar Colonies.*", suggesting the American Colonies, see "The Repeal", No. 4140. On the other banner is a half-moon and the title, "*The Hon Company of Merchant Adventurers Trading to the Moon*". A clergyman, near this group, says to his neighbour:—"*History of y^e lunar War will Sell*"; "*Oh! he'll be down.*", is the rejoinder of the neighbour, referring to the flight of the kite. A citizen says:—

"*Success attend your flight my friend.*" Another cries:—"*a glorious project truly! if it Succeeds.*" The third sings:—"*Sing Tantarara mad all.*" The fourth exclaims:—"*He rises like our Stocks.*"; the fifth adds:—"*and will fall like 'em too, mark the End.*" It may be that the affairs of the East India Company, which were much debated at this date, are hinted at here.

The first motto quoted above, "*MUTATAS DICERE FORMAS.*", is on a ribbon above the design, and refers to the motive of the work; which motive is further illustrated by the verses printed under the design, and quoted below here. The second motto quoted above threatens Pitt, and is engraved under the design. On a label near the bull, and referring to Pitt, are the following lines:—

"*Sir! He can turn! and turn! and yet go on!*
And turn again! and he can Weep Sir Weep
And be Obedient as you see, Obedient,
Very Obedient."

The following verses are printed in letterpress below the design, and suggest that Proteus assumed the form of Lord Bute and challenged Lord Chatham to contend against him in transformations:—

"P—— and *PROTEUS.*

Mutatas dicere formas.

Chousing, cheating, chopping, changing,
Proteus round the World was ranging;
When a Blast from *Rumour* came,
Reverberating C——'s name;
Fam'd afar for Transformations,
Turns, Trimming, Tricks, Tergiversations." &c.

"C——" in these verses, is Chatham; "B——" is Bute; "T——d" is Townshend; "*Charles*" refers to the Hon. Charles Townshend; "P——" is Pitt, or Lord Chatham; "R——" stands for Royal; "*Fox*" for Henry Fox, Lord Holland.

W. Pitt was originally a Cornet of Horse Guards Blue; elected M.P. for Old Sarum, he opposed Sir R. Walpole's measures and was dismissed from the army in 1736; against Walpole, he supported the motion for settling £100,000 a year on the Prince of Wales, to whom he was appointed Groom of the Bedchamber; he defended a reduction in the army, and backed the motion for an inquiry into the conduct of Walpole; all these were "popular" measures. He opposed the employment of Hanoverian mercenaries, and the grant of money for a British army in Flanders; he became Vice-Treasurer for Ireland, was dismissed, and spoke against the introduction of Hanoverian troops to this country, 1755; he became Secretary of State in 1756, was dismissed in 1757, and recalled in 1760. He was accused of having supported the war in Germany, which was called "Pitt's War", in opposition to his former principles, and in defence of Hanover, or "the Hanoverian Steed". Pitt's alleged voracity for places, pensions, and titles, has been illustrated. Fox, the presumed ally and prompter of Lord Bute, see "The State Nursery", No. 4133, here marks Pitt "for a Goose", because he was said to have been under the guidance of the "favorite", see "The Cat's Paw", No. 4148. For "*guided*", see "Merit Rewarded", No. 3814. For Mr. "*Charles*" Townshend, as a versatile opponent of Proteus's, see "Six Medallions", No. 4125, and "The State Nursery", No. 4133.

Probably this subject is that of the satire announced as follows in "The Public Advertiser", Feb. 24, 1766, p. 3, col. 4:—"*This Day* is published. Price 1s. A New Print called GULLIVER'S FLIGHT: or the Man Mountain. To which is added, a DREAM. Sold by T. Ewart." &c. In the same journal, March 26, 1767, p. 3, col. 4, we find:—"*This Day is published.* P——, and PROTEUS, or, A Flight to the MOON, Being a new Allegorical, Historical Print", &c.

$15\frac{3}{8} \times 8\frac{3}{8}$ *in.*

4164.

An exact representation of the Customs at the Court of Blunderpole in a new discoverd Island extracted from the Travels of Don Juan de Tell-truth.

[1766]

With a descriptive reference-title below, this is an etching of the interior of a room in a palace, where "1", "Lord Scratchum Scotchum" (*i.e.* the Earl of Bute), sits on a basket filled with large eggs which he is hatching. They contain the "Demons of Corruption". Over his head is "*Regalia*", being a fool's cap and a Scotch thistle; he sits on a dais and under a canopy of state; on his head is a strange cap, see below. As the eggs are hatched the demons fly away in the air. "2", "Lord Cheatly Chatlum" (the Earl of Chatham), hobbling with a crutch-stick on account of his gout, holding a money-bag marked "3000 *p^r Ann*", and wearing an earl's coronet surmounted by a vane, approaches the dais as if to salute Bute. "3", "Lord Conjurdom juggle" (the Earl of Mansfield), in the Lord Chancellor's robes, advances holding out a paper marked "22 *months imprisonm^t*", this refers to the sentence on Wilkes. "4", Sir Fletcher Norton, or "Bulnob jawinton", in the robe of the Attorney-General, and having a badge on his shoulder, *i.e.* a globe half black, half white, advances towards our left in the act of speaking; at his feet is "*Mag Cha*"(ter), torn. A young man follows or accompanies him. "5", "Sekliw", or Wilkes, stands at the side of the design in a despondent attitude. In the centre is a statue of Fortune blindfold, leaning on her wheel and holding her cornucopia so that its contents fall to the ground. A man picks up the wealth which has fallen from the cornucopia. On the pedestal of the statue is written:—"*Sacri Auri Fames*". Part of this design is not unlike that of "The Festival of the Golden Rump", No. 2327.

Below the design is engraved the following:—"1. Lord Scratchum Scotchum first Minister to Prince Choplinouski hatching certain magical Eggs that contain the Demons of Corruption this Officer's employ is to feed his Highness with flatterin fawnum a sort of panado very agreeable to the Palate and easily swallow'd he wears a Cap something like a Bedpan which is Occasionally us'd for that purpose by his Highness. 2. Lord Cheatly Chatlum once a Cheif Leader of the Philopatrians but now deputy and Toe licker to Lord Scratchum Scotchum he wears a Coronet surmounted by a Weather Cock 3. Lord Conjurdom juggle this learned Men is retaind to interpret the Laws in favour of the Court whenever its designs are thwarted by the Philopatrians which is often the case it is a maxim with Lord juggle that whatever has been done before may be Legally done again these under the name of precedents he produces as authorities and thereby endeavours to justify the most iniquitous decrees he holds a scroll of parchment coverd with necromantic Characters which powerfully convey those he opposes to inchanted castles from whence tis hard to escape 4. Bulnob jawinton or the Councellor an assistant to the former those who can take harangue and noise drawn out into length for reasoning are great admirers of his abilities and infer the weight of the argument from the heaviness of the pleading he wears a Party colour'd badge on his Shoulder black & White, signifying his eloquence can prove black white & white black These (and other Blunderpolians) are represented Celebrating the festival of Charterum Crushum in which they dance round the Court Idol and kick about the Philopatrian records 5. Sekliw or the Patriot who laments the degeneracy of his Countrymen."

For the existence of Lord Bute's political power after his resignation of office in 1763, see "1765", No. 4114; "Six Medallions", No. 4125; "Thro the Wood Laddie", No. 4132; "The New Country Dance", No. 4147; "The

Cat's Paw", No. 4148; "The Precipice", No. 4153, "P * * and Proteus", No. 4163; and "Secret Influence", No. 4457; the last and some other entries in this Catalogue, dated 1765 and 1766, illustrate the alleged subserviency of Lord Chatham to Lord Bute, the new or revived objections to his pension of £3,000 a-year, for which pension see "Merit Rewarded", No. 3814. Sir Fletcher Norton appears in "The Repeal", No. 4140, as a follower of Lord Bute, for him see "Councellor Double-Fee", No. 4238. Lord Mansfield's conduct in respect to the case of John Wilkes had procured for him the reputation of a favourer of "arbitrary" measures, see "John Wilkes Esq^{r}", No. 4050; "The Wheel of Fortune", No. 4154, and "Lord Chief Justice Jeffries", No. 4440. Wilkes was in France at this period, see "Jemmy Twitcher in High Life", No. 4075. "His Highness" was the King.

$12\frac{1}{4} \times 5\frac{3}{4}$ *in.*

4165.

THE JACOBIN OR SURLY BOB, *in his human form figur'd in the early part of Life, as a Buck of the* 1st *head, he was the terror of the peaceable & the delight of the riotous, he was privy Councellor to Bett Careless & the Hero of Tom King's; for his superior Prowess in Drinking, Wenching, & such accomplishm*^{ts} *he was denominated Buck H—y, at length Fortune in a merry Mood made him the pinnacle of y*^{e} *Law, no C of E ever told a smutty Story with more Glee, or deliver'd an Oath from y*^{e} *bench w*th *more Grace. NB: This pigeon is now to be seen, at a dove house near the Grange, hampshire.*

[1766]

A MEZZOTINT of a Jacobin pigeon adapted to be a portrait of the Lord Chancellor, Robert Henley, Earl of Northington. The head comprises the wig of a Lord Chancellor, for which the peculiar head ornament of a Jacobin pigeon was represented in long rolls before and behind the face. The bands of the judge are placed about the neck of the bird, its body is clad in a sort of legal robe, and the gown is represented by the bird's spreading, dependent wings. The Jacobin has "*THE BILL OF RIGHTS*" and "*MAGNA CHARTA*" under his feet. The head has a laughable likeness to that represented in portraits of Lord Northington; the nose is big and prominent, like a beak, the eyes protrude like a bird's; the teeth having fallen out, and the long thin chin pointing downwards increase the bird-like look of the satire.

Robert Henley was appointed Attorney-General in 1756; Lord Keeper of the Great Seal, 1757; Lord Henley of the Grange, Hampshire, 1760; Lord Chancellor, Jan. 16, 1761; Earl of Northington, 1764; Lord President of the Council, 1766; the last post he resigned in Dec. 1769. He died in 1772. See "A Portrait of Lord Chancellor the Earl of Northington", No. 4105. It is probable he is here named after a Jacobin pigeon on account of his association with Lord Bute, a reputed Jacobite, or advocate of "Stuart" principles. Lord Northington was Chancellor during the prosecution of Wilkes, see "John Wilkes Esq^{r}", No. 4050. In the course of these proceedings it was averred that both the Bills of Rights and Magna Charta were overridden. The designation "Surly Bob" may be illustrated by the notices preserved in the "Letters" of Horace Walpole, and by other authorities; the former wrote, Dec. 29, 1763, to the Earl of Hertford a very apt illustration of this subject; see a letter by the same to Sir H. Mann, April 5, 1767. To the Countess of Suffolk, Walpole wrote likewise,

Oct. 6, 1766, and in his "Memoires of the last ten Years of the Reign of George the Second", vol. i., p. 83, vol. ii., p. 357, is more on the same. "We learn from the same writer (Lord Henley's Life of Northington) that the bad state of Lord Northington's health, and his frequent disagreements with his colleagues, had for some months made him desirous of an honourable and quiet retreat. There is no doubt, both from his own letters, and the traditions still extant at the bar, that his habits of hard labour and extreme conviviality had by this time undermined his constitution, much to the deterioration of his temper." See "Lives of the Lord Chancellors", by John, Lord Campbell, 1857, vi., p. 338.

There is a portrait of Lord Northington, standing, holding the Seals; likewise another, seated on the Woolsack, the Seals and Mace lying before him. There is a satirical description of Lord Northington in "Hints for a Political Print, written in Nov. 1767", p. 87 of "The New Foundling Hospital for Wit" (992. a. ii.), 1786, vol. v.:—"In such good company the respectable p.— of the c——l (President of the Council) cannot be omitted. A reasonable number of decrees must be piled up behind him, with the word *reversed* in capital letters upon each of them; and out of his decent lips a compliment *a la Tilbury, hell and d —— n blast you all.*" N.B. It would not be amiss to give him the air of f——t—g at the decrees above mentioned". This description was borrowed from "The Public Advertiser", Sept. 16, 1767, p. 1, col. 4, and has been attributed to the author of "Junius"; see "Memoirs of Sir Philip Francis", by Joseph Parkes (2040. g.), 1876, i. 151. For "Tilbury", see "M^rs^ T—rr—t", No. 4464, which displays Lord Northington in a similar light.

For "Bett Careless", the "Charming Betty Careless" of a generation before that here in question, see "A Plagiary", No. 2198; "A Rake's Progress, Plate VIII.", No. 2246; "Marriage à la Mode, Plate III.", No. 2717, and "The New Country Dance", No. 4147. For "Tom King's" Coffee House, Covent Garden, see "The Four Times of the Day, Morning", No. 2357; "Frontispiece", No. 2412; "An Illustration", No. 2413; "An Illustration", No. 2414, and other entries in this Catalogue named in No. 2357. The "dove house" was Lord Northington's seat, The Grange, Hampshire, where "Jacobin" pigeons might be expected to exist.

$4\frac{3}{8} \times 5\frac{1}{8}$ *in.*

4166.

An Exact Representation of the Humourous Procession *of the* Richmond Wedding, *of* Abram Kendrick *&* Mary Westurn, 1766.

Printed for and Publish'd by M^r^ Smith at N^o^ 45 in Long Acre, & Sold by M^r^ Davis on Richmond Green, M^r^ Darly opposite Old Round Court in the Strand, & Mess^rs^ Williams & Pridden in Fleet Street. [1766]

An engraving representing a procession issuing from a church and in a curving line following the path through the graveyard. Below the design a reference-table explains the numbers which are attached to the persons represented:—

"1. Two Grenadiers 2. The Flag and Crown. 3 Four Men with Hand Bells. 4 Two Men one with a Block Head with a Pair of Horns on it, the other with a Ladle, 5 The Pipe and Tabor, Hoboy, and Fiddle. 6 The Bridegroom in a Chair, and Attendants with Holy hock Flowers. 7 The Bride Do. 8, The Bride Maids 9 Bride Men".

The "block-head" is a barber's block, surmounted by a cocked hat, on which are a pair of ram's horns.

The publication of this print is recorded in "The Gazetteer", Sept. 23, 1766, p. 4, col. 4, where the wedded pair are described as "two servants".

$12\frac{1}{4} \times 7\frac{1}{4}$ *in.*

4167.

A Satire on James Barry, afterwards Royal Academician.

[1766]

A DRAWING by Nathaniel Dance, R.A., made in pencil, and representing James Barry in a cocked hat and a very long skirted coat, his hands being stuck in the pockets of the latter. He is standing with an angry, dogmatic air, in profile, and looking to our right, his face caricatured to resemble a low Irish type, including a turned-up nose, a lowering eye, and a pendent protruding lower lip; he says:—"*No Soup Magre*" and "*the Blue Bells of Ireland.*" In front of Barry is a tall gentleman seen in a back view, and exclaiming:—"*Glorious Roast Beef*". The gentleman wears a sword and carries a long walking cane, a huge bag is attached to his wig, on his head is a small cocked hat.

Below the design is written with ink, in a script of the eighteenth century:—

> "On his coming to Rome Barry swore with a frown
> Every Man who opposs'd him he'd kick or knock down
> Having found his mistake wth the few that he try'd
> Now rather than Quarrel he'll kiss your Backside ——"

In "Nollekens and his Times", by J. T. Smith, 1828, i., p. 7, is the following on the subject of this drawing:—"Barry, the historical painter, who was extremely intimate with Nollekens at Rome, took the liberty one night, when they were about to leave the English coffee-house, to exchange hats with him; Barry's was edged with lace, and Nollekens's was a very shabby plain one. Upon his returning the hat next morning, he was requested by Nollekens to let him know why he left him his gold-laced hat. 'Why, to tell you the truth, my dear Joey,' answered Barry, 'I fully expected assassination last night, and I was to have been known by my laced hat.' This villainous transaction, which might have proved fatal to Nollekens, I have often heard him relate; and he generally added, 'It's what the Old Bailey people would call a true bill against Jem.'"

On Barry's conduct in Italy, see the letters of Edmund Burke, his patron, printed in his "Works", edited by Dr. Fryer, 1809.

$2\frac{1}{2} \times 9$ *in.*

4168.

Frontispiece to "The NEW BATH GUIDE: or, MEMOIRS of the B—R—D FAMILY. In a Series of POETICAL EPISTLES". The Fourth Edition. London. 1767.

Frontispiece S. Wale del. C Grignion sc. [1766]

AN engraving showing a building in Bath, with an arch open to the street, where a house appears behind a garden wall. In front, Folly, in the guise of a fashionable lady of the third quarter of the eighteenth century, carrying two wig (?) boxes under one arm, and wearing a fool's cap with bells, leads by strings attached to their noses four persons, *i.e.* the four members of the B—n—r—d household, whose adventures in Bath are described in the "Guide", Simkin, his sister Prudence, Tabitha Runt, their maidservant and their cousin "Jenny W—d—r"

Tabitha walks behind in conversation with a man in a laced hat. Behind this maid is a man in a black dress, neck-bands, and a broad-brimmed hat; this is doubtless the Moravian Rabbi, Nicodemus, who is alluded to in the text, p. 143, thus :—

> "But the *Man without Sin*, that *Moravian* Rabbi
> Has perfectly cur'd the *Chlorosis* of Tabby".

An ape, dressed as a gentleman, leads the way, and affects to use a snuff-box. Mr. Simkin B—n—r—d holds a number of bills, as alluded to in his epistle to his mother:—"Letter XV.", p. 139; Miss Jenny is next to him, holding a paper addressed "*To Juliet*", she is described as much addicted to poetry and discussions on Shakespeare. Next is Miss Prudence B—n—r—d, holding a hymn book, looking upwards, and apparently in a state of religious "enthusiasm", according to her "Letter XIV.", p. 134. The man in the laced hat is the Captain Cormorant of the text, pp. 23, 141, the "Romeo" of p. 142, and lover of Miss Jenny, or "Juliet." "The New Bath Guide" was written by Mr. Christopher Anstey; its character and publication are described in H. Walpole's letter to Mr. G. Montagu, June 20, 1766.

The first edition of "The New Bath Guide" was published in June, 1766; a "Second Edition", is signed "Cambridge", 1766 (11633, c. 5.); "The Third Edition" is signed London, Dodsley, 1766 (994. i. 2.); these volumes have no illustrations. "The Fourth Edition, London, Dodsley, 1767", is referred to above (11632. e. 6.)

There is a copy, reversed, from this plate, see below, and another design for a frontispiece to the same work, see No. 4168 *.

The above plate was used for later editions than the fourth.

$4 \times 5\frac{5}{8}$ *in.* Brit. Mus. Library, 11632. e. 6.

"The Fourth Edition", Dublin, 1768.

Frontispiece. S. Wale delin [1766]

This engraving is a copy, reversed, Folly moving to our right, of No. 4168. It is executed as a close imitation of the manner of Grignion, the engraver of the original. It appears in the Dublin edition of "The New Bath Guide", 1768.

$3\frac{7}{8} \times 5\frac{1}{2}$ *in.* Brit. Mus. Library, 11632. a a a.

4168.*

A NEW EDITION. London: Printed for Wenman and Hodgson", 1794.

> *"Distemper, Pleasure, Methodism, and Fashion; dancing round the burst of Bladud; founder of Bath."*

An engraving showing a group of gentlemen and ladies dancing hand in hand round a pedestal, on which is placed a bust of "*BLADUD*", and from which a fountain is pouring. For "The New Bath Guide" and another frontispiece to it, see No. 4168.

$2\frac{3}{8} \times 4\frac{1}{4}$ *in.* Brit. Mus. Library, 11632. a. 2.

4169.

A Satirical Portrait.

L V Pub^d by M. Darly accord^g to Act 1766— [1766]

An etching, the bust of a man turned in profile to our right, wearing a cocked hat, the peak of which is to the front, a ruffled shirt, and very long straight hair, which is gathered and tied behind the head. The nose is very prominent and protrudes at the base in a knob; the lips are compressed, the lower one hangs over and is far in advance of the upper one.

This satire occurs in "A Complete Series of the Exhibition Catalogues of the Society of Artists of Great Britain" (Anderdon Gift), 1765—1766, p. 861.

$2\frac{3}{8} \times 3$ *in.*

4170.

FRONTISPIECE.

A Night Scene in Russell Street.

[1766]

This etching is the frontispiece to "The Midnight Spy, or, a View of the Transactions of London and Westminster, from the Hours of Ten in the Evening, till Five in the Morning;" &c. "London: Printed for J. Cooke", &c. The design represents, after the manner of Hogarth's "A Rake's Progress, Plate III.", No. 2188, the interior of a room in a night house in Russell Street, Covent Garden, at 12.30 a.m., according to a clock which hangs on the wall. Two rakes sit at a table with two harlots; one of the men holds a pencil and paper, each of the women holds a spirit glass. An elderly man stands with his back to the fire, and is caressed by a young woman. A man kisses a woman. At a table on our right a youth is trifled with by a harlot; a jockey doubles his fist to strike the former. On brackets on the wall are two statues, one being Roubiliac's "Shakespeare"; likewise on the wall are a bust of "Democritus"? and a picture of still life.

The text describes loose "life" in London in the middle of the eighteenth century, with allusions to coffee houses, "jelly-houses", bagnios, gaming houses, and the like, and their frequenters. The former places include the "Turk's Head" (?) in Goodman's Fields, the "renowned Mr. M——'s in R——st——", other places near Poland Street, the Robin Hood, Billingsgate, &c.

$3\frac{3}{8} \times 5$ *in.* Brit. Mus. Library. 1079. i. 7.

4171.

Portrait of an unknown Person, looking between Curtains of a Bedstead.

(Etched by Mr. Pryse Campbell.) [1766?]

This portrait shows a whole-length figure of a gentleman, with a hat in his hand, looking between curtains of a bedstead; the face is hidden; on our left is a small cabinet on which stand various utensils, bottles, &c., for the use of a sick person.

For Mr. Pryse Campbell, see "Prosperity to the County of Sussex", No. 4159.

$7\frac{3}{8} \times 8\frac{3}{8}$ *in.*

4172.

Portrait of an unknown Person.

(Etched by Mr. Pryse Campbell.)

[1766?]

This is a whole-length figure of an elderly gentleman, standing in profile to our left, holding the hilt of his sword in his left hand; his right hand is raised, with the thumb upright, as if in the act of beckoning (?).

For Mr. Pryse Campbell, see "Prosperity to the County of Sussex", No. 4159.

$4\frac{1}{2} \times 8$ *in.*

4173.

THE SIEGE OF WARWICK—CASTLE; or *The Battle between the Fellows & Licenciates.*

[*Sept.* 23, 1767]

An engraving of the interior of a room in the old building of the College of Physicians, Warwick Lane, London. At a table on our right of the design, a party of Fellows of the College are gathered, and they are assailed in various ways by a more numerous body of licentiates, all of whom are Scotchmen, who wear tartan waistcoats and Scotch "bonnets". The attacking party is led by a licentiate in a zany's dress and jack-boots, an allusion to the Earl of Bute, the supposed patron of all Scotchmen in London, see "The Jack-Boot, Exalted", No. 3860; this leader has tartan trousers, and carries a fool's baton and a shield; he is followed by another man, who holds a large pair of shears, and is probably a tailor; another man flourishes a pestle; a fourth wields a dagger or butcher's sharpening steel; a fat, short man, doubtless an apothecary, is armed with a huge clyster-syringe, the contents of which he discharges full in the face of one of the physicians. One of the intruders has been thrown down by a physician, who grasps his throat and empties a urinal in his mouth. A physician endeavours to keep the door of the room closed; another pommels a Scotchman at the side of the table. The president of the physicians is a skeleton in an official robe and wig; one of his colleagues cries:—"*They pretend to cure the Kings Evil.*" The partisans of the House of Stuart denied to the kings of the House of Hanover that power to cure this disease, which was claimed for the former family; it was said that Queen Anne, being a Stuart, was the last who successfully "touched" for the "Evil"; the power to do this was considered of importance, because it was believed by many to be a divine gift, inherent only in the rightful line of monarchs. Another physician, alluding to the ministerial and alleged unconstitutional proceedings of the party of Lord Bute, and to a well-known nostrum, says:—"*D—m their Scots Pills! they have ruin'd the Constitution of England*". "*My fingers itch to be at them.*", is said by another physician, who doubles his fist. "*These Northern Locusts want to Govern everywhere.*", declares his companion. On the floor lies an enormous urinal, and, near it, a soldier's havresack, labelled, "*S^t Georges Composing Pills prepared by D^r Gillam.*" This refers to the disturbance in St. George's Fields, Southwark, May 10, 1768, see "The Scotch Victory. A.", No. 4196; "D^r Gillam" was Justice Gillam, who is said to have caused the soldiers to fire at the people on this occasion; see "Midas", No. 4201, and "The Pillars of the State", No. 4235; the "pills" are bullets.

An impression from this plate faces p. 52 of "The Oxford Magazine", i. 1768 (P. P. 6115.), and is accompanied by the following:—"*A Description of*

the Copper-Plate, entitled, the Siege of Warwick Castle. A Certain number of fellows of the college, properly delineated, with large wigs, and Death as their president. A certain number of licentiates, with Folly as their leader. The combatants, with proper ammunition, and arms, such as lancets for swords, syringes for guns, pestles, &c. the licentiates are distinguished as Scotsmen, that country having furnished England with the greatest part of them. The other particulars require no explanation."

See "The March of the Medical Militants", No. 4174, for the history of this subject.

The following, from "The Gentleman's Magazine", 1767, p. 476, illustrates this satire:—"Wednesday 23 (Sept. 1767). The fellows, &c. of the College of physicians, had a meeting and a dinner at their college in Warwick-lane; and in the afternoon a great number of gentlemen, licentiates of the college (between whom and the fellows there has been a strong dispute) went to the college, and not being admitted, forced the gates, and then with the assistance of a smith forced the door of the college, and rushed in upon the fellows; some of the gentlemen broke several of the windows to pieces with their canes, which caused great confusion; but after some time they broke up without further violence."

The same volume, p. 494, contains an account "*of the late Attack*", &c.

Again, in the same magazine, 1771, p. 283, is the following:—"June 6. A further hearing of the Licentiates and College of Physicians came on before the Judges of the King's Bench, when, after a long argument by the Counsel, and a very learned speech from Lord Mansfield, it was given in favour of the College."

$6\frac{1}{8} \times 3\frac{7}{8}$ *in.*

4174.

THE MARCH *of the* MEDICAL MILITANTS *to the* SIEGE *of* WARWICK-LANE-CASTLE *in the Year* 1767.

J. June Sculp. Printed for Rob^t. Sayer N^o 53 *in Fleet Street; and John Smith, N^o* 35, *Cheapside, as the Act Directs Sep^r* 1^t. 1768.

[*Sept.* 23, 1767]

An engraving showing a corner of "*WARWICK LANE*", with, on our left, the front dome, and "gilded pill" of the old building of the College of Physicians. A numerous party of medical practitioners appears in front, as if approaching the college, or consulting respecting an attack on it. A doctor, who acts as sergeant, drills two little men, one of whom is a drummer, the other plays on bagpipes; a small man, a farrier or horse doctor, wearing a jockey's cap, carrying a riding cane and a satchel which is marked with a horse-shoe, leads the pony of a doctor; the former wears a little cutlass slung over his shoulder, and on his baldric is written:—"*D^r to the Horse M D—A*". The man on the pony is in conversation with three other men, while two more are listening; three more follow, one of these is very small indeed. Next pass two men carrying flags, on one of which are:—"*DELENDA EST OXONIA*", and "*Delend*"——. On the other flag we read "*PRO COLLEGIIS SCOTIÆ*". Four men conclude the procession. Many persons, mostly women, are at the windows of the houses, looking at the "march" of the doctors.

It was the custom of the College of Physicians to bring before them all physicians not educated at the English Universities, and, if found qualified, to license them to practise medicine, and for such licentiates the London College procured *mandamus* degrees from Oxford or Cambridge. About this time the College enacted a bye-law excluding from the prospect of becoming Fellows all licentiates who had at any time practised surgery. This alarmed the latter, and they took measures to indicate their supposed right of becoming Fellows of the College. Recourse was had to law, and on June 6, 1771, the cause was finally heard before

Lord Mansfield in the Court of King's Bench, when, after a long argument, a decision was given in favour of the College of Physicians.

On this occasion Bonnell Thornton wrote and published "The Battle of the Wigs. An additional Canto to D^r Garth's Poem of the Dispensary. Occasioned by the Disputes between the Fellows and Licentiates of the College of Physicians, in London." This poem contains an address to Venus to aid the licentiates :—

"O goddess!—If thy votaries own my skill,
"If they approve my lotion or my pill;—
"If *Rock*, nor *Flugger*, boast a fairer name,
"If *Drury* and *The Garden*, sound my fame;" &c.

"The Siege of the Castle of Esculapius, an heroic Comedy, as it is acted in Warwick-Lane", was another satire evoked by this contest; with "The Battle", as above, it is reviewed in "The Gentleman's Magazine", 1768, pp. 132-3.

For Dr. Rock see numerous entries in the third volume of this Catalogue, including "The March to Finchley", No. 2639. Flugger was quack of a later date than Rock. See "A Chirurgical Address from D^r R——d R——k", No. 3832.

For another reference to the College in this matter, see "The Siege of Warwick Castle", No. 4173.

$13\frac{3}{4} \times 9\frac{1}{4}$ *in.*

4175.

The Present Age, 1767.[1]

Address'd to the Professors of Driving, Dressing, Ogling, Writing, Playing, Gambling, Racing, Dancing, Duelling, Boxing, Swearing, Humming, Building, &c. &c. &c.

Invented & Engrav'd by L. P. Boitard. Printed for John Bowles at the Black Horse in Cornhill & Carington Bowles in S^t Pauls Church Yard London. [1767]

An engraving showing a street, with the sea at the end of the vista, where the sun, over which is inscribed, "*I RISE FOR THE VIGILANT*", appears irradiated. A considerable number of persons occupy the street; numerals attached to each person or group of persons, refer to the "Explanation", which is quoted here below. On our left is, "*The Academy for the Noble Art of Boxing. NB Mufflers provided for delicate Constitutions*"; this is a house, in a room of which a young nobleman is being instructed by a pugilist, and two men are boxing. Next to this is a theatre, on the front of which is written :—"*BRITANNIA HUMM'D. Or the Tragedy of the Secret Expedition. A Mock Tragedy, to which is added a Farce call'd The Pregnant Rabbit Woman. Together with the Adventures of the Bottle Conjuror, and Polish Jew. As likewise the taking of y^e Standard at the Battle of Dittingen.*" Many persons are ascending steps which give access to this theatre; on a gallery in front stand some of the performers; a zany, with his baton in hand, points to the inscription and invites persons from the crowd to see the show; one of the performers, dressed as a soldier of the time of the battle of Dettingen, holds a banner inscribed "*G. R*"; he may be supposed to have to do with the performance of the "taking of y^e Standard"; the battle of Dettingen, when twelve standards were taken from the French, happened June 16, 1743, see "The Confectioner General", No. 2583,

[1] For a similar satire to this one, see "The Imports of Great Britain", No. 3653.

and "The H—v—n Confectioner General", No. 2584. Next to this man sits another, wearing a turban; probably he sustained the character of the "Polish Jew": his neighbour wears a long beard and a turban, on the latter is a large bottle; this is the "Bottle Conjuror", the imaginary performer of a trick which created much interest in Jan. 1749, see "The Magician", No. 3022, and the entries in this Catalogue dated Jan. 16, 1749. Other occupants of the gallery are two young women and an old one; one of these is doubtless intended for "The Rabbit Woman of Godalming", an impostor who was notorious in 1726, see "The Surrey Wonder", No. 1778, and the entries to which it refers. It is probable that the "Secret Expedition" was that fitted out for the taking of Rochefort in 1757; see "A New Map of Great Gotham", No. 3616, and entries it indicates; for a contemporary history of this expedition, see "The Diary of G. Bubb Doddington", 1784, pp. 398-402. The satire conveyed by this inscription appears in the fact that the people were still attracted by representations of events which had long been out of date.

Next to the theatre is a large house, marked "12" and "13", see below; a woman and two men are waiting for admittance. On the opposite side of the street is a single house, where a servant is pushing a tradesman, with a bill in his hand, down the steps; other servants receive obsequiously a gentleman, who arrives in a sedan chair: this is "8". No. "7" is applied to a gentleman, possibly Garrick, who is borne along in a sedan chair, in which he sits with folded arms, and leaning on a stick. "6" is a very much emaciated gentleman, who walks meditating; his hands are thrust in the breast of his coat. "1" is a nobleman's carriage containing three ladies, who are dressed in what Louis Boitard considered an un-English mode. "2" is a young gentleman, dressed "outlandishly", who salutes the ladies, bowing to them, pressing his hand on his breast, and taking off his hat. "3" is a Frenchman, who, with his stick, beats "4", a gaunt English beggar, an old sailor with a wooden leg. "5", a young gentleman, with a hat under his arm, who looks at the ladies in the carriage through an eye-glass. "9" is a man mounted on a lofty trotting gig, flourishing a whip, and driving two horses. "10" refers to a large balance, on one scale of which a French dancing-master outweighs a tall English shipwright, who is standing in the other in a despondent attitude, with his adze over his shoulder. "11" is a hearse; "12" and "13" are mentioned above. "14" is a small fishing boat or "Buss", on the sea in the distance.

Below the design is engraved the following:—

"EXPLANATION.

1. British Nobility disguis'd, 2 Return'd from the Polite Tour, 3 Foreign Insolence express'd by the French Valet de Chambre, daring to Insult, 4 English Bravery in Distress, reduc'd to ask Alms in his Native Country, after having courageously lost his limbs in Defence of it on board a Privateer, & unjustly kept out of his Prize-money, 5 The Optical Ogle or polite Curiosity, 6 An Author, 7 A Player, 8 The Industrious Tradesman thrust off with Contempt, expecting a just Debt to be paid, to make room for a high Life Gambler, politely usher'd in to receive his Debt of Honour, 9 A Feather of the Turf, 10 The Balance of Merit in this happy Climate for useless Exotics, a French Dancing Master obtains 300£ p^{r} Ann. & a clear Benefit worth near 300£ more, while the Ingenious English Shipwright, tho' Assistant to the Honour Profit & Defence of his Country, by hard Labour barely obtains 40£ p^{r} Ann. 11 The Corps of a Blood, conveying to Interment, who boldly lost his Life in a Duel defending the Reputation of a Prostitute. 12 Modern Architecture, the Corinthian, Venetian, Gothic & Chinese huddled in one Front, 13 Modern Hospitality in the Character of Old Age, left to take care of Furniture & answer Duns that the Family is in the Country. 14 One British Buss, of more service to the Community than ten Italian Singers.

$13\frac{3}{8} \times 7\frac{1}{4}$ *in.*

4176.

"THE CENTAUR NOT FABULOUS."

A Satire on the Earl of Bute.

[1767]

An engraving, in the manner of an antique gem, representing Lord Bute in the form of a "centaur", *i.e.* composed of the body of a man in a "Scotch" dress, attached to the body of a goat, galloping towards the Pagoda in Kew Gardens, which is one side of the design, and at which he is pointing.

This satire is on the title-page of "The Political Register; and Impartial Review of New Books. for MDCCLXVIII. London, Printed for J. Almon, opposite Burlington House, in Piccadilly", vol. i. On the following leaf is the "*Short* ACCOUNT *of the* CENTAUR *depicted in the Title. Extracted from two celebrated Authors.* Dr Young says (in his dedication to a Lady of his *Six Letters to a Friend*) "Of the Centaurs, the most celebrated was Chiron. He was a great botanist, and our bitter herb centuary takes its name from him. He thought all herbs bitter, because, being very amorous, he could not find any amongst them, that could abate the fever in his blood." Ainsworth (says, under Chiron, in his *Nomina Propria* annexed to his dictionary) "He was wounded by Hercules with an arrow dipped in the blood of Hydra; and the Gods, in compassion to him, translated him into one of the twelve signs in the Zodiac, called *Sagittarius.* Where, according to our almanacks, he still reigns over the hips and thighs."

Lord Bute was much attached to the science of botany; at his instance, and under his patronage, Dr., or "Sir John" Hill, published "The Vegetable System", folio, twenty-six volumes, 1756-76, the price of which was thirty-eight guineas, with 1,542 coloured plates, published at 160 guineas. Hill published other works on botanical subjects, including "Hortus Kewensis, 1768."[1] For Lord Bute as symbolized by the body of the goat, see "Gisbal", No. 3848; the Princess of Wales resided at Kew. This centaur was elsewhere described as "A Curious Animal seen in the Gardens near Richmond", see "A true and accurate Plan of some Part of Kew-Green", No. 4131, and "A View of Lord Bute's Erections at Kew", No. 4177.

Oval, $2\frac{1}{2} \times 1\frac{7}{8}$ *in.* Brit. Mus. Library, P.P. 3557. t. a.

4177.

A VIEW *of* LORD BUTE'S ERECTIONS *at Kew; with some Part of Kew Green, and Gardens*

Engraved for the Political Register [1767]

An engraving giving a bird's-eye view of the appearance and arrangement of the structures in question, with a reference to the alleged *liaison* between the

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[1] For Hill, see "Behold the Dame", No. 3212; and the references given with "Jumpedo and Canning in Newgate", No. 3279; he was "The Inspector" of many satires; see "Mrs M—sh", No. 4460, and, for his connection with Lord Bute, "Macbeth and the Doctor", No. 4040. There is a covert allusion to the secret influence of Lord Bute, to the King's disclaimers of that influence, and to Lord Bute's botanical proclivities, in a letter from H. Walpole to the Hon. H. S. Conway, April 6, 1766, in respect to a tumult which had happened at Madrid.

Princess of Wales and the Earl of Bute, see "Gisbal", No. 3848; the lady resided at Kew, see "The Centaur not fabulous", No. 4176; "Scotch Amusements", No. 4237; "You have got him", No. 4245; "A View of the Princess Dowager's Palace at Kew", No. 4330.

The print represents the public road at the side of the green at Kew, with buildings, &c., as described below, and indicated by letters of reference. "*N*", is on our left in front. "*I*", the "house built for Lord Bute", has in its rear a long garden, including "*K*", two rows of trees, which would conceal a person approaching from "*B*", in which stands "*A*", the Princess's house; at the end of "*K*" is a doorway, "*L*", as described below.

This print is in vol. i. of "The Political Register; and Impartial Review of New Books", 1767, facing p. 9; on this page is the following:—

"*Explanation of the Print.*

A The P. D. of Wales's house.

B Kew gardens.

C A house belonging to lord Boston, chamberlain to the P. D. of Wales.

D A house now inhabited by Gen. Græme, secretary to the queen, but late belonging to Sir Harry Erskine.

E A house inhabited by M^r^ Pennel Hawkins, one of his Majestys surgeons.

F M^r^ Howlett's

G A house for the P. D. of Wales's servants, commonly called *Hell-house.*

H The house in which lord Bute's family resides.

I A House built for lord Bute to *study in*, where none of his family resides.

K A double row of trees, shading a gravel walk that leads down from lord Bute's house to *L*

L A door in the P. D. of Wales's garden-wall, which communicates with lord Butes garden.

M No communication between Kew gardens, and the House in which lord Bute's family resides.

N The cupola of Kew-green chapel, from whence this view was taken.

In a series of letters, published some time ago in the public prints, signed Anti Sejanus, a charge was brought against the favourite of building palaces, villas &c. which occasioned an answer from his best informed advocate, in the following words: "The only villa that the earl of Bute hath had within the compass of three years, is a small old house upon Kew-green, with a new detached brick building on one side of the garden, used by him in part for a library, and in part occupied by an under servant of the royal family." *See a letter signed J. J. in the Public Advertiser of Monday, August 26, 1765. *And see the same letter at length, together with those of Anti-Sejanus, and an infinite number of others, equally curious, in Vol. II. p. 32 of *A new Collection of Interesting Letters and Papers, selected out of the public prints, from the accession of his present Majesty to May* 1767. In two volumes, 8vo. Price 10s, bound."

For "Anti-Sejanus", *i.e.* Dr. W. Scott, see "Drink deep", No. 4127; "The Repeal", No. 4140, and "The Statue", No. 4141.

For a poem attributed to Chatterton, entitled "Kew Gardens", see pp. 198-202, vol. i. of "The Works of Thomas Chatterton", by Dr. Gregory, 1803, and in the "Life" prefixed in this volume, p. lii. This poem, if ever completed, has been lost; it was intended to deal with the subject of the print here described.

This satire is a copy, with variations of details, from that described as "a true and accurate Plan", No. 4131, which is in a book ascribed to John Horne (Tooke), and called "The Petition of an Englishman" (611. l.), dated 1765, or two years before the publication of "The Political Register", vol. i., in which this satire is found.

$14\frac{1}{2} \times 7\frac{1}{8}$ *in.* Brit. Mus. Library, P. P. 3557. t. a.

The Colossus.

4178.

[1767]

An engraving of Lord Bute as a Colossus, wearing a tartan scarf about his shoulders, and having one arm stuck akimbo, the hand thereof doubled on his hip, and grasping a scourge; the other arm is extended at length, and the hand grasps a scroll, a ferula, and three labels, on which, severally, are written, "*Pensions*", "*Places*", "*Reversions*". Behind him are the gate towers of St. James's Palace, towards which two clergymen are advancing with a sedate and obsequious air; one of these may be Dr. W. Scott, the well-known "Anti-Sejanus", see "Drink deep", No. 4127, and "The Repeal", No. 4140. Lord Bute stands on two stone pedestals. On one is represented a rampant goat, the emblem of "*Lust*"; on the other pedestal appears a backward-spitting serpent, the emblem of "*Fraud*". These represent the alleged bases of his lordship's authority. One source of his influence was imputed to an alleged adulterous intimacy with the Princess of Wales, the King's mother, see "Gisbal", No. 3848; another source was the supposed hypocrisy of his dealings with certain statesmen, see "Secret Influence", No. 4457; his head is irradiated, and the rays are encircled by clouds.

Pitt, standing between the feet of the Colossus, leans on a gouty man's crutch, and joins his hands beseechingly to his lordship. Behind the pedestal of Lust is a fat man, probably intended for Lord Holland, the ally of Lord Bute, see "The State Nursery", No. 4133. At this period Pitt had become exceedingly unpopular, because, it was supposed he, having accepted the earldom of Chatham, had allied himself with Lord Bute; see "Thro the Wood Laddie", No. 4132; "The Patriot unmaskd", No. 4146; "New Country Dance", No. 4147; "Common-Wealth", No. 4162; "P** and Proteus", No. 4163; "Harlequin", No. 4180, and "Hercules", No. 4186.

Three peers are on our left, and doubtless, 1, Earl Temple, see "Rich[d] Earl Temple", No. 4022, and "The Times Plate 1", No. 3970, who points scornfully to a second group on our right; 2, the Duke of Newcastle, an old man; and, 3, a stout man, who shakes his fist at the Colossus. This figure resembles the Duke of Cumberland, an enemy of Lord Bute's, but he was dead at the date of this print; see "The Remains of His Late Royal Highness", No. 4123. The figure may refer to Lord Rockingham, another of his lordship's antagonists; see "The Repeal", No. 4140; or the Duke of Grafton may be intended, see the same. Four courtiers are on our right, and obsequiously interested in the Colossus. One of these, a thin man, probably the Earl of Sandwich, or "Jemmy Twitcher", see "The Political Mouse-Trap", No. 4067, "The Election", No. 4098, and "Thro the Wood Laddie", No. 4132, and kneels abjectly and adores Lord Bute; at this date he was Postmaster-General. A stout man stands behind this worshipper, and is probably meant for the Duke of Bedford, an ally of Lord Bute's; see below, "The Weavers in an Uproar", No. 4122, and "The Tomb-Stone", No. 4124. A peer, from whose pocket hangs a Lord Chamberlain's key, stands next to the last, and, apparently, with an undecided mind; this may be the Earl of Hertford, who was created Lord Chamberlain of the Household in 1766. The lawyer behind is Sir Fletcher Norton, afterwards Speaker, and Lord Grantley, see "Counsellor Double-Fee", No. 4238. There is a fifth but indistinguishable person belonging to this group.

Below the design these verses are engraved:—

"Why man he doth bestride this narrow World
Like a *colossus*; and we petty ministers
Walk under his huge Legs, and peep about
To find ourselves Posts, Peerages, and Pensions.
Shakespeare".

The legs of Lord Bute were remarkably fine, and he was represented as one of their warmest admirers, see "The Treaty", No. 3608, where reference is made to portraits of his lordship. The name of Romney is there printed by mistake for that of Ramsey, and that of J. R. Smith for Ryland's. "Posts, Peerages, and Pensions" refers to Pitt's acceptance of royal favours, which were said to be bestowed by Lord Bute's influence, see the references given above.

This print faces p. 65 in vol. i. of "The Political Register" for 1767, the number for June. On p. 32 of this volume are the following and other verses:—

"*Dabis. Improbe, Pœnas.*

Where wilt thou stop, thou all-corrupting Thane,
Who render'st all the patriot's labours vain!
Who prov'st by titles, ribbons, or by gold,
That boasted virtue may be bought and sold!" &c.

The man "like Abdiel", mentioned in these verses, was Wilkes; the "Thane" was the Earl of Bute.

On p. 339 of the same volume is the following, describing the author's (John Almon's) notion of Pitt's motives and conduct at this period:—"The minister, fluctuating between the hope and fear of gaining or losing this alliance (that of the Duke of Bedford), resolved upon making the most abject and slavish submission to the Thane. It was the only certain means he had left of retaining that mockery of power, which he then enjoyed. He supplicated that interest with a degree of humiliation, that was below the dignity of a man, and was both ridiculous and contemptible in a minister." "The Thane, who was thoroughly apprised of the whole transaction, finding him the most submissive, docile creature, he had ever yet met with, graciously condescended to take him into alliance", &c. This text comprises much more to the same purport. On the negotiations between Lord Chatham and the Duke of Bedford, see "extracts from the private diary" of the latter, printed in "Correspondence of John, Fourth Duke of Bedford", 1846, iii., p. 348, and after, dated Oct. and Nov. 1766; his grace's letter to the Duke of Marlborough, Nov. 29, 1766, and "Extracts", &c., p. 358, in the same volume.

Wilkes, in a tract published in Paris, 1767, described Chatham as "a proud, insolent, and overbearing man, always full of ideas of his own importance, and now become the abject, crouching deputy of the proud Scot." On this point, see "The Cat's Paw", No. 4148, penultimate paragraph, and "Harlequin", No. 4180. "The Political Register" was published by John Almon, the ardent client of Wilkes.

$4\frac{1}{4} \times 5\frac{1}{4}$ *in.* Brit. Mus. Library, P.P. 3557. t. a.

4179.

Samson pulling down the Pillars.

[1767]

An engraving of the Earl of Bute as Samson, and naked except for a Scotch "bonnet" and tartan, pulling the pillars of a temple; one of these pillars is inscribed "*Magna Charta*"; another, "*Revolution* 1688"; the third, "*Accession of the House of Brunswick*". The building has been surmounted by a figure of Liberty, which now topples over, and the pediment was decorated by views of Westminster Hall, and portrait figures of Lord Chancellor Camden, and Secker, Archbishop of Canterbury, the representatives of Law and Religion, and two others not identified, which are now struck by lightning, and topple over. With the ruin fall many well-known statesmen of that day, including the Earl of Chatham, who tumbles with his crutches; for his concern with Lord Bute, see "The

Colossus", No. 4178. The Marquis of Granby, with his sword drawn, is behind Chatham, see Reynolds's portrait of him; "The Waistcoat", No. 4181, and "The Balance Master", No. 4232. Admiral Sir Edward, afterwards Lord Hawke, goes headlong with a marine trident, together with the King and the Queen, whose crowns precede their descent; and the infant Prince of Wales, whose coronet falls with the mitre of the archbishop. Britannia has been hurled down before the temple was overthrown, with the Harp of Ireland, and a broken anchor.

Below the design eighteen lines from "Samson Agonistes" are engraved.

This satire is in accordance with the spirit of "The Political Register", which represented Lord Bute and his counsels as utterly destructive of the best interests of the country. This opinion took strong hold of the minds of the public, and continued long in vogue.

In June, 1773, this print was republished in "The Oxford Magazine"; but the figure of Lord Bute was altered into that of Lord North, who, in that publication, is always described as acting under Lord Bute's influence. See "Samson pulling down the Pillars", 1773.

This print faces p. 201 of "The Political Register", vol. i., being the frontispiece to the August number of that publication, 1767.

$4\frac{1}{4} \times 5\frac{1}{4}$ *in.* Brit. Mus. Library, P.P. 3557. t. a.

4180.

Harlequin.

[1767]

An engraving of the interior of a room, where the Earl of Chatham, in a harlequin's dress, has set his foot on a broken Staff of Maintenance and Cap of Liberty which lie before him on the ground. The Earl of Bute is placing on Lord Chatham's shoulders an ample Scotch plaid shawl, while the Devil offers him a mask. An open door shows figures struggling in "*The Slough of Sloth & Ignorance*", and half concealed by a cloud; over the cloud an imp is hovering, while he says:—"*Here are his Min——rs lost in a Fog, they neither can see nor be seen.*" Below the design six lines by "Prior" are engraved.

The harlequin dress here represented alludes to the alleged variations of Lord Chatham's conduct, or the inconsistency of his practice with his professed principles; the Scotch plaid garment refers to the influence Lord Bute was asserted to exercise over him, and the mask to the hypocrisy with which he was charged in having assumed the character of a patriot only that he might attain rank and fortune. The scene visible through the open doorway is explained by a passage in "The Political Register", vol. i. (P.P. 3557. t. a.), 1767, p. 58:—"The principal nobility who might disdain to submit to the upstart insolence of a Dictator, must be removed from every post of honour and authority; all public employments must be filled by a despicable set of creatures", &c.

For Lord Chatham's supposed subservience to Lord Bute, see "The Colossus", No. 4178, and the references to other entries which it contains; for his alleged changes of conduct, see "P * * and Proteus", No. 4163; E. Burke's famous speech on American taxation, 1774. A passage in H. Walpole's "Memoirs of the Reign of King George the Third", 1845, vol. ii., p. 413, illustrates the satire on the position of the ministry here conveyed by the sentence "The Slough of Sloth & Ignorance".

For the insolence ascribed to Chatham, see "The Triumph of America", No. 4152, and "Memoirs", as above, p. 409, an account of the debate in the House of Lords on the affairs of the East India Company, Dec. 9, 1766. See a quotation from a tract published by Wilkes in Paris, which is included in "The Colossus", No. 4178.

An impression from this plate serves as the frontispiece to the number for January, 1768, of "The Political Register" (P. P. 3557. t. a.), for which the print was prepared.

4 × 5¾ *in.*

4181.

The Waistcoat.

[1767]

An engraving showing the Earl of Bute standing on a stage with a birch-rod in one hand, while, with the other, he holds a string by which he is dragging a truck over the prostrate body of Britannia. On the truck stand the members of the administration which was nominally presided over by the Duke of Grafton, but really by the Earl of Chatham, whose portrait in three-quarters view appears in the front rank here; Lord Mansfield is in the second row, wearing his wig; for the head between these two, see "The Operation", No. 4198; next to Chatham, in front, is the Duke of Grafton, First Lord of the Treasury, wearing a peer's ribbon; the stooping man in the rear of the last was probably intended for the Earl of Sandwich, Postmaster-General; the man behind this person was doubtless the Marquis of Granby, Master of the Ordnance, see "Samson pulling down the Pillars", No. 4179, and "The Balance Master", No. 4232; a lapel of his coat, of a military cut, appears near his neighbour's shoulder. Next to Lord Chatham, and seen in profile, is Sir Fletcher Norton, who became the Speaker, afterwards Lord Grantley, the man in the lawyer's wig, standing behind Lord Sandwich, may be the Attorney-General, W. de Grey, afterwards Lord Walsingham, or Edward Willes, afterwards Chief Justice.

All the persons who stand on the truck are enclosed by a large tartan waistcoat, as if they were buttoned in the clothes of Lord Bute, who threatens them with the birch-rod and drags them on the truck, as a child at play drags a toy. The notion of thus enclosing the ministers in a waistcoat was doubtless derived from a well-known portrait of the fat man, Edward Bright, of Maldon in Essex, who weighed forty-three stones, and was so bulky that six men could be buttoned within his waistcoat. An engraving, representing this subject, hangs on the wall of the room, together with a whole-length portrait of the same man, standing, being the print that was published by Carington Bowles, see, in the Print Room, "English Portraits", viii. 10.

Behind the stage a nobleman, probably the Duke of Newcastle, or the Earl of Northington, one of the King's confidential advisers, see "Memoirs of the Reign of King George the Third", by H. Walpole, 1845, iii., pp. 49-50, is calling the attention of the King to the scene; in front of the stage a Dutchman, Spaniard, Frenchman, and (?) a Portuguese are looking on.

Below the design is engraved the following:—

"————Yet be not sad, good Brothers,
For, to Speak the Truth, it very well becomes you.
Shakespeare."

An impression from this plate occurs in "The Political Register", Feb. 1768 (P.P. 3557. t. a.), facing p. 73. The print was prepared for this publication.

4¼ × 5¼ *in.*

4182.

Captain Macheath.

[1767]

An engraving, showing the Duke of Grafton, First Lord of the Treasury in the cabinet which bore his name, but who was really under the influence of the Earl

of Chatham, in the act of presenting a pistol at four representatives or Directors of the East India Company (see below, on the names of two of these persons), and crying :—"*Stand and deliver*". One of the victims holds a bag of money, which the duke has grasped, and says, with an air of astonishment mixed with fear :—"*We are only D——rs*". Behind are the Earl of Bute and the Earl of Chatham ; the latter is dressed in a stage costume, comprising a robe decorated with *fleurs-de-lis* and a stage crown ; he says, in a theatrical way :—"*Necessity Pinches me, Money we must have*" ; Lord Bute replies, pointing to the Duke of Grafton :—"*Gin my Lad there does as I bid we'll have plenty*". For the supposed supremacy of Lord Bute at this period see "The Colossus", No. 4178.

Below the design the following, as to which see below, is engraved : —

"The Road has done me Justice, but the Gaming Table has been my Ruin. Beggars Opera."

The duke wears a military gorget, on which his arms are engraved.

The East India Company had, before this time, acquired considerable territories, and "So early as the 28th of August the Cabinet Council had sent to the Governors of the East India Company, and advised them to be prepared, for Parliament would certainly enquire into the state of their acquisitions in Bengal," see H. Walpole's "Memoirs of the Reign of King George the Third", 1845, ii., p. 391. "Restrained as Lord Chatham's genius was by the tranquillity of Europe, and impeded, as his plan had been, by his own want of conduct, his soul was still expanding itself towards greater objects. With indignation, he beheld three Indian provinces, an empire themselves, in the hands of a company of merchants." As above, pp. 389-92. For the Duke of Grafton's position in this matter see the extract from these "Memoirs", which is referred to in "Harlequin", No. 4180. See farther on this subject the same "Memoirs", ii., pp. 406-18, and "Correspondence of W. Pitt", 1839, vol. iii., under the dates Jan. and Feb. 1767, describing the proposals of the directors to the Government, including an offer of a contribution of half a million, or more, for an extension of the company's charter, to be paid during the year, and the negotiations conducted with Messrs. George Dudley and Rouse, chairman and deputy-chairman of the company ; the secretary's name was Robert James ; these gentlemen are probably represented by portraits in this satire. See the speeches of Edmund Burke and Chatham. The matter was in vogue at a later date.

An impression from this plate occurs in "The Political Register", March, 1768 (P.P. 3557. t. a.), facing p. 129, for which place it was engraved. This page contains a letter "To the Editor", comprising details of the wealth of the East India Company, and, on p. 134, the following ironical comment :—"If one man meets another, and takes from him his purse, it is called a *robbery*, and the thief is deservedly hanged for the offence he has committed against the laws of society. But this conduct (that of the ministers) most undoubtedly has not the smallest allusion to any such case ; nor is there even the shadow of a reason for supposing it to be an attack on public credit. No childish pique, no boyish resentment, influence the head and heart of our minister (the Duke of Grafton)." The Duke of Grafton was a notorious gamester, see "The Political Register", as above, 1768, p. 89, where he is described as belonging to the Jockey Club, with other members of the Cabinet ; see likewise "Memoirs", as above, iii., pp. 132-3-36, being Earl Gower, Viscounts Weymouth and Bolingbroke, the Duke of Ancaster, and Mr. R. Vernon ; see "Janus A", No. 4233.

$4\frac{1}{8} \times 5\frac{3}{8}$ *in.*

4183.

The Colonies Reduced. Its Companion.

Design'd & Engrav'd for the Political Register. [1767]

An engraving in two parts, with distinct titles, as above. The upper design represents Britannia as a statue seated on the ground, nearly naked and with her arms and legs cut off. The separated limbs lie near her and are inscribed :—"*Virg*—" (inia), "*Pensyl*—" (vania), "*New York*", and "*New Eng*—" (land), severally. The figure leans against a large globe, and seems to be weeping. A long label extends across the globe and the figure, and is inscribed :—"*DATE OBOLUM BELLISARIO*". Behind, the shield and spear of Britannia lie on the ground; in the distance are three large ships, dismantled, with brooms at their mastheads to signify that they are for sale. In front is a leafless British oak.

The lower design shows America rushing into the arms of the King of France, who, with his sword and pistol, defends her against Britannia, because the last threatens her "daughter", America, with the spear, and strives to detain her by catching hold of one of the feathers which serve as a girdle to the young woman. The King cries :—"*Now me vill be de grande Monarque indeed me vill be King of de whole World begar.*" Lord Bute, standing behind Britannia, stabs her with a dagger, has lifted her petticoat, and exposes her buttocks to Spain and a man with a Maltese Cross on the back of his coat; the latter flogs her with a scourge, the former points his rapier at her. Bute cries out :—"*Now I show you her Weakness you may strike Home.*" A serpent threatens Britannia, and a Dutchman carries off one of her largest ships.

For a considerable period before the date of this print much friction had existed between England and the colonies in North America, especially those named above, and this was alleged to be caused by the practices of Lord Bute and his party, see "The Repeal", No. 4140. In 1765 Mr. G. Grenville had introduced a bill to enforce the billeting of soldiers on private houses in Virginia, and by the energetic protests of the agents of that colony had been compelled to drop the measure. The Stamp Act troubles followed, as illustrated by "The Repeal"; to this measure Virginia and New England were most strenuously opposed, see H. Walpole's "Memoirs of the Reign of King George the Third", 1845, ii., chapters x., xi., xii., xiii., xiv., xix., xx.; iii., chapter ii., and pp. 35, 37.

An impression from this plate faces p. 65 of "The Political Register", 1768 (P. P. 3557. t. a.), being the frontispiece to the August number of that periodical, for which it was prepared.

1. $3\frac{7}{8} \times 2\frac{3}{8}$ *in.*
2. $3\frac{7}{8} \times 3\frac{1}{2}$ *in.*

4184.

The SACRIFICE.

Engraved after an Original Picture of M^r John Collett, in the Possession of M^r Bradford.

J. Collett pinx^t. J. Goldar sculp^t. Publish'd by T. Bradford, N°. 132 Fleet Street, as the Act directs, Oct. 15^th. 1767. [1767]

A LINE engraving representing, as if enclosed in a framework of stone, an oval medallion which comprises a design of an old woman, a procuress, presenting a young girl to an elderly gentleman, and calling his attention to the exuberance of her bust. The old man leers at the girl, who weeps in an affected way. On a table lie a book inscribed "*The Art of Love*", a bottle of "*Viper Wine*", a supposed

restorative of nervous power, and a pair of *pince nez*. Behind, a monkey has seized a cat.

This satire is in the collection of the works of John Collett.

$13\frac{1}{2} \times 10\frac{3}{4}$ *in.*

4185.

Englishman at Paris. 1767.

M^r Bunbury del. J^s Bretherton f.
Publish'd 23^d. Feb^y 1782. [1767]

An etching, partly coloured by hand, representing a street in Paris, where a gentleman is driving a cabriolet, see "Le Cabriolet", No. 4633. His footman, wrapped in furs, is mounted at the back of the vehicle, while his master is hatless, and wears an enormous bag to his wig. An elderly Englishman, who appears to be a macaroni, see "The Macaroni Painter", No. 4520, walks with a long stick, and is an object of attention from all about him. The rider and his footman laugh. A fat monk turns in his path to look; a lean Frenchman folds his arms and stops in his way for the same purpose. A little boy is looking about him inquisitively, and seems to be calling to his companions. A lean French hairdresser, his hair tied in a huge lump at his back, walks fast under a parasol, looks at the Englishman, and lifts his fingers in pity and surprise at his "outlandish" appearance. The subject of this attention is evidently angry. About this date Mr. H. W. Banbury travelled on the continent.

$15\frac{1}{2} \times 11\frac{3}{8}$ *in.*

4186.

Hercules Cleaning the Augean Stable.

[*March* 11, 1768]

An engraving, showing the interior of the House of Commons, where Hercules, trampling on a prostrate figure of Discord, rushes towards Sir John Cust, the Speaker, and pulls him from his chair. The members are fleeing in dismay; the Mace-bearer (?), or Sir F. Norton, hastens away, while he carries off a large purse; coins are pouring out of his pocket. On the ground near him lies the mace, inscribed "*A mere Bauble*". Behind, on a pedestal, the front of which is decorated with a figure of Britannia weeping, sits the symbol of Bribery, Corruption, and Hypocrisy, a figure with a bloated body, a claw outstretched for one hand, while the other hand grasps a large bag of money; its triple heads are those of a wolf, serpent, and sheep. The Earl of Bute starts from behind a curtain in the rear of this figure. For the secret influence attributed to Lord Bute, see "The Colossus", No. 4178, and below.

Under the design the following is engraved:—"The Figure on the Pedestal is the Symbol of Bribery, Corruption & Hypocrisy."

An impression from this plate occurs in "The Political Register" (P. P. 3557. t. a.), 1768, facing p. 193, which is comprised in "The Political Register Extraordinary, Number XII.", for which this print was prepared.

In "Memoirs of the Reign of King George the Third", iii., 1845, p. 163, Horace Walpole wrote of the subject of this satire. "The Political Register", as above, p. 216, contains a letter, which, after many reproaches, illustrates this matter.

For a description of Sir John Cust, who was remarkable for the shortness of his nose, as in this satire, see Reynolds's portrait of him as engraved by J. Watson, and H. Walpole's letter to the Earl of Hertford, Feb. 19, 1764.

"Hercules" was Wilkes, who returned from France at this period; his election as a member of parliament for Middlesex at this time was expected to promote reform in the character of the House of Commons, see "John Wilkes Elected Knight of the Shire", No. 4189, and "The Flight of Liberty", No. 4192.

$4\frac{1}{4} \times 5\frac{1}{2}$ *in.*

4187.

Sterne and Death.

Price half-Crown *Patch Pinx. et Sculp Floren.* [*March* 18, 1768]

An etching, showing the interior of Lawrence Sterne's study; on the wall hangs a plan of fortifications, with a scale marked "119422". On the table are an open book inkstand, and a statuette of the Ephesian Diana under a bell-glass; on the floor under the table are a jack-boot, that of La Fleur, or a postillion, and two volumes, one of which is inscribed "*ARIS*" (totle) "*PART*", the other "*OVID*". In the background is a piece of clock-work, or other machinery for tearing books, the case of which sustains a basket filled with volumes; it was evidently designed to suggest that Sterne compiled his works from ancient sources, a notion which has been repeated by Sir W. Scott and others. With this machine are a single volume, and a scroll of paper; other scrolls of paper lie on the floor.

Sterne, a gaunt, elderly man, with stooping shoulders, withered cheeks, one of his front teeth gone, another tooth thrust forward before quitting its fastening (as to the teeth of Sterne, see below), rises from his chair at the side of the table, and, with his hands crossed on his breast, bows courteously to Death, who, in the form of a skeleton, enters the room, and for the tenant's observation holds forth an hourglass, the upper vessel of which has emptied itself of sand. Death carries a crutch-headed walking-stick. He thus signifies to Sterne that his last hour has come.

Below the design is an egg-shaped mirror or transparent sphere, possibly the mundane egg, irradiated, accompanied by ivy and laurel leaves, and reflecting, or displaying, a butterfly emblem of the Soul hovering above a torch, which seems to be falling while its flame is expiring. At the sides of this emblem are a quotation from "Tristram Shandy", and a paraphrase of the same in Italian:—

"and when Death himself knocked at my door
"ye bade him come again; and in so gay a tone
"of careless indifference, did ye do it, that he
"doubted of his Commission There must certainly
"be some Mistake in this Matter," quoth he.
T. S (Tristram Shandy)".

Lawrence Sterne died March 18, 1768. This print was produced in Florence by Thomas Patch. The plan on the wall may refer to the siege of Namur, and thus be closely connected with "Tristram Shandy"; the statuette probably indicates the erotic associations of Sterne's writings; the books of "Aristotle" and "Ovid" refer to the like motive of his genius; possibly the former volume refers not to Aristotle as a philosopher, but to the so-called "Aristotle's Works", a *pseudo*-"medical" publication. The jack-boot suggests "A Sentimental Journey".

For Sterne, in this Catalogue, see "The Scheming Triumvirate", No. 3730; "Sterne in Ranelagh Gardens", No. 3802; "Tristram Shandys Implements", No. 3835, and "The Reviewers' Cave", No. 4247. For the report that Sterne's corpse had been removed from the grave and dissected at Cambridge, and his skeleton exhibited there and identified by the marked prominence of two of his teeth as

shown in this satire, see the account in "The Public Advertiser", March 24, 1769, p. 2, col. 3, confirming the report. A similar report obtains with regard to Hogarth's corpse, which, like that of Sterne in this account, was said not to have been found when his grave was reopened.

The upper margin of this print has been cropped.

See "D^r Stern. alias Tristram Shandy", by Thomas Patch, No. 4188, another version of the motive of this design.

12 × 14⅞ *in.*

4188.

"D^r Stern. alias Tristram Shandy."

N^o 20
P (Thomas Patch). 1769 [*March* 18, 1768]

An aquatinted etching representing Lawrence Sterne, a gaunt figure very like that described in "Sterne and Death", No. 4817, bowing with courteous ceremoniousness before an hourglass, held before him by a skeleton hand, which is that of Death.

This is "N° 20" of the "Caricatures" of Thomas Patch, see "M^r Piters", No. 2776; "Sir Horace Mann", No. 3088, and other satires named in "Tommaso Patch", No. 4260.

Sterne died March 18, 1768.

6½ × 13 *in.*

4189.

IOHN WILKES ELECTED KNIGHT OF THE SHIRE FOR MIDDLESEX ON THE XXVIII^TH OF MARCH, MDCCLXVIII BY THE FREE VOICE OF THE PEOPLE.

[*March* 28, 1768]

A HALF-LENGTH portrait, engraved, of John Wilkes, the head turned to our right to show the face in three-quarters view. The portrait is enclosed by an oval frame, to which Minerva and Hercules act as supporters; the former places a wreath on the frame above Wilkes's head; the latter bears his club and ball, and tramples on the Serpent of Envy. A boy genius of Liberty holds the Staff of Maintenance surmounted by the Cap of Liberty, and points to the portrait. In front are grouped the shield of the City of London, and three volumes, one of which is inscribed "*Locke's Works*", another "*Sidney on Government*".

See "Arms granted to Io^n Wilkes, Esq.", No. 4205, and "Arms of Liberty and Slavery", No. 4207.

H. Walpole, in "Memoirs of the Reign of King George the Third", 1845, iii., p. 182, describes the events which led to the publication of this print and others allied to it, many of which are described in this Catalogue. Wilkes had retired to Paris as described in "The Election", No. 4098, but, on the dissolution of Parliament, March 11, 1768, and the issue of writs for a general election, he appeared as a candidate to represent the City of London and addressed to the King a submissive letter imploring pardon and reversal of the outlawry he had incurred. This letter was decisively rejected by George III., but Wilkes persisted in his candidature, although Alderman Sir William Baker was the only citizen of note and fortune who supported him. "The lower people embraced his cause with ardour", but he was defeated. On this he offered himself for the county of Middlesex. P. 186:—"On the 28th of March the election began at Brentford; and while the irresolution of the Court, and the carelessness of the Prime

Minister, Grafton, caused a neglect of all precautions, the zeal of the populace had heated itself to a pitch of fury." "The other candidates were, Sir William Beauchamp Proctor, and Mr. Cooke, the former members. Cooke was confined with the gout; a relation who appeared for him was roughly handled at Hyde Park Corner, and Sir William's carriage was demolished". "The coach-glasses of such as did not huzza for *Wilkes* and *liberty* were broken, and many chariots and coaches were spoiled by the mob scratching them with the favourite 45." "Lord Bute's house was attacked, but the mob could not force an entrance, nor at Lord Egmont's in Pall Mall. The Duke of Northumberland the mob forced to appear and to give them liquor, and to drink with them to Wilkes's success." "Some of the regimental drummers beat their drums for Wilkes, who, finding his election secure, dismissed the weavers, and by the next morning all was quiet, but the poll was at an end." "The Count de Seilern, the Austrian ambassador, the most stately and ceremonious of men, they took out of his coach, and chalked 45 on the sole of his shoe. He complained in form of the insult; it was as difficult for the Ministers to help laughing as to give him redress.[1] Elate with success, the triumphant tribune assumed a tone that heaped new mortification on the Court. In his printed thanks to his constituents he besought them to give him their instructions from time to time, promising he would always defend their civil and religious rights." Further, on satirical prints issued against the Court, the author wrote, p. 199:—"In a frontispiece to a number of *Almon's Political Register* she and Lord Bute were represented in her bed-chamber; and lest the personages should be dubious, the royal arms in a widow's lozenge were pictured over the bed." (See "Brother Brother", No. 3884, which was probably the print alluded to, although it was not published in "The Political Register".) On the 27th, Wilkes was carried by a *capias* to the King's Bench."

An impression from this plate occurs facing p. 321 of "The Political Register", May, 1768 (P. P. 3557. t. a.). The engraving seems to have been prepared for this publication. For designs related to this, see "The Brentford Election", No. 4223, and "Frontispiece to the Middlesex Petition", No. 4289.

A print related to this one by its subject and the events with which it was associated, was announced as follows:—"*This Day is published.* Price Two Shillings. The *CARICATURA*; or *BATTLE* of the *BUTTS*, as it was fought at Brentford, &c. on Monday the 28th of March, 1768; being a Copy from Mr. Hogarth's March to Finchley, with a Research into the Records of Government established under the ancient Two Kings of Brentford. By E. *WHIRLEPOOL*, Citizen and Haberdasher", &c., see "The Public Advertiser", Sept. 6, 1768, p. 1, col. 1.

$4\frac{1}{4} \times 5\frac{3}{8}$ *in.*

4190.

The Rape of the Petti-coat.

[*March* 28, 1768]

An engraving, showing the front of the Mansion House, City of London, where a crowd of rough men have brought a woman's petticoat and a large jack-boot suspended from a gallows. The Lord Mayor, Mr. Thomas Harley, attended by constables with long staves, has issued from his house, and seized the boot and the petticoat amid the laughter and remonstrances of the people; an old woman, with sausages and pies in her basket, protests vigorously; a dog fouls the Mayor's robe. Below the design is the following:—"He valiantly seiz'd the Petti-coat and Boot at the Portal of his own Mansion. Daily adv."

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[1] Walpole, in a letter to the Earl of Hertford, Dec. 2, 1763, described the Count de Seilern.

An impression from this plate faces p. 35 of "The Oxford Magazine", vol. i., 1768 (P. P. 6115.); on this page the following verses are printed :—

"The Rape of the Boot and Petticoat.

(*with a Copper-plate annexed.*)

Sing thou, my muse, the dire contested fray,
Where H—— dar'd the dangers of the day;
(Propitious day, that could at once create
A Merchant-Taylor [1] Councellor of State!)
A numerous multitude contriv'd to meet;
And halloo *Forty-five* thro' every street;
And (what's incredible) were heard to cry
Those words seditious, *Wilkes* and *Liberty!*
On lofty standards in the air did float,
Those hieroglyphicks, *Boot* and *Petticoat*,
Soon as their dreadful shouts accost the ear
Of grocer-knights, and traders in small-beer,
Confounded and amaz'd, the Guildhall court
Forget their custard, and forsake their port;
Away, with ghastly looks, to H—— ran,
And thus, in doleful plight, their dismal tale began:
"Most honour'd, most belov'd, thou best of men!"
* * * *
"Then from his mansion rush'd the val'rous chief,
To serve his country, or to—take a thief;
But more resolv'd to crush Rebellion's root,
And triumph o'er the Petticoat and Boot;
In equal balance hung the fierce dispute,
Between the warlike magistrate and Boot.
The Boot and Petticoat at length gave way,
And now remain the trophies of the day."

For the boot and the petticoat, see "The Laird of the Boot", No. 3898, and "The Scotch Tent", No. 3912. The above verses are part of "A Poem", prefixed in "English Liberty", &c. (8132. f.), see "English Liberty," No. 4241.

"Forty-five" [2] was the number of "The North Briton" which formed the subject of the prosecution of Wilkes; it referred further to the Scottish raid of 1745.

Monday, March 28, 1768, "After the election of John Wilkes, and George Cooke, Esqrs., for the county of Middlesex, the populace in their return through Westminster and the city, grew outrageous, broke the windows of Lord Bute's house, caused the houses all the way to be illuminated; broke every window in the mansion-house, even that of the lady mayoress's bed-chamber, and those of the Lord Mayor's house in Aldersgate-street escaped only by being out of their reach. Wilkes and Liberty was the cry, and all who refused to echo it back, were knocked down."—"The Gentleman's Magazine", 1768, p. 140. In "The Political Register" (P. P. 3557. t. a.), 1768, vol. iii., pp. 81-3, is the following, part of a

[1] Lord Mayor, the Right Honourable Thomas Harley, was a merchant-tailor by trade, and created Privy Councillor by the cabinet in power at this time.

[2] The number "45" was much in vogue at this period, see "The Oxford Magazine", 1768 (P.P. 6115), p. 163. "Forty-five gentlemen met and drank forty-five toasts, on Wilkes's birthday, Oct. 28, 1768. The last toast was 'Forty-Five, Wilkes, and all true friends of Liberty, with six huzzas.'"

letter to the editor:—"To see a supreme magistrate issuing from his mansion-house amidst a crowd of boys, and seizing them with his own hands, is a sight not less ludicrous than improper. The dignity of his office is degraded to that of a petty Constable, and the L—— —— (Lord Mayor) of London appears upon the level of a *common t—f t—r* (thief taker)". The same volume, pp. 84-86, contains a letter "To ——" (Lord Mayor Harley) referring to the fact indicated in the above line:—

"A Merchant-Taylor Councellor of State!"

"And now, my lord, as we are *brother taylors*, how could you be so unkind as not to join *eight of us* to your right honourable self, when you were dubbed the other day a p—y c—r." On p. 36 of the above-named volume of "The Oxford Magazine" is "An Epigram", styled "The Seizure", referring to this subject. Horace Walpole wrote to Sir H. Mann, May 12, 1768:—"Lord Suffolk moved the Lords to address the King to confer some mark of favour on the Lord Mayor Harley for his active and spirited behaviour". The same writer in "Memoirs of the Reign of King George the Third", 1845, iii., p. 210, stated:—"Harley was soon afterwards made a privy councillor, and had a lucrative contract." He retired from City politics, was elected M.P. for Herefordshire, where he had a large estate, and represented that county until almost the time of his death in 1804.

On this subject see further "The North Briton", No. LXXIX., dated Dec. 10, 1768, which is a stringent essay on political gambling, with modern instances. In "The New Foundling Hospital for Wit", 1786, iii., p. 138, is "A Conversation between the two Heads upon Temple Bar; on the Occasion of the Merchants Address, March, 1769." It is a dialogue between Towneley and Fletcher, with references to Harley and the "Petti-coat"; see "Townley & Fletcher", No. 2799. See, for Harley, "The Pillars of the State", No. 4235.

For "economy", mentioned in the text, as the watchword of Lord Bute's party, see "The Kitchen Metamorphoz'd", No. 3989. See "The Union", No. 4210; "The Conference", No. 4269, and "M^r^ Alderman Wilkes in his Magisterial Character", No. 4432.

An impression from this plate is inserted in "The Works of Thomas Chatterton" (C. 39. f.), i., facing p. liii., which is an illustrated copy of the edition of Dr. Gregory, 1803.

$3\frac{7}{8} \times 6$ *in.*

4191.

"The Real R—sey Cavalcade."

[*March* 29, 1768]

An etching showing a cavalcade of electors and candidates during a contest for the representation of Huntingdonshire in Parliament in the General Election of March, 1768, which occurred in this instance on the 29th of the month. The "R—sey" of the title is doubtless "Ramsey", where the contest was particularly strenuous; an inscription below the design indicates a previous and not "Real" print of the cavalcade in question. The riders are watched and pelted by a crowd of persons who appear in front of the design. The leader of the cavalcade, doubtless a local magnate, whose hat has been knocked off by a missile, and who seems much discouraged, says:—

"*D—n this Twitcher I'm both Goose & Fool*
He has always made our Family his Tool."

The second rider urges his horse to escape the missiles, and says:—

"*My Master has got his Aim at last*
And when he's busy I'm to hold him fast".

This speech refers to the fact that the speaker appears to be the servant of his forerunner, whom he guides by means of a string attached to his nose. The third speaker is a little lean fellow, probably an Irish huntsman, mounted on a rugged donkey and carrying a fox slung at his back. The donkey says to the people who are pelting him:—

"*Pray Nobles some Compassion Shew*
It's not my Fault that I resemble you."

The rider says:—

"*Jemmy Jemmy comes it to this pass*
Three poor L—ds beat me & my poor Ass."

If "L—ds" stands for "Lords" probably this speech alludes to the three lords concerned in this election. Lord Carysfort, the retiring member for the county, and the Earl of Ludlow, and Viscount Hinchinbroke, who were elected. The defeated member was Sir Robert Bernard of Graffham. From a speech cited below it seems that a "Townshend" was a fourth candidate, but no such person went to the poll, see below. In this case one of the two noblemen was sure to be elected. See Sir R. Bernard's offer of himself for re-election, in "The Public Advertiser", Nov. 25, 1767, p. 1. col. 2, and his frequent appeals to the voters for Huntingdonshire which were issued in the same newspaper until the day of the election, likewise his denunciations of the "arbitrary measures" adopted by his opponents to defeat him. The call to a meeting of the friends of Lords Carysfort and Hinchinbroke is in the same journal, Dec. 1, 1767, p. 1, col. 4. The announcement of Lord Carysfort's intention to withdraw is likewise in the same, Dec. 4, p. 1, col. 3, and, in the last-named column, appears the offer of himself by the Earl of Ludlow. The joint announcement of Lords Hinchinbroke and Ludlow, with the date appointed for the election, as above, is in the same journal for March 16, 1768, p. 2, col. 3. The joint expression of thanks for election by these candidates occurs in the same newspaper for April 4, p. 1, col. 4, and the numbers of votes obtained at Huntingdon are cited on p. 2, col. 4.

The fox says:—

"*I am poor Peter Teague*
In old Twitchers league
and now am sent down
To canvass this Town".

The next rider is the Earl of Sandwich himself, saying:—

"*I Jemmy Twitcher*
Am the first Switcher."

On his coat pocket is written, "4 *fifths of y^e^ County*", thus indicating the source of his influence. He is making his horse trot, and flourishes a riding whip. For the term "Jemmy Twitcher", see "The Political Mouse-Trap", No. 4067. The next member of the cavalcade is Viscount Hinchinbroke, only surviving son of the Earl, who became fifth Earl of Sandwich and was elected M.P. for Huntingdonshire as above stated. He is very like his father, and makes his horse gallop while he declares:—

"*I his Son Hollow Oak*
Will have y^e^ next stroke."

The following mounted man is probably the other candidate, Lord Ludlow. He says:—

"*I the Irish Hound*
will bring him to Ground."

The earldom of "Ludlow" was an Irish title, the viscounty was English. Both became extinct in 1801.

A young man follows and, turning back to the next man, says :—

"*Father Father let us turn our Coat again*
I ne'er can bear this Mud & Stony Rain."

The father returns :—

"*Remember Jack he sav'd thy Bro a Tyburns Dance*
When y^e^ sad dog exported wheat to France."

This refers no doubt to an infringement of the embargo laid on corn in 1765, see "The Apparition of a late Patriot C——f J——e", No 4151. Another rider follows the last speaker, saying :—

"*I was a Shoe Black some few years ago*
But now Gripes Steward as his Tenants know".

A little man, probably a lawyer, comes next and says :—

"*I have ordered a Writ for a Farthin—*
As you & Gripe commanded"—

Parts of the verses here have been torn off.

The penultimate rider cries, referring to the pelting he endures :—

"*All this we richly do deser——*
my comfort is my Landlord"——

The last rider says :—

"*Was I a Justice like thee my* ——
I w'd hang myself before I'd"——

On our extreme left a man sets his dog at the cavalcade and cries to the animal :—"*That is right Patty, well done good Wench*". The second man declares : "*No Hertford Turnpikes*". Another shouts :—"*No Jemmy Twitchers*" ; a fourth bawls :—"*no General Warrants Jemmy!*" For "General Warrants", see "John Wilkes Esq^r^", No. 4050. "*Bernard for ever*," shouts one man ; "*no Potatoe Lords*," cries the next, with reference to Lord Ludlow (?). "*Help Help these Irish blood suckers will kill poor Tom W——tts*", is the cry of another man ; "*No blood Suckers*" demands his neighbour. A child says to its mother :—"*Mummy Mummy which is Jemmy Twitcher is he an Irish Man too!*" The woman replies :—"*I don't know what y^e^ Devil he is He sent your poor brother Tom abroad who died there*,". A man who is about to throw a stone exclaims :—"*Bernard & Townshend for ever.*" A man calls to his dog :—"*well done Mat, worry them well, there's a good Dog.*" An election agent stands alone and, waving his hands with a book in each, cries :—"*This shews that we must lose the Election.*"; one book is described as, "*The real Canvass Book*". The other book is, "*The lying Canvass Book.*", and of it is said :—"*This Book is for D——kes & Teagues Inspection.*" The man says besides :—"*who says H——pshire is not a good agent*". "Teague" was probably the Irish Lord.

Below the design is this inscription :—

"As a spurious, ungenerous and ignoble Print of a famous Cavalcade has lately been imposed upon the Public ; The Author out of a principle of Justice, has collected every Circumstantial particular from the Spectators themselves—As to the fine Speeches in Verse and Prose, or the more noble Exploits of their most noble Hands, he leavs to the pen of the Independent Freeholder. One Thing he must observe, that the grand Mover of the Wire (to make use of a puppet shew

expression) outdid his usual Outdoings, & acquired greater Fame in his way. then even when he commanded in the memorable Turnip Battle at H——g—d——n (Huntingdon) in the Year: 1753."

17 × 11 *in.*

4192.

THE FLIGHT OF LIBERTY.

THE RETURN OF LIBERTY.
LIBERTY REVIVED.

Publish'd as the Act directs by J. Williams N°. 38, *Fleet Street.—Price* 6*d.*

[*March*, 1768]

A BROADSIDE consisting of two engraved designs and verses in letterpress, the last being entitled "Liberty Revived". In the first, or upper design, which is styled "*THE FLIGHT* of *LIBERTY*.", a party of the administration, or the Court Party, are destroying "*The Ancient TEMPLE* of *LIBERTY*.", on the roof of which is written "*Sic transit Gloria Mundi*", and within it is a statue of Wilkes holding the Staff of Maintenance surmounted by the Cap of Liberty, see "John Wilkes Esq[r]", No. 4050. The temple possibly alludes to Earl Temple, the frequent supporter of Wilkes, see "The Times Plate I", No 3970, and "Rich[d] Earl Temple", No. 4022, with whom the partisans of Wilkes desired to associate their leader. In 1768 Wilkes was in the King's Bench Prison, see "The Scotch Victory. A.", No. 4196; his statue here cries:—"*I will support my Cause 'tho I die in the Attempt.*"

Three men are digging at the base of the temple; one of them declares "*not even the Foundation shall remain*". Two fragments of cracked columns are near, one is marked "*HAMDEN*", and the other "*SIDNEY*". A group of ministers are pulling down the temple with ropes; the foremost is the Earl of Bute in a "Scotch" dress, trampling on "*MAGNA CHARTA*", and exclaiming:—"*W'ell said gude Friends down with the Mighty TEMPLE*". His neighbour, pulling hard at the rope, declares:—"*Tis falling Huzza!*". The Duke of Bedford, in whose pocket is a label marked "*PEACE MAKER*", see "The Pe * * e-Soup-Makers", No. 3882, tugs vehemently at the rope and cries:—"*My power is great, I will assist you.*" Lord North, at this time Chancellor of the Exchequer, in whose pocket is a label marked "*Ways & Means*", pulls likewise. Three other persons are similarly occupied. In the air two angels guide the flight of "*LIBERTY*" from the temple, while she says:—"*Now there is no retreat for me but HEAVEN*".

The second design, which is named "*THE RETURN OF LIBERTY*", shows the temple reinstated, inscribed "*NEVER TO FALL AGAIN*", and "*This TEMPLE of LIBERTY was built by I. WILKES, A. D.* 1762". See "John Wilkes Esq[r]", as above. The columns of the temple are severally inscribed:—"*HAMDEN*" "*SIDNEY*", "*BECKFORD*", "*CHURCHIL*", "*WILKS*", "*PITT*", "*CAMDEN*", "*TEMPLE*". For Beckford, see "A late Lord Mayor", No. 4395; for Churchill, see "The Bruiser", No. 4084; for Pitt, see "Merit Rewarded", No. 3814, and "Will of the People", No. 3986; for Camden, see "The True Portrait of a Man of Ten Thousand", No. 4070; for Temple, see as above.

Wilkes stands on a scaffold placed at the side of the temple and marked "*FIDLEITY*", and braced together by boards dedicated "*To King and Country*"; he places a bust on the entablature of the building and addresses "*LIBERTY*", who, attended by her angels, returns and cries:—"*Tis Wilks that calls with pleasure I return.*" Wilkes's address is, "*Come Heavenly Goddess bless our Isle again.*" Pitt (?) is about to go up the ladder of "*HONOUR*" in order to give

another bust to Wilkes. Lord Camden, in a ragged Chancellor's robe, acts as a labourer to Wilkes, and bears on his shoulder a large hod in which is "*MAGNA CHARTA*", while he says:—"*Here is a rare Cement for your Building*". Earl Temple, whose seat was at Stowe, approaches the temple and says:—"*As far as I can, I will be-Stowe*".

In the lower corner, in front of the design, is a group of busts; a gentleman stoops to raise one of them, and says:—"*Our Architect intends placing these Bustos of the Worthy Citizens of LONDON on the Top.*" Another gentleman, moving to our right, remarks:—"*As for SAWNY'S Head there,—we may exalt it on Temple-Bar in time*". "Sawny" was the Earl of Bute. On our right, in front, are two Scotchmen, Lord Bute and his brother, Mr. Stuart Mackenzie; the former wrings his hands in despair, stamps in rage on the earth, and, referring to Wilkes, cries:—"*He has exposed my Villany and I shall go distracted*"; the latter, who is running away, declares:—"*Truth Brother Sawney we must gang back to Scotland again or we shall aw be ding'd*". Bute's exclamation refers to the frequent attacks on his alleged conduct which appeared in "The North Briton", "The Poltical Register", and other such publications of this date.

Below the design are eight stanzas of verse in letterpress, of which the more important are, after praise of Wilkes, as follows:—

"IV.

Strait a Party was formed by *SAWNEY* the *Scot*;
By St. *Andrew* they swore, that *WILKES* should go to pot;
Yet, in spite of their Malice and d——'d Combination,
He his Honour maintained to all their Vexation". &c.

The verses contain references to Dunn, Martin, Kidgell, Bishop Warburton, Lord Mansfield, and the Livery of London.

It is evident that this satire was published soon after the return of Wilkes from Paris in March, 1768, the last verse indicates that it appeared during the election of four members of Parliament to represent the City of London, March, 1768, when Wilkes stood for choice, with Mr. Robert Harley (see "The Pillars of the State", No. 4235), Sir R. Ladbroke, W. Beckford, B. Trecothick, Sir R. Glyn, and Mr. John Patterson; at the close of the poll he obtained the smallest number of votes, March 23, 1768. On the 28th of the same month he was elected for Middlesex by a large majority over Mr. G. Cooke and Sir W. B. Proctor, see "John Wilkes Elected Knight of the Shire", No. 4189.

John Williams, publisher of this satire, is distinguished in "1765", No. 4114, "The Pillory Triumphant", No. 4115, "The Triumph of Liberty", No. 4116, and "La Croix de S^{t}. Pillory", No. 4117.

1. $7\frac{3}{4} \times 4\frac{1}{2}$ *in.*
2. $7\frac{3}{4} \times 4\frac{1}{2}$ *in.*

4193.

The Peace Makers of India.

[*Design'd & Engrav'd for the Political Register. See vol vi. Page* 78][1]
[*March*, 1768]

AN engraving representing a landscape in India. In the foreground is Mr. Du Pré, one of the authorities of the East India Company at Madras, who has a very large nose, kneeling before Hyder Ali, who has hold of that nose with one hand, while he threatens the owner with a drawn sword held in the other hand. Over

[1] This publication line has been almost wholly cut away by the binder of the volume of "The Political Register" which is referred to here.

Du Pré's shoulder are strings leading to the noses of three other Englishmen, Members of Council in Madras, thus signifying that these persons were subservient to him. A fourth person stands in front, looking at Hyder Ali; he has a sword and the head of a pug-dog. This is Mr. Frowde or Froude. Behind this group are three gentlemen, one of whom, wearing spectacles, holds forth a dark lantern; this is Mr. Andrews, who, being purblind, is looking for Hyder Ali. Next to him is a man, with a dog's head and collar, on the latter is written "*I. C*". These are the initials of the name of Mr. Call, who looks angrily at the proceedings. Leaning familiarly on the shoulder of the last-named person is Mons. St. Lubin, as a baboon, in a laced coat with a star on his breast.

In the mid-distance, on our right, three persons are attending to a bonfire, which one of them, a soldier, feeds with fresh fuel; the second kneels and blows the fire with a bellows, he wears a clerical gown over a military coat, and a sword, to the handle of which is attached a pair of neck-bands. The third person is St. Ignatius, who encourages the man with the bellows by laying both hands on his shoulders. In the distance, on our left, Mahomet Ali Cawn is forced across a river by two persons, one of whom is the same as the bellows-holder; the other appears to be St. Ignatius. Nearer than these Hyder Ali is seen on the bank of the river, taking possession of the turban and robe of Mahomet Ali, which have been left there. Behind Hyder Ali stands General Smith, the English commander, his hands tied behind him, and looking with great discontent at the proceedings which occur before his eyes. Two Englishmen, with expressions of great alarm, are restraining a native dignitary who is in the act of drawing his sabre. Arms lie useless on the ground here.

An impression from this plate faces p. 57 of "The Political Register", vi., 1770. On p. 78 of the same volume begins an "Extract from a Letter from Madras", dated June 24, 1769, and giving a history of the military and political situations in that part of the world, in respect to the war against Hyder Ali of Mysore, and especially in regard to a peace which, at the gates of Madras, was concluded with him by the English. The letter continues on p. 80.

A note on St. Lubin describes that person as an "errant impostor", and hints that he might be a traitor. St. Ignatius represents the Jesuit missions which were at this period of great importance in Madras.

$6\frac{3}{4} \times 4\frac{3}{8}$ *in.* Brit. Mus. Library, P.P. 3557. t. a.

4194.

John Wilkes Esq; before the Court of King's Bench

[*April* 20, 1768]

An engraving showing the interior of the Court of King's Bench, Westminster, with four judges seated at the table, and Wilkes standing before them with a jaunty air, as if he knew the result of the meeting. A considerable number of spectators are near the table, and they seem pleased with the transaction. On the 20th of April, 1768, Wilkes appeared before the court as above, and surrendered to his outlawry, see "Jemmy Twitcher in High Life", No. 4075, and "John Wilkes Esq^{r} Elected Knight of the Shire", No. 4189. The Attorney-General moved for Wilkes's commitment, but the judges refused to grant an order to that effect, on the ground that he was not legally before the court; Wilkes then went away amid the cheers of the people. On the sequel, see "The Scots Triumph", No. 4195.

An impression from this plate is the frontispiece to "The Gentleman's Magazine", May, 1768 (250. c. 14), retaining the inscription "Gen^{t}. Mag. May 1768."

$7\frac{1}{8} \times 5$ *in.*

4195.

THE SCOTS TRIUMPH, or A PEEP BEHIND THE CURTAIN.

Publish'd according to Act of Parliam^t. May 20^th. 1768. [*April 27, 1768*]

An etching showing the entrance to a large building furnished with columns, from which heavy curtains are suspended. In the distance is the dome of St. Paul's, to signify that the scene is in London. A coach, which is about to crush a Scotch thistle in the road, occupies the middle of the foreground, and contains John Wilkes and three of his supporters. Wilkes addresses the men who, cheering energetically, have taken the horses from the vehicle and dragged it here:—"*Gentlemen & Friends, let me beg you to desist, I'm willing to Submit to the Laws of my Country.*" One of his companions says:—"*I wish we were safe at the Bench, for I dread the Rage of the Populace.*" This is one of the persons appointed to arrest Wilkes. A clergyman, doubtless the Rev. John Horne (afterwards Tooke), see "The Parson of Brentford", No. 4225, replies to the speaker:—"*You need be under no Apprehensions, the friends of Mr Wilkes aim at higher revenge.*" The fourth companion of Wilkes, doubtless one of the men sent to apprehend him, see below, declares:—"*I am sorry we are oblig'd to execute such a Commission.*" On the sides of the vehicle "45" is many times inscribed.

A group of three gentlemen follow the coach; one of these is the Marquis of Granby, who says:—"*A good General is never disheartened at the loss of one Battle.*"; the next may be Earl Temple, who remarks:—"*If he shou'd fail of Success, 'twas a Glorious attempt.*"; see Earl Temple's letter to Wilkes, April 28, 1768, printed in "The Grenville Papers", 1853, iv., p. 279. The third, a young man carrying a long riding whip, cries:—"*Tho we have lost the first Heat, I'll take Wilkes against the Field.*" For these three persons see "The many Headed Monster of Sumatra", No. 4231. The men who drag the carriage carry a Union Jack, on which is "*WILKES & LIBERTY.*" They wave their hats and shout:—"*I'll be d——d if they take him to Prison, we'll stand by him to the last.*", and "*No Boot, down with the Scotch, Wilkes for ever.*" "Boot" was the Earl of Bute, see "The Jack-Boot, Exalted", No. 3860. Overhead is the sun eclipsed, with "*LIBERTY ECLIPS'D*". Fame, sounding her trumpet, bearing the shield of Britannia, enriched with a star, and holding a scroll marked "*N^o.* 45", hovers above the vehicle. "No. 45" was the essay in "The North Briton" which evoked the prosecution of Wilkes, see "John Wilkes Esq^r", No. 4050. The "45" on the coach illustrates the practice of the mob at this period to write those figures on coaches, see "1765", No. 4114; "The Scotch Victory. (A.)", No. 4196, and, in "Iohn Wilkes Elected Knight of the Shire", No. 4189, a note on this circumstance, and on the treatment vouchsafed to the Count de Seilern, by chalking "45" on the sole of his shoe.

In the foreground Britannia lies mourning, saying:—"*I am griev'd at the Unhappy fate of my dear Country, and my much beloved Son Wilkes.*" Liberty, likewise mourning with three infants, lies near Britannia. A procession or rather group of persons opposed to Wilkes appears on our right, close to the entrance of the building. The Devil, one of this group, is foremost and wears a Scotch plaid and "bonnet", in the latter a thistle is stuck; he is capering gaily and says, while he pats the Earl of Bute encouragingly on the shoulder:—"*My dear Children persevere in the Cause and ne'er doubt my Assistance.*" Lord Bute, who wears a ribbon of knighthood, that of the Garter, see "The Jack-Boot, Exalted", No. 3860, replies to the Devil:—"*Gued troth my Old friend, things Gang on swimmingly.*" A very fat and coarse lady, with a huge thistle stuck in her bust, pats Lord Bute on the shoulder, and cries:—"*My dear Sawney, how I rejoice at our Success.*" This is the Princess of Wales, mother of the King, see "Gisbal", No. 3848. A gentle-

man, evidently the King, see below, where he is referred to as "that Child", and "The Tenant's Complaint", No. 4021, is next behind the lady, and, looking at the ovation awarded to Wilkes, declares :—"*Oh my foreboding Heart But I must conceal my Fears.*" The Earl of Mansfield, wearing a lawyer's wig and gown, says :—"*I Judg'd this, He's the Idol of the Mob.*" Three other persons turn with alarm to where, close to the portico, the ghost of the Earl of Egremont rises, amid flames of Hell, from the grave, and addresses them thus :—"*Remember me, now doom'd to suffer eternal Punishment, for the foul deeds done, when Secretary on Earth.*" The Earl of Egremont signed the illegal General Warrant for the arrest of Wilkes and others; see "John Wilkes Esq^{r}", No. 4050 ; he died August 21, 1763, see "A New Hieroglyphical Epistle from Lord Eg—m—t", No. 4203, and "The British Bull Baited", No. 4328.

One of the alarmed persons is probably the Earl of Halifax, Lord Egremont's fellow Secretary of State, and who likewise signed the above-named General Warrant; he says :—"*Alas Poor Eg—m—nt, thy Sight dampts all my joy, and reminds me of my own unhappy Situation.*" Possibly the speaker may be either Lord Weymouth, Secretary of State, who, before May 10, 1768, exhorted the magistrates to prevent riots, see entries of this date in this Catalogue, or it may be Lord Barrington, who commended the military for having suppressed disturbances with bloodshed; see "The Scotch Victory. (A.)", No. 4196, and "The Balance Master", No. 4232. Lord Holland, an alleged adviser of Lord Bute, with the head of a fox, says, looking at Wilkes on the way to prison :—"*We have got him safe in a Trap at last.*" Lord Sandwich, *i.e.* "Jemmy Twitcher", replies :—"*Yes, but I much doubt whether we shall be able to keep him there.*"

Below the design the following verses are engraved :—

> "The Ancients had triumphs in Story we're told,
> With Splendor & equipage Gay to behold,
> Kings, Princes, and Heroes, the Spoils of the War," &c.
> * * * * * * * * *
> "Boot, M—sf—ld, and H—ll—x, seeking her fall
> Fox, Twitcher, a Ghost, and the Devil and all;
> That Child & his Mother, assist in the Plan,
> But who they're intended for, guess if you can," &c.

On the 27th of April, 1768, Wilkes appeared before the Court of King's Bench, and was committed to the King's Bench Prison, but on his way thither the coach was stopped by the people, the horses were taken out, and the vehicle was drawn through the City to a public-house in Spitalfields ; [1] from thence Wilkes made his escape, and again surrendered ; the next day a great mob assembled about the prison, tore up the rails enclosing the footpath, burnt them, and obliged the inhabitants of the Borough to illuminate their houses ; these people were ultimately dispersed by the soldiers. See H. Walpole's letters to Sir H. Mann, April 23, and May 12, 1768.

As to a former appearance of Wilkes at this period before the Court of King's Bench, see "John Wilkes Esq: before the Court of King's Bench", No. 4194. For Lord Mansfield, see "Lord Chief Justice Jeffries", No. 4440.

This appears to be the print announced in "The Public Advertiser", June 13, 1768, p. 3, col. 2 :—"To the CONNOISSEURS. This Day is published, By T. Gandon and Co. at No. 11. near the Bull and Garter, Fleet-Market. A Satirical Scratch, in the Stile of Rembrandt, entitled The Scotch Triumph ; with the Representation of their amazing Exploits in St. George's Fields ; the Murder of the

[1] Walpole, "Memoirs of the Reign of King George the Third", 1845, iii., p. 199, says to Cornhill.

Innocent, and the Sacrifice of Liberty, by Moloch; with some curious Anecdotes, at One Shilling each."

There is another "Scots Triumph[t]", see No. 4228.

$12\frac{3}{8} \times 7\frac{1}{2}$ *in.*

4196.

THE SCOTCH VICTORY. (A.)

Inscrib'd to His MOST SACRED MAJESTY GEORGE the Third the FATHER of his PEOPLE.

[*May* 10, 1768]

A BROADSIDE comprising an etching and letterpress. The former represents a picture as if unveiled and sustained by Death and Time, both standing on pedestals. Time has dropped his scythe, and holds in one hand his winged hourglass, which is accompanied by poppies and corn; in the other hand of Time is a paper inscribed:—"*May y^e* 10 1768". Death, a skeleton, holds his javelin, and a branch of martyr's laurel, and wears on his skull a Scotch "bonnet", in reference to the subject of this publication. Below the figure of Death is the Serpent of Paradise, gnawing the Apple of the Fall. The picture is surmounted by a skull, placed on a book (?) and among roses, and crowned with oak leaves. The veil drawn from before it is of the nature of a funeral pall, *semée* with *guttæ* of blood.

The picture shows a barn which three soldiers have entered; before them a youth of about twenty years of age is standing, with one arm extended towards the soldiers, the other pressed to his own breast. One of the soldiers has levelled his musket at, and wounded the youth; the second soldier is preparing to fire in the same direction; the third, an officer, points to the youth with his sword. A halter lies near the feet of the men. On the wall of the barn is "45",[1] alluding to the Highland raid of 1745, and the celebrated essay in "The North Briton", likewise a gallows, with a man hanging from it.

On the general subject of this design, see "John Wilkes Elected", No. 4189.

On the 10th of May, 1768, a numerous crowd of persons assembled before the King's Bench Prison, Southwark, and proposed to deliver John Wilkes, who, having surrendered himself prisoner, was there confined. The guards were sent for, and the Riot Act was read; a disturbance followed, the soldiers were ordered to fire, and a youth named Allen was killed; see below.

The letterpress is to the following effect:—"*THE MONUMENTAL INSCRIPTION*, On a Tomb-Stone erected over the Grave of Mr. William Allen junior, in the Church-Yard of St. *MARY*, *NEWINGTON*, *SURRY*. *NORTH*. Sacred to the Memory of *WILLIAM ALLEN*, An Englishman of unspotted Life and amiable Disposition, Who was inhumanly *murdered* near St. George's Fields, The 10th Day of May 1768, By Scottish Detachments from the Army".

"x.

'Twas G——n plann'd the horrors of that day;
'Twas W——h urg'd th' enforcing his commands;
'Twas B——n that gave th' exciting pay,
The price of blood flow'd through his guilty hands."

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[1] It was a popular practice in these days to write "45" on many places. See "The Scots Triumph", No. 4195, and "Newmarket (A.)", No. 4717, for instances of this practice. Walpole's "Memoirs of the Reign of King George the Third", 1845, iii., p. 187, illustrates the events in question.

See an account of the circumstances in question here, in "The Gentleman's Magazine", 1768, p. 242, and an abstract of the trial of the soldiers, in the same volume, pp. 394-5; H. Walpole's "Letter" "To Sir H. Mann", May 12, 1768, and his "Memoirs of the Reign of King George the Third," as above, pp. 205-6, and 235.[1]

"G——n" was the Duke of Grafton, First Lord of the Treasury; "W——h" was Viscount Weymouth, afterwards Marquis of Bath, one of the Secretaries of State, who had written a letter urging military aid on the civil power; "B——n" was Viscount Barrington, Secretary at War; all members of the ministry in power at this period. The jury which sat to inquire into the cause of the death of William Allen, junior, returned a verdict of "Wilful Murder against Lieut. (Alexander) Murray, and Corporal Maclaugland (Maclaughlin), a grenadier"; see "The Gentleman's Magazine", 1768, p. 243. On the next page, see a letter of thanks, signed by Lord Barrington, to the field officer in command of the guards employed on this occasion, and accounts of inquests on the bodies of other persons shot in this affray, and of the bailing of one of the above-named soldiers. Justice Gillam, who had ordered the soldier to fire, was tried for murder, and acquitted.

For a detailed account of the disturbances in St. George's Fields, and their consequences, see "The Political Register" (P.P. 3557. t. a.), for 1768, p. 417:—"A Short Narrative of the Massacre", &c. See likewise "The Siege of Warwick-Castle", No. 4173; "The Operation", No. 4198; "A Monument erected over the Grave of M^r. Allen", No. 4199; "The Balance Master", No. 4232; "The Pillars of the State", No. 4235, and "What may be doing Abroad", No. 4287. See the speech of the Rev. John Horne (afterwards Tooke) on this subject, made in the Mile End Assembly Room, March 30, 1770. The speaker produced the greatest effect on a vast audience by his narrative of the circumstances. He was present at the riot, and declared that it was he who procured the warrant for arresting the soldiers; the speech lasted an hour and a half; see "The Oxford Magazine", 1770, iv., p. 137 (P. P. 6115.).

Besides young Allen, other persons were killed, and some wounded on this occasion, see "Correspondence of John Wilkes", by J. Almon, 1805, iii., p. 279.

$13\frac{1}{2} \times 7\frac{1}{2}$ *in.*

4197.

THE SCOTCH VICTORY (B.)

[*May* 10, 1768]

An etching of a design similar to that described from the broadside with the same title, "(A)", No. 4196. The figures are in the reverse way, that of William Allen being on our left.

Below the design a large jack-boot is represented as standing under a petticoat, and enclosed by Scotch thistles, see "Gisbal", No. 3848, and "A View of the Origin of Scotch Ministers", No. 4023. This is a rebus included in the dedication:—

"To the E—l of (Bute) Protector of our Liberties this Plate is Humbly Inscribed by

L Junius Brutus".

There are two states of this print, 1, in which the wall of the house seen on

[1] On the odium which attended the third regiment of foot guards, see the account of a fight under Wilkes's windows in the King's Bench Prison, Aug. 4, 1769, in "The Oxford Magazine", 1769, vol. iii., pp. 77. See "Political Electricity", No. 4422.

our left, through the open doorway of the cowshed, is represented by wavy horizontal lines; 2, in which these lines have been crossed by oblique lines.

$11\frac{1}{8} \times 8\frac{1}{2}$ *in.*

4198.

The Operation.

[*May* 10, 1768]

An engraving showing Britannia falling back, crying out, and wounded in two places by the Earl of Bute, who stands over her with a dagger, and is about to repeat the stabs. Blood issues from the wounds, and is caught in bowls by two gentlemen, members of the administration of the Duke of Grafton. The gentleman on our left is probably Viscount Weymouth, afterwards Marquis of Bath, one of the Secretaries of State, who was concerned in the event here referred to, *i.e.* the killing of William Allen, see below, by soldiers during a riot in St. George's Fields, Southwark, May 10, 1768; see "The Scotch Victory. (A.)", No. 4196. In this entry Lord Weymouth and Viscount Barrington, Secretary at War, are specially indicated; the latter is the other minister, who holds a bowl to catch the blood of Britannia. Behind, Lord Mansfield hands a bowl of blood to the Earl of Chatham, who, with a gouty leg, sits in a large chair; a crutch is at his side. In front, and seated on steps, is a stout man, Earl Talbot, Lord Steward of the Household, distinguished here by carrying a spit instead of his sword; for the allusion here made, see "The Kitchen Metamorphoz'd", No. 3989. Behind the figure which is suggested to be that of Lord Weymouth, is the likeness of a lawyer, whose face resembles Sir Fletcher Norton's, the "Sir Bullface Double-Fee" of many satires; see "The Repeal", No. 4140; "Hercules Cleaning the Augean Stable", No. 4186, and "Counsellor Double-Fee", No. 4238. There are two other persons whose portraits have not been identified; one of these, turned in three-quarters view to our right, and stooping to look at the face of Britannia, is the same who appears in "The Waistcoat", No. 4181, between the heads of Lords Mansfield and Chatham, and in "Malice and Fortitude", No. 4239, which see.

An impression from this plate occurs as a frontispiece to "The Political Register" (P.P. 3557. t. a.), vol. ii., for June, 1768, facing p. 385, for which it was prepared. For the particular circumstance referred to by this satire, see "The Scotch Victory. (A.)", No. 4196; p. 389 of the volume refers to this subject.

Below the design these lines are engraved:—

> "The Blood & Vitals from her Wounds he drew,
> And Fed the Hounds that help'd him to pursue.
> Dryden."

For Lord Weymouth, see "What may be doing Abroad", No. 4287; for Lord Barrington, see the satirical memoir in Letter CXIII., contributed by "Nemesis" to "The Public Advertiser", May 12, 1772, and reprinted in "Miscellaneous Letters ascribed to Junius", see "Junius's Letters", edited by John Wade, 1850.

Verses printed in "The Public Advertiser", July 17, 1769, p. 4, col. 2, illustrate a humorous aspect of the subject of this satire, and show how deep was the impression made on the public mind by the affair in question:—

> "*ODE TO MUSIC.*
>
> *To be performed in St. G—rg—'s Fields, May* 10, 1770, *before A—g—s H—n—y, D—e of G—n, P—e M n st r.*

Written by the Right Hon.[1] R— R— Esq. Author of several noble Performances.

Set to Music by[2] *P— C— W—, Esq.*", &c.

The verses contain references to "Nancy Parsons", see "The Political Wedding", No. 4292; Lord North, Mr. George Grenville, the Earl of Upper Ossory, the Duchess of Grafton, Sir L. Dundas, Mr. Jeremiah Dyson, Edmund Burke, Mr. Arthur Onslow, the Duke of Grafton, Lord Clive, Lord Holland, Gertrude, Duchess of Bedford, Miss Wrottesley, the Earl of Bute, Sir F. Norton, and Sir J. Cust.

See "The Operation", 1773, which is a republication of this design.

$4\frac{1}{8} \times 5\frac{3}{8}$ *in.*

4199.

A Monument erected over the Grave of M^r. Allen, Junior, in the Church Yard of S^t. Mary Newington: for the remarkable Inscriptions thereon, see Page 39.

Engrav'd for the Oxford Magazine [*May* 10, 1768]

An engraving of an altar tomb enclosed by iron rails; at one side is a large Scotch thistle, with the motto:—"*Murder screen'd & rewarded.*" At the other side, Private Maclaughlin, a soldier of the "3^d *Reg^t*" of foot guards, evidently a Scotchman, approaches, and points to the inscription on the tomb, saying:—"*I have obtain'd a Pension of a Shilling a day, only for putting an end to thy days!*"

For the history of this satire, see "The Scotch Victory. (A.)", No. 4196, and "The Operation", No. 4198.

An impression from this plate faces p. 53 of "The Oxford Magazine", vol. iii., 1769, for which it was engraved. On p. 53 is some letterpress, comprising "Observations on the Death of M^r William Allen, junior", and a reference to p. 39 of the same volume, which describes the setting up of the tomb in question, July 25, 1768, and states that "it had been placed twice before, but taken away on some disputed points".

$6\frac{1}{2} \times 3\frac{1}{2}$ *in.* Brit. Mus. Library, P.P. 6115.

4200.

Frontispiece to "The NEW FOUNDLING HOSPITAL for WIT. Being a Collection of Curious Pieces in Verse and Prose." "Part the Second." Printed in the Year MDCCLXVIII."

Part II. [*May* 10, 1768]

An engraving showing a poet or historian, seated at a table, and writing, while Time and the Muse of History (?), who appear above in the clouds, draw aside a veil, and display the ministry of the Duke of Grafton murdering Britannia, who is cast down on the ground. Sir Fletcher Norton assails her from the front with a dagger; Lord Mansfield, in a Chancellor's wig, on which is a Scotch "bonnet",

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[1] Richard Rigby, Paymaster-General, see "The Union", No. 4210.

[2] Philip Carteret Webb, Solicitor to the Treasury, who incurred much odium for the prosecution of Wilkes; he died in June, 1770.

strikes her with a sword; the Earl of Chatham looks on from behind; near him are Lord Holland (?) and the Earl of Bute, in Scotch "bonnets", and striking Britannia.

This satire doubtless refers to the disturbance in St. George's Fields, May 10, 1768, see "The Scotch Victory, (A.)", No. 4196, and "The Operation", No. 4198.

$2\frac{1}{2} \times 4\frac{1}{4}$ *in.* Brit. Mus. Library, 992. a. 2.

4201.

Midas; *or the Surry Justice.*

[*May* 10, 1768]

An engraving representing Mr. Justice Samuel Gillam, a magistrate of Surrey, by whose means the soldiers fired on a mob assembled in St. George's Fields, Southwark, May 10, 1768, and deaths ensued, see "The Scotch Victory. (A.)", No. 4196. Mr. Gillam is seated in a chair, his head furnished with the ears of an ass; he wears a dressing gown, and is in the act of writing a letter laid on a table. He has written:—"*Sir Send me the ax Re-Latin to a Gustus of Pease*". Wilkes stands looking over Gillam's shoulder, and, holding up one hand in surprise, exclaims:—"*Not Satisfied with the Murder of the English he must also Murder the English Language*". A musket lies on the table, on the barrel of which is written:—"*the present practice of a Justice of the peace.*" Near this weapon is a book, marked "*Fennings Spelling*"; likewise two scrolls of "*Warrants*", "*Commitments*". A cat sleeps on "*the Statutes at Large*", volumes of which lie under the table. On the wall is a picture of a cat holding a drawn sword and a balance, in the scales of which she is weighing her victims, a cock and a goose.

As party spirit ran very high at this time, Justice Gillam was tried for murder; after a long discussion, he was acquitted; see a "Sketch" of his trial, in "The Gentleman's Magazine", 1768, p. 323. In "The Oxford Magazine", 1768, p. 76, is the following:—"At the late assisses at Guildford, a magistrate for the county of Surry sent a note to town couch'd exactly in manner and form following: "*Send me the ax Re Latin to a Gustus of Peace.*" The above is an undeniable testimony that the *learning* of several modern justices can be equalled only by their humanity. *Public Advertiser*, Aug. 17." The paragraph occurs on p. 2, col. 4, of this journal.

An impression from this plate faces p. "253" of "The Oxford Magazine", i., 1768 (P.P. 6115); on this page is the following:—"Explanation of the Plate entitled Midas, or the Surry Justice. A Gentleman in the commission of the peace having displayed his abilities in the following epistle, "Send me the Ax Re Latin to a Gustis of Pease", we have thought proper to represent him in the character of Midas: Fenning's Spelling Book on the table is to be occasionally consulted by his worship: the musquet, also on the table, alludes to the affair in St. George's Fields; the Statutes at Large lie neglected as useless lumber; and the great Patriot, looking over the Justice's shoulder, exclaims against his ignorance and inhumanity."

The English burletta, "Midas", written by Kane O'Hara, was repeatedly performed at this period at Covent Garden, *e. g.*, Oct. 15, Oct. 29, Nov. 5, 12, 16, 24; on these occasions Mr. Shuter played the character of "Midas", see the newspapers of the above dates. The print appears in the "Supplement" of "The Oxford Magazine" for 1768, and was therefore contemporaneous with the play.

Mr. Hawkins described another satire in which Mr. Justice Gillam and other persons mentioned in this Catalogue are alluded to. It is entitled·

"Candidates to succeed Tom Turlis."

It shows Mr. Gillam, murally crowned, and an unknown person navally crowned, seated on two chairs; behind them stand two judges, and a chairman, who is brandishing a bludgeon. Before them stand Matthew and Patrick Kennedy, one of whom holds a poker. Behind stands Sir Fletcher Norton. Gillam holds a scroll, addressed "*To Justice Gillam*", and remarks:—"*Every one knows my abilities as a Man killer*". An unknown person says:—"*Let the place be held by commission let the two Kennedies and myself be Lord Commissioners of the rope*". A watchman cries:—"*I wont accept of the Office without a Peerage to support the Dignity. Sir F. N.— B—n S——h has spoiled the trade, if murderers were to be hanged, the place might be worth accepting*". See below.

Tom Turlis, or Tullis, was hangman, or Jack Ketch, of that day, and this paragraph appeared in "The Oxford Magazine", 1770, iv., p. 113:—"It is said that Thomas Tullis, Esq; who has executed his office with the highest reputation for several years, has sent a complimentary letter to the Right Hon. the Lord Mayor; acquainting his Lordship, that he will sooner resign his place than burn the City Remonstrance". For the "Remonstrance", see "The Effects of Petitions and Remonstrances", No. 4386. Tullis succeeded John Thrift in the office of hangman, for him see "The General Advertiser", June 19, 1747, p. 3, col. 2; see an account of his funeral in "The Covent Garden Journal", May 16, 1752, p. 3, col. 3, which describes the funeral of Thrift.

On Feb. 23, 1770, Matthew and Patrick Kennedy, and three others, were tried for the wilful murder of John Bigby, a watchman, on Westminster bridge, by a blow on the head, given by Matthew Kennedy with a poker, which was taken from the kitchen of a public house where they were drinking on Christmas Eve. Being intoxicated, they had entered into an affray amongst themselves, which soon extended indiscriminately with all they met with, till the unfortunate accident happened. Good accounts of their former dispositions were given on the trial. M. and P. Kennedy were convicted, and received sentence to be executed on a Monday, and afterwards "anatomized." They were "genteel" young men, brothers, and sons of a reputable tradesman, and the sentence drew tears of pity and compassion from great numbers in court. For the Kennedys see "A Conversation Piece", No. 4399.

Chairmen with bludgeons were active in the riots at Brentford, where Mr. Clarke was killed, see "The Brentford Election", No. 4223.

Sir F. Norton was very unpopular, see "Councellor Double-Fee", No. 4238. "B——n" stands for Viscount Barrington, who was hated on account of his conduct with regard to the riot in St. George's Fields, as above; see "The Scots Triumph", No. 4195. "S——h" was Lord Sandwich, see "The Election", No. 4098.

$3\frac{7}{8} \times 6\frac{1}{2}$ *in.*

4202.

PANDIMONIUM An Interlude in HELL.

[*May* 10, 1768]

A BROADSIDE comprising an etched design, placed above two columns of verse in letterpress. The former represents the entrance to hell, where "Moloch", a black fiend, holds a pitchfork in one hand, and with the other sustains on his shoulder an oval picture, containing three portraits; the upper portrait represents Lord Mansfield, Lord Chief Justice, afterwards Earl of Mansfield, the alleged enemy and persecutor of John Wilkes, see "John Wilkes Esq^{r}", No. 4050; "Arms of Liberty and Slavery", No. 4207, and "Malice and Fortitude", No. 4239. The portrait on our right is that of Viscount Barrington, who wrote a commendatory letter on the soldiers employed against the rioters in St. George's Fields, Southwark, May 10, 1768, see "The Scotch Victory. (A.)", No. 4196, and, for the

likeness, "The Operation", No. 4198; the third portrait is probably intended for that of Mr. Thomas Harley, Lord Mayor of London, see "The Pillars of the State", No. 4235, and the references it contains. "Lucifer", a crowned and goat-legged figure, and "Beelzebub", a horned fiend, are conversing with "Moloch", see below.

The scene of the "Interlude" is "The Infernal Regions"; its time, the arrival of "Moloch" from the Earth, where he had been

——— "deputed to the British Nation,
To mark all those who well deserve Damnation."

"Moloch" says:—

"I've brought their Pictures —— here's an Exhibition,[1]
First view this ermin'd Knave with meagre Face,
And all the Marks of Guilt and Malice trace;
He fancies LIBERTY a trifling Matter,
Him we must Fricasee in Brimstone-batter." &c.

For "Moloch", and Lord Mansfield, see "The Scots Triumph", No. 4195. For the latter see "Lord Chief Justice Jeffries", No. 4440.

The text contains references to Lord Bute, and his journey to Italy at this time, Wilkes, the Duke of Grafton, Horne (Tooke), and Mr. S. Turner, the Lord Mayor, 1768-9.

$6\frac{3}{4} \times 4\frac{3}{4}$ *in.*

4203.

A NEW Hieroglyphical Epistle *from* LORD EG—M—T *in the* SHADES, *to* LORD H—LL—X *on* EARTH. (*i.e.* from "Hell to Halifax.")

[*May* 10, 1768]

THIS engraved letter comprises rebuses, the objects represented are named here below within brackets:—

"*My Lord,*

I am (grate)*ly surpr*(eye)*s'd* (ass) *our Friend*(ship) *w*(ass) *mutu*(awl), *and our Pol*(eye)*tic not*(eye)*ons the same, t*(hat) (Eye) *have* (knot) *had the Honour of* (yew)*r Compan*(eye) (bee)*low stairs* (bee)*fore now*, (Eye) *Confess* (Eye) *w*(ass) *somew*(hat) *Prec*(eye)*pitate in my retreat from the* (globe), (butt) *had* (Eye) (stay)*'d 'till now*, (shoe)*'d have thought* (eye)*t absolutel*(eye) *necessar*(eye) (toe) *have set off* (post) *haste, for f*(ear) *of t*(hat) *Popular* (eye)*dol of the* (mob) *WILKES*, (ass) *he w*(ass) (awl)*ways a foe* (toe) *our met*(hod) *of* (bee)*siness and* 1 *whom we had no l*(eye)*ttle reason* (toe) *f*(ear); *We have accounts* (bee)*y d*(eye)*fferent* (Scot)*s daily at his most Soot*(eye) *Majest*(eye)*'s Court, from the* (mob) *in S*[t]. (George)*'s Fields, who* (awl) *declare t*(hat) *unless the Secreta*(eye) (toe) (King) *Pluto, sends a General Warrant for* (yew) *directl*(eye), (yew) *will now* (bee) *in a worse Hobble t*(hen) *our Enemy w*(ass) *w*(hen) *we sent him* (toe) *the* (Tower)", &c.

"*my* (deer) *Lord, yours &c.*
E——T.

Enquire for me (eye)*n the North. street, n*(ear) *Egre*(mont); *the Sign of the* (Boot) *in the City of Percipolis, HELL.*"

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[1] Probably here is a reference to the opening of the first exhibition of the Royal Academy, April 26, 1769.

This letter is supposed have been written after the death of the Earl of Egremont, a member of the cabinet which succeeded Lord Bute, or, as it was alleged, represented him; to this is the allusion of the "Boot" near the end of the letter. Wilkes had been committed to the Tower, April 30, 1763, by a General Warrant signed by the Earls of Halifax and Egremont. On the 6th of May, Chief Justice Pratt (Lord Camden) decided that the warrant was illegal, and Wilkes was discharged; see "John Wilkes Esq^r", No. 4050, and "Liberty", No. 4062. The Earls of Egremont and Halifax were joint Secretaries of State, until the unexpected death of the former, Aug. 21, 1763; see, for a similar "epistle", "An Hieroglyphic Epistle from (Lord Bute)", No. 4044. For the allusion to the "Mob in St. George's Fields", see entries in this Catalogue which are dated May 10, 1768. On this immediate subject, see "The Scots Triumph", No. 4195.

$8\frac{3}{4} \times 11\frac{5}{8}$ *in.*

4204.

JOHN WILKES ESQ^R. (B.)

[*May*, 1768]

A WHOLE-LENGTH engraved portrait of John Wilkes, seated, in the act of writing at a desk. "*M. CHARTA*" lies by his side on the table supporting the desk. It may be distinguished from the similar portrait with the same title, which, dated May 6, 1763, is described under the same date in this Catalogue ("A"), No. 4052, by Wilkes's coat being furnished with a wide and falling collar, whereas in the other portrait the coat has no collar. Both were prepared to illustrate books. Mr. Hawkins, to whom this print belonged, wrote below the margin "Univ. Museum. May 1763." This memorandum does not refer to this print, but was probably intended to indicate the other version of the same portrait, No. 4052.

This print occurs in "The Universal Museum", May, 1768 (P.P. 5440. a.), facing p. 220, a note on which refers to the print described as ("A").

See "John Wilkes Esq", No. 4050.

$3\frac{3}{4} \times 5\frac{3}{4}$ *in.*

4205.

Arms granted to Io^n. Wilkes Esq;

[*June* 8, 1768]

A DRAWING made in ink with a pen, representing an escutcheon of arms, the bearings of which are described by the "Explanation" which is written below:— "ARMS 1. A General Warrant torn to rags; &, 2, A Bunch of broken Keys, denoting the Ruin of Arbitrary Power. 3. The tower of London the Gates wide open with a Flag bearing the White horse (the Arms of the illustrious house of Hannover) & Magna Charta denoting freedom to all Loyal Subjects & friends to the constitution; the Words Habeas Corpus, under the open Gates, Imply that no British Subject can be Imprisoned contrary to Law. 4, 5. Two Messengers in Mourning with a Handkerchief in one hand, Lamenting their lost Places & in the other hand, a staff with a Greyhound on it denoting their Offices SUPPORTERS. 6. An English Mastiff, expressive of Fidelity Constancy, & Watchfulness, the regal Crown in his Paw denotes Loyalty 7 An English Game-Cock an Emblem of British Courage, never to be Subdued but by Death CREST 8 An Esquire's Helmet. 9 The Cap of Liberty the Indisputable Right of every Englishman, from the Prince to the Peasant." The motto is "*PRO REGE LEGE ET GREGE*".

Apparently the occasion for the production of this satire was the reversal of the outlawry of Wilkes, June 8, 1768. For the General Warrant, see "John

Wilkes Esq^r", No. 4050, the same for the allusion to the Tower. For the "two Messengers", see "The Devils Triumphant", No. 4065.

This drawing was probably made for the engraver of "Arms granted to John Wilkes, Esq.", No. 4206.

$8\frac{3}{8} \times 6$ *in.*

4206.

ARMS granted to JOHN WILKES, Esq; THE ASSERTOR of BRITISH FREEDOM, At the United Request of the PEOPLE of ENGLAND. BY LIBERTY KING AT ARMS.

[*June* 8, 1768]

A BROADSIDE comprising an engraving which appears to have been copied from the drawing described with the same title, No. 4205. The "Explanation" is in letterpress below the design, and concludes with:—"*VIVANT REX ET REGINA.*" The publication of this print is referred to, with that of a similar work, probably No. 4207, in "The Public Advertiser", June 22, 1770, p. 1, col. 2.

$7\frac{3}{4} \times 6$ *in.*

4207.

ARMS of LIBERTY and SLAVERY.

Publish'd according to Act of Parliament. [*June* 18, 1768]

A BROADSIDE comprising an engraving and two columns of letterpress below it. The former is in two divisions; the shield on our left bears a portrait of John Wilkes, a bust, the face looking to our right in three-quarters view; over it is a garland. The crest is a lion passant; the supporter is, on our left, a figure of Sergeant Glynn, Wilkes's friend and counsel during the contest before Parliament in 1768-9, see "Hieroglyphics", No. 4268; on our right the supporter is Richard, Earl Temple, see "The Times Plate I", No. 3970, and "Rich^d Earl Temple", No. 4022. The garniture of the shield includes a palm, cornucopia, Cap of Liberty, and Rod of Maintenance. The motto is "*ALWAYS READY IN A GOOD CAUSE*".

The shield on our right bears a portrait of Lord Mansfield, a bust, nearly in full face, looking to our left. The crest is a serpent hissing; the supporters are the Earl of Bute and the Devil; the garniture includes chains, a hydra, thorns, and Scotch thistles. The motto is "*JUSTICE SANS PITIE.*"

The letterpress comprises an address "To the Gentlemen, Clergy, and Freeholders of the County of Middlesex," dated from the "King's-Bench Prison, Saturday, June 18, 1768", and signed "John Wilkes". It denounces the persons who had assailed the writer, including Lord Halifax and others, and refers to Serjeant Glynn, to the General Warrant under which Wilkes had been originally apprehended, and to the seizure of his papers and to his outlawry. It concludes with an appeal for support to him as M. P. for Middlesex in the present and future. Wilkes was at this time confined in the King's Bench Prison, see "The Scotch Victory. (A.)", No. 4196. On the 18th of June, 1768, a writ of error was granted to Wilkes in his cause against the Earl of Halifax.

An impression from this plate is the frontispiece to "The Oxford Magazine; or, University Museum", 1768 (P. P. 6115), vol. i. "By a Society of Gentlemen."

In "The Public Advertiser", Oct. 15, 1768, p. 2, col. 3, it is stated that "On Wednesday last the arms of Mr Wilkes and Mr Sergeant Glynn, impaled together, the Arms of the first on the Right, and of the latter on the Left, painted

on a Piece of Mahogany, by one of the most ingenious Herald-Painters in London, was fixed up and hung under the Sign of the *Phoenix*, at Isleworth, in Middlesex," &c. With this a further description of these escutcheons.

On the signification of the portrait of Lord Mansfield as introduced here, see the references given with "Pandimonium", No. 4202. Probably this satire is referred to in "The Public Advertiser", June 22, 1770, p. 1, col. 2, as "A New political Print".

$6\frac{3}{4} \times 3\frac{7}{8}$ *in.*

4208.

THE RIDICULOUS MATCH.

[*July* 2, 1768]

An engraving of the interior of a church where, before the communion rails, an old man is being married to a buxom young woman; he holds a crutch-headed stick and one of her hands; she leers at him while he says:—"*With my Body I thee Worship.*" The parson recites:—"*Thy Wife shall be as the fruitful Vine.*" A handsome young lawyer stands behind this group, and carries under one of his arms a "*Deed of Settlement & Provision for younger Children*". Near the last is an old woman, holding a large phial of "*M^rs Gibson's Blessed Medicine*". In the bridegroom's pocket are two phials, one marked "*T. of Cantharides*", the other "*Viper Drops*"; these were nostrums supposed to be efficacious in respect to sexual debility. Two men are laughing, and one of them is pointing to the infirm figure of the bridegroom. On the wall of the church is a tablet, inscribed: —"*Near this Place lies the Body of Tho^s. Steril, Esq^r Aged* 92, *who died of a broken Heart a few Days after his Marriage with a Young Lady.*" The book on the communion table is open at "*Matrimony was ordain'd for the Procreation of Children and to prevent Fornication.*"

Below the design is engraved the following:—"*Last* Saturday was married at Horn-Church, Tho^s Feeble Esq^r. aged 90, to Miss Frisky aged 16.—Daily Adv."

This appears to be a general satire.

An impression from this plate faces p. 37 of vol. i. of "The Oxford Magazine", 1768 (P. P. 6115.); it is an illustration of the number of that periodical for July, 1768. On this page is printed, as a piece of "Foreign and Domestic Intelligence", the following:—"The Ridiculous Match, with a Copper Plate annexed. Saturday the 2d of July, was married at Horn-Church, Thomas Feeble Esq; aged 90, to Miss Frisky, aged 16; after which they set out for Feeble-Hall to *attempt* to consummate the Nuptials. *Daily Adv.*" See this article more particularly explained in the Copper-Plate, entitled, "*The Ridiculous Match.*"

For a similar satire see "The Feeble Bar^t", No. 2004.

$6\frac{3}{8} \times 4$ *in.*

4209.

The TRIUMPHANT ENTRY of the RED KINGS by WISDOM & JUSTICE with the EXPULSION of their BLACK MAJESTIES.

[*July* 9, 1768]

An etching showing the entrance to Covent Garden Theatre, with figures bearing numbers referring to a table of names which is placed on one of the columns of the doorway, and to another table which is held by a genius in front of the design. The subject of the satire is a quarrel between the four patentees who were in possession of the theatre at this period.

It appears from statements in "The Gentleman's Magazine", 1768, p. 125, in the course of reviews of "A Narrative of the Rise and Progress of the Disputes subsisting between the Patentees of Covent-Garden Theatre; by T. Harris and J. Rutherford", 1768; "A true State of the Differences", &c.; "A Letter from T. Harris to G. Colman on the Affairs of Covent Garden Theatre", 1768; "The Conduct of the Managers examined", 1768, and "T. Harris Dissected, by G. Colman", 1761, that, on March 31, 1767, Messrs. Thomas Harris and John Rutherford combined with Messrs. William Powell and George Colman the elder, to buy the theatre and its patent from the representatives of John Rich, the frequently-named "Lunn" of this Catalogue. By an agreement of the purchasers Colman was, Nov. 1, 1767, appointed manager; the power to place a veto on his proceedings being reserved by Harris and Rutherford jointly; Powell undertook to be bound by Colman. To carry this plan into effect Colman promised to consult Harris and Rutherford in all important matters. After a very short time had elapsed, the latter two partners averred that he did not consult them, but acted in opposition to their interest. One of these quarrels was grounded, see p. 128, on the engagement of "Mrs Lessingham, a favourite of Messrs. Rutherford and Harris". Colman opposed Rutherford and Harris, and "insisted", p. 129, "that after Mrs Yates was engaged, she should play the part of 'Imogen' which he had before intended for Miss Ward, and at Messrs. Rutherford and Harris's instance had given up to Mrs Lessingham; between Mrs Lessingham and Mrs Yates he supposed there would be no competition". Harris and Rutherford were (as they alleged) excluded the theatre by their partners; they broke in, turned everybody out of the place, "and found every window and avenue to the house fortified with their own boards and timber which had been cut in pieces for that purpose". "Soon after these exploits Mr Colman applied to a justice of peace for Westminster, who proceeded by inquisition, and, without notice to Harris and Rutherford, issued his precept to the sheriff, to reinstate Sarjeant (the representative of Colman and Powell, see below) in the possession of the Theatre, and turn out the persons whom Harris and Rutherford had put in." This appears to be the point of the matter represented by this satire.

The "Red Kings" are Powell and Colman, whose figures are marked in the design by a play-card "heart" on that of the former, and a "diamond" on that of the latter; both figures wear crowns. Harris and Rutherford are likewise crowned; the crown of the former is decorated with an ass's ears, that of the latter surmounted by a fool's cap and bells; these are "their Black Majesties"; on the coat of Rutherford is a "spade", on that of Harris is a "club". The subject is illustrated by an entry in the "Historical Chronicle" of "The Gentleman's Magazine", 1768, p. 346, under the date July 9, of that year, to the above effect. The numbers quoted here refer to the corresponding numbers in the tables, as mentioned above.

"7", Justice, with her balance and sword, expels "8", or Harris, from whose nose to the goat's leg of "9", Mrs. Lessingham, is a string; the leg is exposed by the raising of her petticoats, and, by way of indicating the source of her influence over the manager, it is marked "*LUST*"; she is very plump, marked, like Harris, with a "club", and carries on her shoulder "16", an imp-like infant, or ape, and a sparrow. She caresses one of the ass-ears of Harris with one hand, and in the other holds what may be a mask (?). The left hand of Harris appears to be behind the waist of Mrs. Lessingham, in his right hand he holds a string which goes to the nose of "10", Mr. Rutherford, who has what may be meant for a pen stuck behind one of his ears, and carries in one of his hands a baton for a drum or gong (?); it is probably intended to suggest that he was a noise-making fellow, whose foolishness is illustrated by the cap and bells on his head. Walking in advance of the group of Harris, Rutherford, and Mrs. Lessingham, are the following two persons, "11", Henry Woodward, the actor, wearing the dress of "Captain Bobadil", see his portrait in this character in the "Burney Collection of Theatrical

Portraits", which is in the Print Room; he holds a sword, and is gesticulating violently; at his side, and leading him by the nose with a string, is "12", Mrs. Bellamy, and near her feet, on the ground, probably with reference to the position of the parties to each other, is an open book, on one page of which is written:—"*Fascination, by Pharoah Foot*".

On the other side of the design, "6", Wisdom, or Minerva, is leading to the entrance of the theatre, the King of Hearts, or "1", Mr. Powell, who is crowned and wears a "heart" on his coat; he advances hand in hand with "2", Mr. Colman, who is likewise crowned; the latter wears a "diamond" on his coat, as "King of Diamonds". Fame hovers in the air, holds over the heads of these "Kings" a large wreath, and sounds her trumpet. These persons are attended by "4", or Comedy, and "5", or Tragedy, and followed by "3", Mrs. Yates, who follows with a "heart" on her shoulder, holding a sceptre and wearing a coronet; the last occurs, probably, in allusion to the part of "Imogen", see above. Lying on the ground, on his back, in front of the design, is "13", or Mr. Macklin; he has the head of a hog, or ram, with horns; under one of his arms are a crab-stick and wig. For "13", see below. Near this figure is a street post, at the base lie two papers, one of which is inscribed:—"*A Letter from T. H—rr—s To G C—l—n*", the other bears:—"*An Epistle To G. C—l—n From W. K—nr—k*" (Kenrick, see below). A boy is squatting over these documents, and treating them with extreme contumely; he holds, as if intended for future use, a third piece of paper, inscribed:—"*The Widow'd Wife*", see below.

On one of the reference tables is the following:—"BY AUTHORITY *At the Theatre Royal in Covent Garden this present Saturday July y^e* 9^th^ 1768 *will be presented a new Historical Play called* THE FOUR KINGS *N°1—King of Hearts M^r^ P——ll 2—King of Diamonds M^r^ C——n 8—King of Clubs M^r^ H—rr—s 10—King of Spades M^r^ R—th—f—d 11—The two Black Knaves M^r^ W—d—d 13 and M^r^ M—ck—n N° 3 Queen of Hearts M^rs^ Y——s Queen of Diamonds M^rs^ W——d 9—Queen of Clubs M^rs^ L—ss—ng—m 12—Queen of Spades M^rs^ B—ll—my With the* TRIUMPHAL ENTRY *and* CORONATION *of the Two* RED KINGS *and the* CEREMONY *of the Champion in Westminster Hall To Which will be added a New Farce called The* YOUNG *Men taught Wisdom Or the* HARLOT *unmask'd Careless—M^r^ P——ll Knowell—M^r^ C——n Canker M^r^ H—rr—s Count Squib M^r^ R—th—f—d Doll Common M^rs^ Losing-game No Admittance behind the Scenes Places to be taken of M^r^ Sarjant (only) at the Stage Door of the Theatre To begin exactly at Six Vivant Rex & Regina*". On the other table is written:—"*N° 4 Comedy 5 Tragedy 6 Wisdom 7 Justice N° 14 Crab Stick & Wig 15 Fame 16 Mischeif*".

The British Museum Library contains the following tracts illustrating this subject, some of which have been already named:—"A Narrative of the Rise and Progress of the Disputes subsisting between the Patentees of Covent Garden Theatre", by T. Harris and G. Rutherford (641. h. $\frac{2}{3}$); "A Letter from T. Harris to G. Colman" (641. h. $\frac{2}{4}$); "The Conduct of the Four Managers of Covent-Garden Theatre", by "a Frequenter of that Theatre" (641. h. $\frac{2}{5}$); "A True State of the Differences subsisting between the Proprietors of Covent-Garden Theatre", by George Colman (641. h. $\frac{2}{6}$), this is the second edition, the first edition is (1416. e. 42.); "T. Harris Dissected, by G. Colman" (1415. i. 10.). All these publications are dated 1768. From these tracts further explanations may be given of this design, its history, allusions, and descriptions.

Miss Ward, the "M^rs^ W——d", or "Queen of Diamonds" of the label, is not represented in the design; she was one of the company of Covent Garden Theatre at this time, for her the part of "Imogen" was destined before it fell into dispute between the friends of Mrs. Lessingham and Mrs. Yates respectively, see above. The action of Mrs. Lessingham leading Harris by the nose is illustrated by the author of "The Conduct of the Four Managers", p. 6:—"—a woman caused the conflagration of *Troy*; thus do women sometimes lead men by the nose, pretty

nearly after the manner of Captain R——e[1] leading Mr R——d by it since these quarrels began." There are references to the position of Mrs. Lessingham in "A True State", as above, pp. 21, 25, 27. There is a reference to the unpopularity and personal manners of Mrs. Lessingham, doubtless in relation to this affair, in a letter from Mr. Francis to Mr. Macrabie, Oct. 3, 1768; see "Memoirs of Sir P. Francis", by J. Parkes, 1867, i., p. 217. See "The Court of Cupid", p. 88 of "The Westminster Magazine", vol. i., 1773. "Sarjeant" is mentioned in the table here as the "only" person from whom places were to be taken, because he was the representative of Colman and Powell. His position had been ordinarily stated in the advertisements of the theatre, see "The Public Advertiser" Oct. 16, 1767, and other dates. Harris was designated as the "King of Clubs" because he had resorted to violence to reinstate himself in the theatre, where, after the expulsion of his adherents, who were described as rough fellows, many "clubs" were said to have been found. The sparrow indicates the alleged lasciviousness of Mrs. Lessingham; "Mischief" applies to her supposed practices. There had been a hot dispute between the parties as to the appropriation of parts to the lady by G. Colman, see "A True State", p. 20, and as to the position of her dressing-room in the theatre. Henry Woodward appears as a member of the same party; it was proposed that he should represent Rutherford in the theatre, see the same, p. 62, and thus immediately control G. Colman. W. Kenrick, alluded to in an inscription below the squatting boy, and by the paper in his hand, was Dr. Kenrick, who wrote "The Widowed Wife", in respect to which production he quarrelled with Garrick, see "Biographia Dramatica", by D. E. Baker and J. Reed, articles "Kenrick, William", and "The Widow'd Wife". Macklin was one of the company inimical to Colman and Powell. "The Letter from T. H—rr—s", below the boy, is (641. h. $\frac{2}{4}$) before mentioned. On the label Woodward and Macklin are called "Black Knaves" because they were of Harris and Rutherford's party. The latter two were spoken of as "young men", the "Harlot" was Mrs. Lessingham.

In "The Gentleman's Magazine", 1767, p. 472, is printed "An Occasional Prologue" spoken by Mr. Powell, at the opening of Covent Garden Theatre, Sept. 14, 1767, in which the patentees were described as "four Kings of Brentford".

The appearance of this satire was announced in "The Public Advertiser", Aug. 9, 1768, p. 3, col. 1. For Williams, the publisher, see "1765", No. 4114.

$12\frac{1}{2} \times 6\frac{1}{2}$ *in.*

4210.

THE UNION; OR THE PAY-MASTER ——S

[*July*, 1768]

An engraving showing a toll-bar across a public road, where the toll-keeper with one hand outstretched, and holding a toll-ticket, the other in a pocket of his apron, cries:—"*And these two are one—Pay Master.*" This is addressed to Mr. Harley, Lord Mayor of London, who rides a horse with Mr. Richard Rigby, Paymaster General, 1768-1782. The horse gallops and the Mayor is very much afraid, he says to his companion in the saddle:—"*If we ride so fast Mr. R—y I shall lose my* SEAT." The other waves his whip and replies:—"*Stick close to me my* LORD *M—r and I'll ensure you for* 7 *Years.*" Behind this group is Maclaughlin, the private of the foot-guards who was accused of having wantonly killed William

[1] Captain Rice fought a duel with Mr. Rutherford in Hyde Park, Feb. 4, 1768, in consequence of a squabble connected with this affair, see "The Conduct", as above, note to p. 11. Rutherford is called "Count Squib" in this satire.

Allen the younger, during a riot in St. George's Fields, Southwark, May 10, 1768, see "The Scotch Victory. (A.)", No. 4196; this man avers:—"*I was naked & he clothed me*", this alludes to a pension of a shilling a day alleged to have been given to Maclaughlin. Two bystanders converse; one says:—"*How dirty the Roads*"; the other grumbles:—"*How Dirty the* RIDERS". A Scotchman stands near, looks at the riders, and cries:—"*By my Sol but they are well* BUTE'D". This is an allusion to the supposed dominating influence of the Earl of Bute at this period, and refers to the large jack-boots worn by Harley and Rigby.

Below the design is engraved:—

"Our great Man's Pride surely cannot very big be
To ride behind so great a * * * * as R——
Public Ledger, July 2, 1768."

An impression from this plate faces p. 78 of vol. i. of "The Oxford Magazine", 1768 (P. P. 6115.). The above "Epigram" is repeated on this page, with a note to the phrase "to ride behind"—as "Alluding to a phrase used in the public offices, when one person is quartered upon another, for part of his place. Public Ledger, June 2."

Harley was made a privy councillor, and received a lucrative contract on account of his conduct in supporting the government during the disturbances attending the London and Middlesex elections, February and March, 1768, see "John Wilkes Elected Knight of the Shire", No. 4189, and "The Rape of the Petti-coat", No. 4190. It appears that it had been proposed to join Mr. Harley with Mr. Rigby as Paymasters General. See "an Inscription" in "The Oxford Magazine", as above, p. 80.

Mr. Richard Rigby was a close and long employed agent of the Duke of Bedford, see, for many details concerning him and his proceedings, "Correspondence of John, Fourth Duke of Bedford," edited by Lord John Russell, 1846; the "Letters of Horace Walpole"; "Memoirs of the Reign of King George the Third", by the same; "Correspondence of W. Pitt", 1839; "The Grenville Papers", 1853, and "George Selwyn and his Contemporaries", 1843.[1] See "Political Electricity", No. 4422.

On the suggested companionship of Messrs. Rigby and Harley in the Paymaster-Generalship, see "A Figure that appear'd in a Mazarine Gown", No. 4213.

In 1766, Dec. 10, Mr. George Cooke was appointed joint-Paymaster with Lord North; and, Dec. 23, 1767, the latter gave place to Mr. Thomas Townshend; Cooke remained in office thus jointly till Mr. Rigby monopolized the place in 1768. Mr. Cooke was the antagonist of Wilkes in the election of M.P.'s for Middlesex, March, 1768, and the Rev. John Horne (afterwards Tooke) attacked him in correspondence. Cooke was said to have been bribed by Lord Bute with this joint office. See "Memoirs of John Horne Tooke", by A. Stephens (614. i. 8.), 1813, i.

On the division of places and creation of profitable offices, which were called "Riders", as practised at this and later periods, see "Historical Memoirs", 1818, by Sir H. N. Wraxall, iii., p. 461, and, edition of 1815, ii., p. 362, a long and circumstantial account, with special reference to the Paymastership.

$6\frac{1}{2} \times 3\frac{3}{4}$ *in.*

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[1] In "Memoirs", as above, iii., p. 315, is a passage illustrating the "union" in question, in an account of a debate on Wilkes's case, Jan. 27, 1769.

4211.

THE FLIGHT from DOVER. THE ARRIVAL at CALAIS.

Design'd & Engraved for the Political Register— [*Aug.* 2, 1768]

An engraving, comprising two distinct designs, the titles of which are as above. The upper design shows the sea shore near Dover, "*Dover Castle*" being a cliff on our left. In the air the Earl of Bute rides with a witch on a broomstick which is heavily laden with huge bags of money. In the distance is "*Calais*", and a sloop sailing towards it. On the shore Britannia sits rejoicing in Lord Bute's departure, crying:—"*Let him go my Children now he's away I may recover*". This is addressed to numerous persons on the shore; among these are two sailors, one of whom remarks:—"*Now he has got all our Dollars let him go.*"; the other sailor declares to Lord Bute:—"*If I had you in our Ship I'd heave you to y^e^ Shark.*" A boy is throwing a stone at the pair on the broomstick; a man fires a gun at them; a satyr, type of the satirists who assailed Lord Bute, aims an arrow at his lordship and declares:—"*I'll reach you my L—d where ever you go.*"; an old woman kneeling on the beach says:—"*On our knees we are bound to Curse him*". The Princess of Wales sits lamenting and cries:—"*Ah me what Shall I do Sawny is flown & with him all my Joy*". One of her attendant ladies, supporting the princess, consoles her with:—"*Have Comfort Mad^m^ he'll Come again I hope*". See "Gisbal", No. 3848. A sailor, addressing the fugitive "favourite", points to the princess, and demands:—"*Wont you take Madam with you.*"? "*Let him Go & dam him I Say.*", is the speech of another sailor.

The lower design represents the "Arrival at Calais" of Lord Bute, his reception by the "young" Pretender, who says:—"*My dear cousin B—te I'm glad to see you & thank you for all Services*"; the speaker carries pistols stuck in a belt and leans on a broadsword. Lord Bute, taking off his "bonnet" and bowing low to the Pretender, declares:—"*I have sett the* 3 *Kingdoms at variance for your Sake my Prince now is your time or never.*" "*And the King shall enjoy his own again*", seems to be the tune a one-legged Scotch fiddler is playing near this group. Two sailors converse, one says:—"*Rat me Ned what respect they pay him.*"; the other replies:—"*why Should they do otherwise he was allway their Friend.*" An old woman, looking at Lord Bute, cries:—"*Oh dere be de charming Man the Englis ladies all do love him*". A French courtier, the Governor of Calais, salutes Lord Bute obsequiously and says:—"*You be very wellcom to France my dear Lord me compliment you in de name of de Grand Monarqe he love you dear me sure you*". Three monks or friars converse, looking at the Scotch peer, one inquires:—"*Is that he that Saved us from destruction by giveing us a good Peace is he a Heritick*"? the reply is:—"*He pretended to be One in England but here we shall see his heart*"; the third speaker declares:—"*Blessed are the Peace Makers bless them o Lord for ever*".

For the "Peace Makers" in reference to Lord Bute, see "The Pe**e-Soup-Makers," No. 3882, and "The Congress", No. 3887.

An impression from this plate faces p. 129 of "The Political Register", (P.P. 3557. t. a.), iii., being the frontispiece to the number of that periodical for September, 1768, for which it was engraved. On p. 137 of the same volume a letter to the Editor occurs, giving an "Account of the flight of the Scottish thane".

In "The Grenville Papers", 1853, iv., p. 340, is a letter from Mr. Whately to Mr. Grenville, dated Aug. 10, 1768, on this embarkation and its perils.

H. Walpole, in "Memoirs of the Reign of King George the Third", 1845, iii., p. 232, stated:—"On the 2nd of August (1768), the favourite Earl of Bute, whom foolish conduct, and the odium attending it, had thrown into a real, imaginary, or

pretended ill state of health, set out for the waters of Barege", &c. This was not the first occasion on which Lord Bute, when a political difficulty appeared, prepared to go abroad. H. Walpole, in a letter to Sir H. Mann, Sept. 13, 1763, wrote:—"This concussion has produced one remarkable event, the total removal of Lord Bute, which Mr. Grenville and Lord Halifax made the absolute *sine quâ non* of their re-acceptance. The favourite Earl has given it under his hand that he will go abroad." See "The Pillars of the State", No. 4235, and "Political Electricity", No. 4422.

An impression from this plate faces p. 166 of vol. i. of "The Works of Thomas Chatterton", by Dr. Gregory, 1803 (C. 130. f.), as illustrated by the collections of Mr. Haslewood, and placed there in reference to a poem by Chatterton, styled "The Whore of Babylon", which is a satire on Lord Bute and his *entourage*, their alleged immorality and political conduct:—

> "See *Bute* astride upon a wrinkled Hag,
> His hand replenish'd with an open'd Bag,
> Whence fly the Ghosts of Taxes and Supplies,
> The Sales of Places, and the last Excise."

This poem contains references to Dr. Johnson, Dr. Newton (Bishop of Bristol), Lords North and Sandwich, the Dean of Bristol, Mr. Luttrell, Lord Mansfield, Savage the poet, Lords Clare and Nugent, A. Murphy, Mr. Martin (who shot Wilkes), Miss Chudleigh (Duchess of Kingston), Mr. Rigby, Lord Chatham, Dr. Shebbeare, Mr. Campbell, Dr. Musgrave, Warburton (Bishop of Gloucester), "Mungo" (Mr. J. Dyson, see "Mungo", No. 4267), Lords Weymouth, Barrington, and Holland, the Duke of Grafton, Sir Fletcher Norton, Mr. Kenrick, and the Princess of Wales.

See "A New Flying Machine", No. 4212; "The Screech Owl", No. 4306. See "The Game at Skittles", described in "Secret Influence", No. 4457.

1. $4\frac{1}{4} \times 3\frac{3}{8}$ *in.*
2. $4\frac{1}{4} \times 3\frac{1}{4}$ *in.*

4212.

A New Flying Machine upon D^r. Musgrave's Plan that moves with y^e same Rapidity as M^r. Moore's Machine without Horses.

[*Aug.* 2, 1768]

An engraving of the sea shore, with "*Bareges*" on a distant coast, that of France. It was to this place that the Earl of Bute departed, Aug. 2, 1768, as illustrated in "The Flight from Dover", No. 4211. In the air is a large "flying machine", or vast pair of wings sustaining a platform, in the middle of which is an air-pump worked by the Devil, who cries:—"*Now I've got you, Head & all; I was afraid I should have had only the Trunk.*" This is addressed to Lord Bute, who is seated at ease on the platform, with many bags of money at his side, pointing to the distant Barèges, and saying:—"*Waft me to Bareges, or any where but to Tower Hill.*" Many of Lord Bute's opponents hoped that he would suffer, as they asserted he had deserved, decapitation. On the shore below the "flying machine" stands the Princess of Wales, wringing her hands, and lamenting:—"*And art thou fled? so is my Happiness.*" See "Gisbal", No. 3848. On the cliff is a cow grazing, having apparently broken from a team.

An impression from this plate faces p. 108 of "The Oxford Magazine", iii., 1769 (P. P. 6115.), on which is printed as follows:—"*Dr. Musgrave's Machine: A Vision. With a Copper-plate descriptive of the same.*" This continues with reference to Mr. Moore's "machine to go without horses", see "The Political Machine", No. 4319:—"The writer enquired of Dr. Musgrave what was the use of this

machine and was informed that "he had borrowed the hint from one, which had been used by the *Chevalier D'Eon, Secretaire d' Ambassade* to the Count de Guerchy." "This machine therefore is calculated for carrying gold, or any other metal; but gold especially." . . . "Like Mr. Moore's machine, its motion is accelerated in proportion to the weight it is loaded with. If its motion is to be slow, one bag of gold is sufficient; if accelerated you must add more." "He told me there was little difficulty in that; for there was one always ready, not only to work the pump, but likewise to guide the machine, which literally confirmed the proverb, that a man must needs go when the *devil* drives." . . . "I had the honour of seeing an experiment made with it. A tall thin man (Lord Bute), with a bonnet on, seated himself in the center upon a number of bags filled with specie; and immediately a gentleman in black, of an uncommon shape, stept behind him, and began to ply the pump." . . . "No sooner was it elevated in the air, but my attention was fixed by the appearance of a lady, who seemed to be immersed in the deepest sorrow, at the sight of the passenger. And her agonies were so great, that I awaked from my *reverie*, and that I thought I heard the steward of the Stratford Jubilee (Garrick) whisper in my ear." &c.

Dr. Samuel Musgrave, a physician of Plymouth, published an Address to the Freeholders of Devonshire, Aug. 12, 1769, in which he laid before them certain charges against the Duke of Bedford, the Earl of Bute, Lord Holland, and the Princess of Wales, to the effect that they had accepted bribes from the French to forward the conclusion of the Peace of 1763[1] on terms which were very advantageous to the French, extremely injurious and degrading to the English, see "Dr. Musgrave prescribing for Brittania.", No. 4307, which explains the reference to the Chevalier D'Eon; see likewise "The Chevalier D'——n producing his Evidence", No. 4308. The Comte de Guerchy was the French minister in England at this period, and the Chevalier's official chief. It was constantly asserted that Lord Bute had enriched himself by peculation of public money, see "Its all of a Peace", No. 4043. For "the Stratford Jubilee", see "The Procession of the Jubilee", No. 4311; and "Continuation of the Procession", No. 4312. For Dr. Musgrave, see, in "Life of Dr. Samuel Johnson", by J. Boswell, an account of the author's meeting Musgrave and Johnson at dinner at Sir Joshua Reynolds's, April 25, 1768.

Dr. Musgrave's Address, as above, is printed at length in "The Oxford Magazine", iii., 1769, p. 95, which volume contains, on p. 98, a translation of the Chevalier D'Eon's reply to the doctor; on p. 185, a letter from the doctor to Charles Jenkinson, Esq., Lord of the Treasury; on p. 186, "Some Particulars of Dr. Musgrave's Speech at the Castle of Exon, Oct. 5, 1769"; on p. 191, "An Englishman's Soliloquy". See "The Screech Owl", No. 4306, and "Political Electricity", No. 4422.

Dr. Samuel Musgrave was the author of "Exercitationes Euripidem", 1762, and "Two Dissertations", 1782; see "Literary Anecdotes of the Eighteenth Century", by John Nichols, 1813, several entries in the indices of vol. vii. For an account of a "Flying Courier", said to have been constructed at this period, see "The London Magazine", 1767, p. 16; this may have suggested an incident in this satire. On Dr. Musgrave, see the letter of "Junius" to "The Public Advertiser", May 28, 1770, p. 1.

$6\frac{3}{8} \times 3\frac{5}{8}$ *in.*

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[1] See "The Pe * * e-Soup-Makers", No. 3882.

4213.

A Figure that appear'd in a Mazarine Gown, at the King of Denmarks Masquerade Ball.

Engrav'd for the Oxford Magazine [*Oct.* 10, 1768]

An engraving of a very corpulent person, Lord Mayor Thomas Harley, dressed in an alderman's gown, and furnished with a pair of cow's horns, from one of which is suspended a card inscribed, "*A Room to Lett Unfurnish'd.*", *i.e.* the bearer's head. He holds a book, entitled, "*The City Poll Dedicated to the Cheese Mongers, Trunk Makers &c*", *i.e.* a worthless volume destined to be destroyed. From his pocket hangs a paper, on which is written, "*At a Court of C: C. it was Carried* NEM-CON *that he was realy & not Politically* ILL". The figure says:—"*I am one of the Heads of the City*", see below.

An impression from this plate faces p. 148, vol. i., of "The Oxford Magazine", 1768 (P.P. 6115.), on which page is printed the following:—"Being at the masquerade-ball on Monday, the 10th of October, I could not avoid taking notice of a remarkable figure in a mazarine gown. Struck with the oddity of his appearance, as soon as I returned from the ball, I attempted to make a drawing of him, which, I flatter myself, is much like the original", &c. Mazarine is the colour of the official gowns of the Aldermen and Common Councilmen of the City of London. The masquerade in question was given by Christian VII., King of Denmark, at this period on a visit to England, on Monday, Oct. 10, 1768, in the King's Theatre, Haymarket. An account of this festival is in the above-named volume, p. 160, describing many of the persons and costumes represented there, and including:—"Two gentlemen of the London common-council, in their mazareen gowns, as if they were sensible that the very dress of their own office was, of all others, the most proper to play the fool in."

In reference to the inscription on the label is the following, p. 161 of the above-named volume:—"*Thursday* 13 (Oct. 1768). Yesterday at a court of common council, the lord-mayor (Thomas Harley) complained, that a member of the court had said, in a private company, his lordship's illness was a political one, which, he apprehended, would continue till after the 9th of November (*i.e.* for the remainder of his term of office); and his lordship declaring he was determined to make his appearance on that day, the member got up in his place, and *politely* asked his lordship's pardon for such his misapprehension."

The Lord Mayor was a partisan of the Court; see "Frontispiece to 'The Court and City Medley'", No. 4069, and "The Rape of the Petticoat", No. 4190. The King of Denmark was believed to be a not welcome visitor to the English court; see H. Walpole's account of this visit, in letters of this period, and "Memoirs of the Reign of King George the Third", 1845, iii., pp. 236 and after. The Mayor was extremely obnoxious to the party which supported Wilkes. It is here insinuated that he would not attend the King of Denmark, and had therefore pretended sickness; Sir R. Ladbroke, as the Mayor's "locum tenens", attended the King in a voyage on the Thames, and "the lord mayor being indisposed", at an entertainment given in Guildhall to that monarch, Sept. 23, 1768; see the above-named volume of "The Oxford Magazine", p. 123.

Mr. Hawkins had a version of this design, an "impression reversed", in which these words were added to Mr. Harley's speech:—"and part of a Paymaster, half a Loaf is better than no bread". This addition illustrates the suggestion that one of the modes by which it was proposed to reward Mr. Harley for his devotion to the government, was to give him a half share of Mr. Rigby's place as Paymaster-General, see "The Union", No. 4210, in which design he is put as a "Rider" on the horse which carries Rigby.

The horns may have no specific allusion; they were insignia customarily attributed to civic dignitaries in general; see "The City Cuckolds", No. 4473.

Mr. Harley had been elected M.P. for the City of London, March 16, 1768, when Wilkes was defeated; a poll was demanded and the defeat of Wilkes was confirmed; during the disturbances which accompanied the contests of Wilkes and others for the representation of London and Middlesex in Parliament:—"Harley, the Lord Mayor, alone behaved with spirit, and seized some of the rioters, and bade the rest draw up a petition to Parliament, if they wanted, or had pretensions to redress.", see "Memoirs of the Reign of King George the Third", by H. Walpole, 1845, iii., p. 204; see likewise pp. 207, 209, and 210, and in this Catalogue "The Rape of the Petti-coat", No. 4190, and "A Recorder on his Pilgrimage", No. 4408. On the election for the City of London, the voting, the poll, the addresses of Wilkes, and a letter from him "to a great Personage", see "The Annual Register", 1768, pp. 82-4.

For the masquerade, and a mock account of it which has been attributed to Wilkes, see "Rob-Thief", No. 4215. The Lord Mayor is said to have appeared there as a "*Gentilhomme Bourgeois.*"

There is a reference to this print in "The Oxford Magazine", 1768, i., p. 224, an essay "On Chastity in the Nobility", to the effect that "horns" might be as appropriately worn by "great folks", as "among the opulent citizens of London." This reflects on the Duke of Grafton; see "Cæsar's repudiating his Wife Modernised", No. 4270.

See the sequel to this satire in "The Contrast", No. 4214; see likewise "The British Bull Baited", No. 4328.

On the masquerade, see "The New Foundling Hospital for Wit", 1784, v., p. 11; "A Sailor's Description of the Masquerade"; likewise the Countess Cowper's letter to Miss D'Ewes, Oct. 16, 1768, in "The Autobiography of Mrs. Delaney", edited by Lady Llanover, 1862, iv., 186. On the King of Denmark, see the same work, iv., 155.

4 × 6⅛ *in.*

4214.

The Contrast.

Or a Court Character that Appear'd at the King of Denmark's Masquerade

[*Oct.* 10, 1768]

An engraving of the figure of a nobleman wearing an earl's coronet, in profile to our right, walking in the same direction and having attached to his head a large pair of ram's horns inscribed:—"*The just Reward*". The figure wears likewise an embroidered coat and a riband of knighthood. In his left hand he holds a play-bill inscribed:—"*Acted this Night &c. a Wife to be Lett*"; in his right hand is a volume labelled:—"*A Modest Essay on Pregnancy and Good-Breeding*"; from his pocket hangs a "*Bill to procure a Divorce, for Incontinence*".

An impression from this plate faces p. 24 of "The Oxford Magazine", ii., 1769 (P. P. 6115.), on which page the following is printed:—"*To the* Editors *of the* Oxford Magazine. Gentlemen. As you have obliged us, in your Magazine for October with a remarkable Masquerade Figure in a Mazarine Gown, I have taken the liberty to send you a Court Character that also made its appearance at the King of Denmark's Ball. Though it is an horned animal, as well as your city figure, it may be deemed a kind of contrast to that celebrated personage. I would not have you imagine that the Court Character is meant to be levelled at any particular person; it is a sort of general character at the west-end of the town, and more than one, two, or three may think it resembles themselves as much as if they sat for the picture." &c.

For the "Figure in a Mazarine Gown", see "A Figure", No. 4213, which elucidates the allusion to the Masquerade, and describes a satire which is related to this one.

Although the resemblance of this figure to that of the Duke of Grafton is not perfect, there can be no doubt but that it indirectly refers to him. His grace was believed to be at this time at issue with the Duchess of Grafton, his wife (born Anne Liddell), from whom he was shortly afterwards divorced by Act of Parliament, on account of her adultery with John Fitzpatrick, Earl of Upper Ossory; see "Cæsar's repudiating his Wife Modernised", No. 4270.

The adultery of the duke with "Nancy" Parsons, afterwards Lady Maynard, was notorious. His grace was reputed to be a very unfaithful husband; the infidelity of his wife was therefore described as "the just Reward" of his own default. See likewise "The Political Wedding", No. 4292.

"A Wife to be Let", a comedy, was written by Eliza Haywood.

See "Mrs. Delany to Miss D'Ewes", Oct. 14, 1768.—"Autobiography of Mrs. Delany", 1854, edited by Lady Llanover, iv., p. 180. See farther p. 184 of the same volume.

$3\frac{3}{4} \times 6\frac{3}{8}$ *in.*

4215.

Rob-Thief; or the Pilferers in Masquerade

[*Oct.* 10, 1768]

An engraving. Britannia sits on a stone throne and sleeps, while the Duke of Bedford, who wears a mask, takes a purse from her pocket, having previously abstracted another purse. Another masked person, who, wearing the Garter on his knee, may be intended for Lord Bute, takes from the duke's pocket a snuff-box bearing a miniature portrait; see below. The Earl of Chatham, likewise masked, stretches a claw-like hand to the spoiler and eagerly cries:—"*I insist upon going Snacks.*" The Duke of Grafton, who has already secured two bags of money, goes away on our left, and says:—"*I've Snack'd for my Self You may Snack & be d—md.*" A lean little Frenchman, the Duc de Nivernois, French envoy in London (?), wrings his hands and declares:—"*J'ay perdu Mon Roi! I give 50 Guinea you find my King.*" Jack Ketch, holding a halter, and the Devil, pointing to a gallows on a hillock, *i.e.* the place of execution at Tyburn, are on our right. The hangman says:—"*that's Tyburn Road*"; the Devil declares:—"*You shall have them first, Jack, & I'll have them afterwards.*"

An impression from this plate faces p. 169 of "The Oxford Magazine", vol. i., 1768 (P. P. 6115.); on this page is the following:—"*Description of the Copper-Plate, entitled Rob-Thief; or the Pilferers in Masquerade.* Britannia is represented asleep, and several pilferers privately stealing from her person: another robber picking the pocket of one of these at the same time. The Devil and his good friend, Jack Ketch, exulting in the happy prospect of an increase of trade. A Frenchman exclaiming that he has lost his king, and offers a reward of Fifty Pounds for finding him."

The incidents of the loss of the snuff-box from the pocket of the Duke of Bedford and the lamentation of the Frenchman in the above design, are illustrated by an announcement in "The Public Advertiser", Oct. 17, 1768, p. 3, col. 1.:—"Public Office, Bow-street. Oct. 12. To Pawnbrokers, Jewellers, &c. Stolen this Evening, at the Opera House, in the Haymarket, the Property of his Grace the Duke of BEDFORD, a large round Paper Machie Snuff-Box, Red and Gold, and mounted in Gold, without a Hinge, and on the Top of the Lid a Miniature Picture of the present King of France, something larger than a Crown Piece, with a Glass over it, set in two Rows of large Diamonds, the outside Edge of the Lid in Gold, within which is a Gold Fret Work, and another Gold Fret round the

Diamonds." &c. Fifty Guineas reward is offered for this snuff-box; see the speech of the Frenchman. The Duke of Bedford, whose French proclivities were assumed to be undeniable, had been English Ambassador in France while concluding the Peace of Paris, Feb. 10, 1763, see "The Pe**e-Soup-Makers", No. 3882, and "The D—kes Exchanged", No. 4001. For the snuff-box see further "The ever-memorable Peace-Makers settling their Accounts", No. 4300. We learn from "The Gentleman's Magazine", 1768, p. 586, that the snuff-box was recovered:—"The gold snuff box picked out of the Duke of Bedford's pocket at the last masquerade, has been stopped by a jeweller at Paris, to whom it was offered for sale. The man who offered it, said he had bought it of a Jew in London."

For the likeness of the duke in this satire see Gainsborough's portrait of his grace, which is engraved as a frontispiece to vol. i. of "Correspondence of John, Fourth Duke of Bedford", 1842. "A View of the Dresses at the late Masquerade" is in "The Gentleman's Magazine", 1768, facing p. 450, with an account of the festival. See likewise "The Public Advertiser", Oct. 12, 1768, p. 2, col. 2; the same, Oct. 18, 1768, p. 1, col. 3; and "The Oxford Magazine", 1768, p. 160. The Earl of Bute had left England for France not long before this event, see "The Flight from Dover", No. 4211. On the masquerade, see "A Figure that appear'd in a Mazarine Gown", No. 4213.

In the mock description in "The Public Advertiser", Oct. 18, 1768, p. 1, col. 4, "the D— of B——d" is described in the character of a "*Peace* officer;" the Duke of Grafton as "*Janus*", see "Janus, (A.)", No. 4233. Many persons referred to in this Catalogue are satirized; the Earl of Chatham as Lear lamenting the loss of his power; Lord Shelburne, afterwards Marquis of Lansdowne, often called "Malagrida", appeared as a Jesuit; Viscount Weymouth, afterwards Marquis of Bath, as one who "took off the Landlord of the Bedford Arms",(?) the Duke of Bedford; Earl Gower as a French Harlequin; the Lord Chancellor (Camden) as Tom Thimble the Tailor "turning his own coat"; the Lord Chief Justice, (Mansfield) as "mounted on a pair of high Stilts, made of plain Scotch Fir"; the Earl of Hillsborough, afterwards Marquis of Downshire, as a wild Irishman; Viscount Barrington as jumping about in the skin of a cat; Lord Talbot as a cook; Miss Wilkes, John Wilkes's daughter, as Liberty; Lord Bute in an old coat of General Paoli's; the Lord Mayor, Harley, as a "*Gentilhomme Bourgeois*". This description is ascribed to John Wilkes. For Lord Shelburne, see "The Soho Masquerade", No. 4375. For Earl Gower, see "Political Electricity", No. 4422.

$6\frac{1}{2} \times 3\frac{7}{8}$ *in.*

4216.

The Usurping Professer in the Chair.

This Plate is Dedicated to the Hon^ble^ Memb^rs^ of the Society for the Improvements of Arts &c. by their Hum^ble^ Serv^t^. a Lover of Honesty.

[*Oct.* 18, 1768?]

An etching, partly mezzotinted, showing a meeting of artists in a large room, and seated about three sides of four tables, placed so as to form a hollow oblong, and bearing bottles, drinking-glasses, and candles. The chairman sits in the centre, with the Devil at the back of his seat. The Devil says:—"*Give me the Members that have Exhibited and Ill hang them on the Hooks you have put up the Subscribers and Dependent Members will Stand. Bravo Encore*—". Hooks, as if for hats, are attached to the wall of the room; on one of these a man has been hung by the

seat of his breeches; he cries:—"*I assisted in doing Several Picturs for the Exhibition and am hung up*". Labels are attached to two other hooks, one of which bears:—"*A Hook for a Stainer in Marble*"; the other:—"*A Hook for a House Painter tho he has great Meritt in Several Branches of Painting*".[1] One of the chairs at the table is labelled, in reference to the suspended person, "*Members Chair that is on the Hook*".

There are three labels attached to the head of the chairman, 1:—"*As to the Question I as Chairman have a right to put what Question I Plese and will*"; 2:—"*We did send Letters and we did not*"; 3:—"*The paper now Signing is not of any Business belonging to the Society*". 1 refers to the demand of one of the gentlemen:—"*I desire the Question to be put to know if Subscribers are Members*"; another person says, on the same point:—"*I insist on my Question to be put tho' I know Several before it*"; a third speaker declares:—"*I insist the Question be put for there can be no Business done till we know who are Members*"; a fourth speaker avers:—"*If I had not been deceved I would not have come For a Subcriber has no right to make Law for the Exhibiters*". 2 refers to the other assertion made by one gentleman:—"*You did send Lett^s to some and not to all I can prove it by Some Members in the Room*". 3 refers to the act of a gentleman sitting at the table who is signing a document inscribed, "*The Plan a Signing by stelth*".[2] On the table are a bottle of ink (?) and a paper, the latter stated to be "*for the Subscribing members*". These are in front of the chairman, with a pair of tongs, described as:—"*Tongs to lead the Members by the nose*". Likewise near him is a volume of "*False Minits*". "*I will not take his Pill*", says one person, who holds a pill in his hand; another remarks:—"*What a Lyer is the Chairman*"! a third demands:—"*You M^r Chairman and the two or three that sides with you——who made you the Body of Artists*"? another says:—"*We poor Painters are made Tools to Agrandise the Chairman Ill Exhibit no more if he has any power.*" The last speaker's next neighbour rejoins:—"*You are right, By our money he is made a Governer to an Hospital and we are not to be known for our Places of aboad*[3] *is Artfully conceald—*". A man seated on the left of the chairman holds a "*Book of Contradiction*", and, near it, is another book, marked "*Conditions*". He says:—"*Dame Exhibitions it will Cease in a Year or two dam Reason we whant nither Law nor Reason among us.*"

Below the design is engraved:—"The Second Part will be Published as soon as possible of the Anonymous Lett^r Writer, & Seven Mem^rs. running away with the Books of the Society of Painters, from a Majority of Seventeen ——"; see "A Scene of a Pantamime", No. 4220.

The "Society for the Improvements of Arts" was doubtless the "Society for the Encouragement of Arts", &c., commonly called the "Society of Arts", a body which did much to promote the exhibition of English pictures, see "The Frontispiece to the Catalogue of Pictures", No. 3808, and "A Brush for the Sign-Painters", No. 3841. The body of artists who originally exhibited in the Strand under the auspices of the "Society of Arts" divided into two parties, one

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[1] Many practitioners of these handicrafts were said to be members of the societies of artists at the time in question; their being so was offensive to the artists proper. The Exhibition Catalogues of the Society of Artists of Great Britain (Anderdon Gift) in the Print Room, contain references to works of inartistic character; p. 33 of the Catalogue for the Exhibition of 1769 records the display of "A Flower piece, in needlework", "An old man's head, drawn with a hot iron", "A piece of needlework", "A Landscape in needlework", and "A vase of flowers, in shell-work". On p. 24 is "The likeness of a gentleman, done with his own hair".

[2] For a "Plan", see "The secret Councel of the Heads", No. 4218.

[3] Our places of abode.

of whom, afterwards called the "Free Society", continued to exhibit works as above until 1765; the other removed to Spring Gardens, was called the "Society of Artists of Great Britain", and incorporated Jan. 26, 1765. In 1766 the latter body, sometimes called the "Incorporated Society", was 211 in number; see their names in a note to "Patronage of British Art", by John Pye, 1845, p. 118.

It appears that this satire illustrates the history of the foundation of the present Royal Academy of Arts. The "Incorporated Society" had become a centre of discord, the majority of the members were considered inferior painters; they quarrelled among themselves, and, most stringently, with the Directors. A party was formed to exclude eight of the latter from office in rotation, because it was alleged that by being elected from year to year they had secured undue influence. The Directors opposed this, and ultimately the society was practically replaced by the Royal Academy. To effect the exclusion of the Directors seven members met at a tavern and issued a circular calling a general meeting, when "the factious party, with gross impropriety", made propositions which produced much "confusion and disorder". At the next festival of St. Luke (Oct. 18, 1768), the day specified by the charter of the society for the election of officers and directors, nearly two-thirds of the former directors were excluded, amongst these Mr. Frank Hayman was dispossessed of the chair and Mr. Joshua Kirby, a "professer" of perspective, was elected in his place and may therefore have been the "Usurping Professer" of this satire; Mr. F. M. Newton, who had been Secretary since the founding of the society, was likewise removed. He became Secretary to the Royal Academy. Eight directors who had been retained speedily left their colleagues, and, Nov. 10, 1768, retired from the society. They were J. Wilton, E. Penny, R. Wilson, B. West, W. Chambers, G. M. Moser, P. Sandby, and F. M. Newton; see "A Scene of a Pantamime Entertainment", No. 4220. Numerous details of the disputes attending these changes in the artistic bodies may be read in "Patronage of British Art", as above (786. h. 33.); "The Conduct of the Royal Academicians", 1771 (741. a. 13/1), and "An Inquiry into the Rise and Establishment of the Royal Academy of Arts", 1775, by Robert Strange (741. a. 13/2). These details do not exactly agree with those indicated in the satire.

It appears that the "subscribers" mentioned on the print were those who contributed to the academy in St. Martin's Lane, or others who paid one guinea a year as a subscription to the society, see Strange's tract, as above, pp. 93 and 104. The minutes of the society were alleged to have been tampered with on more than one occasion, see the same, p. 86, note. Money paid from the profits of picture exhibitions had been acknowledged by making members of artistic societies governors of charitable institutions, *e.g.* the original exhibiting body of artists were chosen governors of the Foundling Hospital in 1746; Devis, a member of the Society of Artists, was elected Governor of the Asylum for Female Orphans in 1761, because he had conveyed a benefaction of the above-named kind.

This print was supposed by Mr. Hawkins to represent the first meeting of the society after the election, Oct. 18, 1768. The meeting of the opponents of the directors occurred at the "Castle" Tavern, Henrietta Street, Covent Garden; see Strange's tract, p. 89.

See "The Combat", No. 3999; "The secret Councel of the Heads", No. 4218, and "A Scene of a Pantamime Entertainment", No. 4220.

For Joshua Kirby, see "The Frontispiece to 'Kirby's Perspective'", No. 3254.

$11\frac{1}{8} \times 7\frac{5}{8}$ *in.*

4217.

The Secret Councel of the Heads. (A).

The Union

[By the Marquis Townshend.] [*Nov.* 1768]

This is a drawing, with a pen in ink, by the Marquis Townshend, for whose works of this nature see "The Scotch Hurdy Gurdy", No. 3847; for another drawing by the same satirist, see "[The Boot and the Blockhead], A.", No. 3976; see likewise "A Scene of a Pantamime Entertainment", No. 4220.

It is in the reverse way, the three masks being on our left of the design, to that of No. 4218, the published etching of the work. It was, like other drawings by this artist, formerly ascribed to Paul Sandby, but it could not be by him because it assails the party who founded the Royal Academy of Arts, of which he was one. For an account of the design and subject of the satire, see No. 4218, which relates to the published version.

$14\frac{1}{8} \times 10\frac{7}{8}$ *in.*

4218.

The secret Councel of the Heads.

The Union

price 6^{d}.

[After the Marquis Townshend.] [*Nov.* 1768]

An etching, in little more than outlines, of a very free and rough character, of which the original drawing is described as No. 4217. It is reversed from the latter; three masks, which are described below, appear on our right of the design.

It represents a meeting of artists, seceders from the "Incorporated Society of Artists", see below, in a room at the "Turk's Head" tavern, in Gerrard Street, Soho, a place which was long used for similar purposes, and associated with the lives of many artists. Below the design a "Turk's Head" wearing a turban, and surmounted by a crescent, is placed between two crossed clubs, suggesting the "Turk's Head Club", see "A Scene of a Pantamime Entertainment", No. 4220. Beneath the clubs is written "*The Union*". Over the fireplace, in the background facing us, is a scroll, inscribed "*A List of Knights which have been & will be Viz*^{t} *S*^{r} *P*^{r} *paul Reubens S*^{r} *A Vandyke S*^{r} *Peter Lely S*^{r} *Godfry Kneller S*^{r} *J*^{s} *Thornhill. S*^{r} *Fra*—— *S*^{r} *William*—— *S*^{r} *Tho*—— *S*^{r} *Rich*—— *S*^{r} *Jame*—— *S*^{r}—— *S*^{r}—— *S*——". The capital of the word "*Sir*" applied to all these names is styled "*Line of Beauty*", see "Analysis of Beauty", No. 3217. For the knighthood, see below. On one side of the scroll hangs a chairman's hammer; on the other side is an open box, divided within into two parts, and described as "*Exhibition Bank for sundry Uses.*" For the box, see "A Scence in a Pantamine Entertainment", No. 4221. The profits derived from exhibitions of pictures were worth contending for by the societies of artists who promoted the exhibitions,[1]

[1] Sir Robert Strange, in "An Inquiry into the Rise and Establishment of the Royal Academy of Arts" (741. a. 13/2.), 1775, p. 63, says that so early as 1760, "These exhibitions, so flattering to every artist of true genius, were annually renewed; they brought considerable sums to the society;", &c. In 1765, he says,

and many injurious suspicions were in vogue with regard to alleged designs of those who were concerned in the quarrel to which this satire refers, see below. In front of the fireplace is a table on which are a pair of scissors, a tankard, a pot of paste, brush, and an inkstand. At the side of the table is an easy chair marked "*Sede Vacante*".[1]

In front of the table is a large book, marked "*Dictionary of hard words*". On the top of this volume is a man's head, probably that of Dr. Johnson, author of the "Dictionary", a friend of Reynolds's, and, at a later date, Professor of Ancient Literature in the Royal Academy, 1770-1787. The head says:—"*Sirs I have given you as fine words as your plan would admit of, and when you are all ready I will unite you and from you shall spring a Tale a Tale which* (*like the Tale of the Rattle snake*) *shall jingle in evry ear from Pole to Pole.*" Johnson wrote the preface to the Catalogue of the Exhibition of the Society of Artists of Great Britain, 1762; see "A Brush for the Sign-Painters", No. 3841; likewise "The Frontispiece to the Catalogue of Pictures", No. 3808. The preface is quoted in "The History of the Royal Academy of Arts", by W. Sandby, 1862, i., p. 37. Standing at one end of the table is a gentleman in the act of joining one piece of paper to another; the suggestion being that he is affixing a second heading to signatures which had been attached to a former one, and thus fraudulently using the signatures for a purpose they were not given to support. Near him are the paste-pot, brush, and scissors. From the gentleman's pocket protrudes a label, marked "20£ *p^r Ann. Exhibition money*", see above, as to the "Exhibition Bank". He says, referring to the paper in his hands:—"*theyl not see the Joining*".[2] A looker-on, at our left of the design, noticing the action of this person, says to another spectator:—"*why these aspiring heads have got hold of the A—— which was signd by the rest of the Corps and are pasting a new one to their names, you see the door is shut, & they are afraid of being detected.*" This is in reply to his neighbour's question:—"*what is the meaning of this scene*"? A third spectator remarks:—"*No I think they seem not to have sence enough to know what they are about.*" The "A——" was probably the Address to the King.

A gentleman who stands near the chair, and lays one of his hands on one of its arms, says to the man who is joining the papers:—"*I hate a lukewarm Chairman. I'll mount the Rostrum & give a new spirit to the Cause, which shall not fall with the Chair, reach me down the hammer.*" The chairman's hammer above-mentioned hangs on the wall close to the head of the speaker. Seated at the table are two gentlemen, one of whom demands of the other:—"*Shoud not we sent to the rest to come & consent to this.*"? his companion

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p. 69, "the society had then a capital of near l. 3000, and an annual income of about l. 700, which rose from the exhibitions". When the still existing Royal Academy was formed by the union of some of the more distinguished members of the "Incorporated Society", see "The Usurping Professer", No. 4217, the accumulated funds in question here remained with the latter, see "The Public Advertiser", Jan. 2, 1769, p. 2, col. 1, "A Dialogue", &c., in which "Plain Truth" says: "Why I suppose you have left the Money behind you. I have been told your Capital was not inconsiderable". Pallet (a Royal Academician) replies: "Why yes, to be sure, we have left them in possession, as the Lawyers term it; but we shall be rich too by and by." See, as to the disputes about the funds, "The Life and Studies of B. West" (786. f. 29.), 1816, by John Galt, ii., p. 35.

[1] The seceding members of the "Incorporated Society" were, until Reynolds accepted the post, without a chairman; see "Life" &c. "of West", as before, pp. 41-3.

[2] For a paper or "plan" which, in connection with the Royal Academy, had been, as it is suggested, surreptitiously signed, see "The Usurping Professer in the Chair", No. 4216. This may be the "A——" mentioned below.

replies:—"*no D—— their B——s* (Bloods) *let them alone & be Quiet*". Another person, whose face resembles that of Mr., afterwards Sir Joshua Reynolds, sits at the table near the last-named speaker, and says:—"*I cannot hear what they say on the other side.*"; possibly this refers to the deafness of the speaker, the above-named "lukewarm" chairman, or to the conversation of a party of men who sit at a table on the opposite side of the room, on our left of the design, or it may indicate a desire to consult "the rest", *i.e.* the absent members of the Incorporated Society of Artists, who are named by the previous speaker. A man standing by the side of the last speaker says:—"*Be gar dis will be de fair bite we be de only Artists of Appollo*".[1] This seems to refer to the members of the society which, with the connivance of the King,[2] was being privately formed, as a Royal Academy, and was expected to monopolize the favour of the Court. Near this person two men stand in conversation; one, repeating the above-quoted allusion to knighthood, says:—"*how many of us will be Knighted, & what are the Fees*"? the second man replies:—"*I can't tell but I suppose those that go first, if not all of us we intend to pay the fees with the exhibition money*", *i. e.* the money in the "Exhibition Bank" before named.

On our right of the design five men are gathered about a table on which stands a tankard, marked "*Gerrard Street*", thus indicating the locality of the scene. A stout, tall man is one of this group; he holds a tobacco-pipe in one hand, and, with the other hand, points to the before-described group at the other table. He says cautiously to his neighbour, who turns to listen:—"*They on the other side are plotting who shall go first but by G— I'll fling em' for I'll be there before any of them: I have as much right to be Knighted as they have d——m me*". The face of the speaker resembles that of J. Wilton, R.A., see his portrait in Zoffani's picture of the Royal Academicians in 1770-2, engraved by R. Earlom. The other three members of this group are whispering to each other. One remarks:—"*We cannot fail now of having a public Accademy*", which had long been a desideratum with one party of the artists; the second says:—"*We Conductors shall certainly be made professors & have good Salleries.*"; the third, about to drink from the tankard, declares:—"*Ah! to be sure, or who woud be troubled with it, so heres to ye*". In the new Royal Academy, Reynolds was President; Chambers, Treasurer; Newton, Secretary; Moser, Keeper; Penny, Professor of Painting; Wale, Professor of Perspective; W. Hunter, Professor of Anatomy, and T. Sandby, Professor of Architecture; see "A Scene of a Pantamime", No. 4220. On the floor in front of the design is a large scroll, inscribed "*Sir The T——*". Another scroll lies near, and bears the words, "*Tho I am rejected the same Calf will not afford you a Better*". It may be that this is a piece of parchment not used, or "rejected", for the "A——", or "Address", mentioned by one of the spectators. On the wall are three masks, which are referred to as: "*To be used occasionolly*". The masks are severally those of "*Unanimity*", "*Candor*", and "*Disinterestedness.*"

Strange, as above, p. 98, describes the foundation of the Royal Academy, illustrates the subject of the "Knighthood" before referred to, the position of Reynolds, and the matter of the professorships; see "The Conduct of the Royal Academicians", as below, p. 46. See "A Sett of Blocks for Hogarth's Wigs.", No. 3916. On the general subject, see "The Conduct of the Royal Academicians" (741. a. 13/1.), 1771. See, likewise, "Patronage of British Art" (786. h.

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[1] The speaker was probably one of the members of the Royal Academy who were not English, *i.e.* Bartolozzi, Carlini, Cipriani, Serres, Zoffany, or Zuccarelli.

[2] Galt, as above, p. 36, avers that it was the King's wish the formation of the new institution should be kept a secret, lest it should be made a vehicle for political influence; the whole affair was arranged by West, Chambers, Moser, and Cotes, who formed a committee to draw up a plan for the Royal Academy.

33.), by John Pye, 1845, and "A Scene of a Pantamime", No. 4220. On the foundation of the Royal Academy, see in "The Political Register", vi., 1770, p. 224 (*i.e.* 324), a letter "To the K***" which is signed "Fresnoy".

See "The Combat", No. 3999.

$14\frac{3}{8} \times 8\frac{7}{8}$ *in.*

4219.

[*Nov.* 1768]

This is a drawing with a pen in ink, made by Mr. George Reid, of the Department of Prints and Drawings, British Museum, for Mr. E. Hawkins, Keeper of the Antiquities. It is a copy from No. 4218.

$13\frac{1}{2} \times 8\frac{7}{8}$ *in.*

4220.

A Scene of a Pantamime Entertainment lately Exhibited.

Sold in May's Buildings Covent Gard
Designed by a Knight of Malta [? The Marquis Townshend.] [*Nov.* 1768]

An etching, printed in brown ink, showing the stage of a theatre with a stage-box on our right; behind, a scene; in front, part of the orchestra; above, the royal arms of England, the shield being blank, and on a label the motto:—"*For us and for our Tragedy Here Stooping to your Clemency We beg your hearing patiently*".[1] The scene contains on one side a view of a building of Chinese character inscribed:—"*ACADEMY*", and resting on clouds. Looking with great interest at this structure, holding a scroll comprising a ground plan in one hand, and a sextant in the other, and standing on clouds, is an architect, doubtless intended for Mr., afterwards Sir William Chambers, a member of the Royal Academy of Arts, one of the founders of that institution, a zealous promoter of its interests, and obnoxious in a high degree to the party to whom this satire is due, that is, those members of the Incorporated Society of Artists who did not secede when the Academy was founded, see "The Usurping Professer in the Chair", No. 4216, and "The secret Councel of the Heads", No. 4218. Chambers is here alluded to by the name "*Castor*", and distinguished by a star; he declares:—"*I have studied abroad*", which was the case with him, and thus refers to the facts that he had been to China, and had published a volume of sketches from buildings and gardens at Canton, hence the Chinese character of the elevation of the "Academy" *in nubibus*.[2] He

[1] A quotation from the speech of "Prologue" in "Hamlet", act iii., sc. 2.

[2] He published "Designs of Chinese Buildings", &c., 1753, again, 1757; "A Dissertation on Oriental Gardening", 1772, and "Some Account of Sculptures and Ruins at Mavalipuram". He built the Pagoda in Kew Gardens. W. Mason(?) produced "An heroic Epistle to Sir W. Chambers", in respect to this subject. It is printed in "The New Foundling Hospital for Wit", 1786, ii., p. 6, and in many other forms, with notes on matters and persons alluded to in this Catalogue. Chambers likewise studied in Italy. He was a knight of the Swedish Order of the Polar Star, and assailed by "Peter Pindar" in respect to this distinction, and otherwise, see "Lyric Odes to the Royal Academicians". Mr. Edward Stephens (elsewhere Stevens), a pupil of Chambers, who gave his address at the house of that architect, contributed to the Exhibition of the Society of Artists of Great Britain, 1765, "A Design for a Royal Academy of Painting", &c.; see the Catalogue of the Exhibition, part of the Anderdon Gift to the Print Room. This architect became an A.R.A. in 1770, and died in 1775.

likewise says:—"*This a rare Advance towards perfection and Eminence*". On the other side of the scene is "*Pollux*", possibly Samuel Wale, R.A., and Professor of Perspective to the Academy, another zealous member of the new body, and not, as has been supposed, Joshua Kirby, who was an influential member of the Incorporated Society, and therefore not likely to be described as "Pollux" where Chambers was named "Castor".[1] He is in the act of looking at the "Academy", either through a telescope, or, which is more probable, along a short staff, in order to obtain the direction of the visual ray for a perspective representation of the proposed building; before his face is what may be the transparent plane, existence of which is understood in the practice of perspective. He says:—"*This will make you clear in point of sight*". Like Chambers, he holds a sextant, such as is used in astronomical observations, and stands on clouds.

By one side of the scene is a picture of a mouse escaping from a mountain, inscribed, "*Rediculus Mus*". On the other side of the scene hangs a trophy, formed of two crossed tobacco pipes, a tankard which is inscribed, "*Gerard Street*", a hand-brush (?), a palette and artists' brushes, a besom (?), &c.; the trophy is bound with a riband, on which is written:—"*not corrupt the Manners*". Another allusion to "Manners" occurs below; "Gerard Street" refers to the "Turk's Head" tavern, a famous place of artists' meetings. In a stage-box on our right of the design is a party of gentlemen, who comment on the scene before them. One says:—"*Yonder Academy no doubt will regulate their Tast, and teach them the Arts of Elegance*". Another rejoins:—"*true, and they who have never been abroad need no longer confess their Ignorance for want of Encouragm^t at Home*". The third, alluding to the intrigues of the opposed bodies of artists, says:—"*By G—d this is a fine Exhibition and a Dark Affair it is*". The fourth demands:—"*Where is the rest of the Corps*"? thus referring to the secession of members from the Incorporated Society. His neighbour replies:—"*O! These have deserted them and run away w^th y^e Muster Roll*"; see "The Usurping Professer in the Chair", No. 4216.

The performers on the stage comprise a Hydra with eight heads, two men who hold part of the animal's tail, and two others who assail it. One of the last brandishes the caduceus of Mercury in one hand, and with the other holds forth to the Hydra a scroll, inscribed, "*May it please*"—, on his arm, by way of shield, is a large painter's palette inscribed, "*Ingenium par Materiæ*"; with these objects he is defending his companion; one of his feet is on what looks like a head cut from the Hydra, being a Turk's head in a turban, near which is a chairman's hammer, and referred to by the word "*Silencd*". The "Turk's head" probably indicates the party of artists who met at the tavern of that name in Gerrard Street, Soho; see "The secret Councel of the Heads", No. 4218, for this object and for the hammer; "Silence" is the supposed condition of the subject of this satire. The man with the caduceus says to the Hydra:—"*Ill reform your Manners and Teach you*——". His companion is armed with a rapier, which he drives through the body of the Hydra, his face is covered by a satyric mask, under which, laughing, he says:—"*I ll do for the Moderns*".

It is probable that the scroll marked "May it please—", is intended for the petition made to the King by the members of the Incorporated Society who

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[1] On Kirby, see "The Usurping Professer in the Chair", No. 4216, and "The Frontispiece to 'Kirby's Perspective'", No. 3254. For the ascription of this figure to Kirby, see below. Chambers and Payne, architects, proposed to devote the funds of the Incorporated Society of Artists to the erection or "decoration" of a building for the use of the society; this was much objected to by West, who was a director of the society, and by Mr., afterwards Sir Joshua Reynolds, and they both left the society; see J. Galt's "Life and Studies of B. West.", cited below, ii. p. 35.

remained after the secession of the R.A.'s:—"a general meeting was called, and the schemes of the adverse party laid before them, so far as they were then known; in consequence of which they came to a resolution to petition his majesty; which being done accordingly, the society had the pleasure of receiving the following (verbal) answer."—to the effect that the King intended to countenance both bodies, and "his royal favour should be extended to both."—see "The Conduct of the Royal Academicians" (741. a. 13/1.), 1771, p. 47.

There is an impression from this plate, which belonged to Mr. Hawkins, on which names are given in MS. to the group just described, and to other figures in this design. The above-named "Castor" is doubtless truly marked "Sir W. Chambers"; "Pollux" is erroneously inscribed "Kirby", see above; the bearer of the caduceus and palette is designated "Ramsey", *i.e.* Allan Ramsey, the well-known portrait painter, a leading member of the Incorporated Society, and Vice-President of that body in 1776; see the "Roll Declaration of the Society of Incorporated Artists", in J. Pye's "Patronage of British Art", 1845, p. 118, note. Kirby was president of this body, having succeeded F. Hayman in that office, see "Life and Studies of B. West", by John Galt, 1816, part ii., p. 37. The face of this person resembles that of J. Kirby as represented in his portrait by himself, engraved by Wivell. The Turk's head on the floor, and trampled on, as above, is in Mr. Hawkins's impression marked "Liotard"; this appears to be a mistake, because, although Liotard was called the "Turk" on account of his long beard, that ornament does not occur with the head in question, and his name does not appear in the above-named "Roll Declaration".

The heads of the Hydra probably represent the eight Directors of the society, who resigned their offices, Nov. 10, 1768, and followed the sixteen who, see "The Usurping Professer in the Chair", No. 4216, had been excluded. Labels are attached to seven heads; only the head of P. Sandby has been identified, by the hat he habitually wore, see "The secret Councel", No. 4218, and Zoffani's picture of the Royal Academicians in 1770-2, engraved by R. Earlom. Of the likenesses in Earlom's print, however, Zoffani himself complained in an autograph letter which is included in vol. i. of "Catalogues of the Royal Academy" (Anderdon Gift), in the Print Room, No. 510, "I saw a print of the Academy which very little pleased me, as there is no likeness in the Heads, and I very much wonder at the success of it". One of the heads says:—"*I cannot hear any good from this*", although he was not one of the seceding eight, he had been a member of the society, thus the speaker might be J. Reynolds, who was deaf, see p. 460; a second appeals to the assailants of the Hydra:—"*O, Spar the politer* ARTS"; a third adds:—"*And as your stout be merciful*"; "*He may kiss my A——e*",[1] is said by a fourth, see below; a fifth demands:—"*Name sake he will not let us be Knighted*". It appears that none of the eight directors bore the same names, therefore this remark seems not to be addressed to one of the heads of the Hydra.[2] For "Knighted", see "The secret

[1] It is probable that this is J. Wilton; see his portrait in Zoffani's picture above named, and that of the man who speaks with equal roughness in "The secret Councel of the Heads", No. 4218.

[2] The namesakes most likely to be in question here are the two Sandbys, or Richard and Benjamin Wilson; of the former two, Paul Sandby was a seceding Director, Thomas became a professor in the Royal Academy; of the latter two, Benjamin Wilson does not appear at this period in connection with the Incorporated Society or the Royal Academy, of which Richard Wilson was a member, having been a seceding director. The profile of this speaker resembles that of West in the portrait engraved by A. Bannerman, see "Catalogues of the Royal Academy" (Anderdon Gift), 1776. This would agree with the notion that Benjamin Wilson was thus addressed by Benjamin West.

Councel", as above; the sixth head says:—"*I shall be a Professor and have a Salary*"; for this remark see "The secret Councel", where the names of the first professors of the Royal Academy are cited. The head supposed to be that of P. Sandby says:—"*He will leave us nothing but the long Continuance of the Tale*"; possibly this may allude to the tail of the Hydra, which is sustained, or raised from the ground, by two little and obsequious persons, who seem to be smelling or licking it; one says:—"*And teach Us to enjoy it*", probably with regard to the speech of the fourth head, as above quoted. The other person cries:—"*let me do that*", he seems to be suiting his action to his word; over his head is written with a pencil, in Mr. Hawkins's impression of this print, the name of "Beauvais"; this person was a well-known minature painter and exhibitor of pictures with the Incorporated Society, whose advertisements are rife in the newspapers of this period. On the trunk of the Hydra, just below the heads, is engraved:—"*These are No Body*".

On the stage, just behind the Hydra, is a harlequin, posing himself after the stage manner, and saying:—"*how dare they Set down my Name*"—as if it had been proposed to include him in the Royal Academy. A member of the orchestra looks up from his bass-viol and inquires:—"*Why did they not joine Us, de Artists of Apollo with them then they woud have been some Body*". By an advertisement in "The Public Advertiser", June 12, 1764, p. 3, col. 2, it appears that the Society of Musicians met at "The Turk's Head", in Gerrard Street.

See "A Scence in a Pantomine Entertainment lately Exhibited 2^{d} Edition", No. 4221.

The whimsical signature "Knight of Malta" employed on this print, considered with reference to the nature of the satire, the style of the design, and the fact that "The Secret Councel of the Heads. (A.)", No. 4217, is by that nobleman, suggests that this example is likewise the work of the Marquis Townshend, for whom, as a satirical artist, who used whimsical signatures, see "The Scotch Hurdy Gurdy", No. 3847.

For a reference to the Schools of the Royal Academy, where the Professors were employed, see "Political Electricity", No. 4422.

See "The Combat", No. 3999.

$13\frac{1}{8} \times 7\frac{7}{8}$ *in.*

4221.

A Scence in a Pantomime Entertainment lately Exhibited 2^{d} Edition with additions

"Pl. 2^{d}" "*Design'd by a Knight of Malta*" [By the Marquis Townshend.] [*Nov.* 1768]

An etching, in outlines, prepared to represent a drawing roughly made with a pen. It reproduces in a general way the design of "A Scene of a Pantamime Entertainment lately Exhibited", No. 4220, with some additions and variations. The speeches of Chambers are included in one label. The inscription on the picture of the mountain is "*ridiculus mus*". The trophy hangs from a box like that described in "The secret Councel of the Heads", No. 4218, as containing the "Exhibition money" of the Incorporated Society of Artists; the motto on the label is "*not Corrupts the the Manners*". In addition to the other articles, the trophy comprises a tankard of beer, the contents of which overflow to a large chamber-pot on the floor below, and are described as "*The overflowings of Sorrow & Joy*"; the last-named utensil was indispensable in drinking bouts at this period; see "A Midnight Modern Conversation", No. 2122. With the tankard are a large brush, such as is used for dusting, two additional tobacco-pipes, &c. The faces of the persons in the stage box differ from those in the previous version of this satire;

the speeches are nearly identical; on the front of the box are an ordinary sword and a broadsword crossed, with the wreath, and the motto :—"*war & peace*". The sixth of the Hydra's heads says :—"*I shall be a Professor & have a good Salary*". The third head of the Hydra says, instead of the previously quoted speech :—"*and suffer us to be distinguishd & rewarded.*" There is no inscription on the tail of the Hydra, as in the first version, being the saying of the second person who upholds the tail. One of the musicians in the orchestra declares :—"*this will be damn'd*".

$14\frac{1}{2} \times 9$ *in.*

4222.

[*Nov.* 1768]

This is a drawing with a pen in ink, made by Mr. George Reid, of the Department of Prints and Drawings, British Museum, for Mr. E. Hawkins, Keeper of the Antiquities. It is a copy from No. 4221.

$13\frac{1}{2} \times 8\frac{1}{8}$ *in.*

4223.

The Brentford Election.

[*Dec.* 8, 1768]

An engraving, the design of which displays a mob attacking men and women in a public place before a hustings. Two women are overthrown; one of them is a costermonger, the other an elderly widow. The attacking party are accompanied by a banner, on which is written :—"*Liberty and P——r*" (Proctor), and they are furnished with long and heavy sticks. One man cries :—"*For a Guinea a Day Damn Glyn & all his friends*"; another shouts :—"*Bring down the Poll Book P—— shall be the Man*". Among the opponents to the rioters are two men, one of whom flourishes a stick and cries :—"*D— ye, you dogs we'll match you all presently*".

An impression from the plate faces p. 228 of "The Oxford Magazine", 1768, vol. i. (P. P. 6115.), a volume which contains numerous essays and descriptions referring to the election of a Member of Parliament for Middlesex, Dec. 1768, on which occasion the candidates were Serjeant Glynn, the friend and counsel of Wilkes in his defence against the party of the Earl of Bute, and the ministers of the day, and Sir William Beauchamp Proctor, see "The Parson of Brentford", No. 4225. The names of the candidates are indicated in the design. This volume contains, p. 238, the letters and addresses of the candidates, a letter from the Rev. John Horne (afterwards Tooke), and an account of the riots, Dec. 8, 1768, here in question.

Many persons were injured, and several committed to prison for taking part in this disturbance. The poll books declared the election of Glynn by a majority of 264; during the inquiry "Four affidavits have been published in the papers, the tenour of which it as follows, viz. Atkinson Bush "Maketh oath that he was at Brentford on the day of the election, and seeing a large body of men, with labels in their hats, whereon was written *Proctor and Liberty!* this deponent asked them, whether they were all voters for Proctor? upon which they declared they had no votes, but had in their hands what was as good, and shewed their *bludgeons.*" "William Wheeler, and James Boyce, made oath, that they, with about forty others, were engaged by Broughton[1] for the like purpose, on the promise of a

[1] This Broughton was the notorious pugilist, who died Jan. 8, 1789; for him see the entries in this Catalogue dated April 11, 1750. Hogarth painted a small whole-length portrait of him, which was at the National Portrait Exhibition, 1867. No. 356.

Guinea a day each,"; as above, p. 240. During the riot Mr. George Clarke was killed by a blow of a bludgeon, see "The present State of Surgery", No. 4224, and "A Consultation of Surgeons", No. 4271. See likewise "An Election Entertainment at Brentford", No. 4226; "English Liberty", No. 4241, and "What may be doing Abroad", No. 4287.

For a satire related to this, see "Iohn Wilkes Elected Knight of the Shire", No. 4189, and "Political Electricity", No. 4422. See "The North Briton", No. LXXVIII., Dec. 3, 1768, and No. LXXX., Dec. 17, 1768.

$6\frac{5}{8} \times 3\frac{7}{8}$ *in.*

4224.

The present State of Surgery, or Modern Practice.

Engrav'd for the Universal Museum. [*Dec.* 14, 1768]

An engraving of the interior of a room, where Mr. George Clarke, who was much injured by a blow from a bludgeon, during the riots which occurred at Brentford, Dec. 8, 1768, sits in a chair between two doctors, who are examining his head; see "The Brentford Election", No. 4223, and the references to other entries in this Catalogue which it contains; see likewise "A Consultation of Surgeons", No. 4271, for details of the history of the present satire. One of the doctors feels the patient's pulse, and says:—"*If y^e^ Fever does not Kill him Contusions & Fractures are Nothing*". The other doctor, with a reference to the possibility of the employment of a bribe to suppress the complaint of the patient, declares:—"*A Court Plaister will remove y^e^ seat of y^e^ Disorder*". On our left is a group of surgeons, one of whom, pointing to a companion on the left, who takes an instrument out of his pocket, asks of his senior on his right:—"*Shall we apply y^e^ Trepan Sir*"? the reply is:—"*It may make his Head Ache & increase y^e^ Fever*". One says:—"*A Glyster might evacuate y^e^ broken pieces of Bone*"; his neighbour puns, saying:—"*That would be a Fundamental Cure indeed*". On the medical opinions, see below. Clarke died Dec. 14, 1768.

On the other side is a group of persons, including two probably intended for Balfe and McQuirk, the Irish chairmen who were tried for murderous conduct during the riots in question, and to whom the death of Clarke was attributed. The two men carry long staves; one says to the other:—"*The Doctor says a broken Scull's nothing if they can but Cure y^e^ Fever*"; his companion replies:—"*Thank God we need not fear being knock'd on y^e^ Head then*". Balfe and McQuirk were pardoned, see "What may be doing Abroad", No. 4287. A bystander remarks:—"*I catch'd a Fever from a Bludgeon at Brentford myself*"; many persons besides Clarke complained of maltreatment during these riots. The last speaker's neighbour declares:—"*Aye they were deadly wise at y^e^ Election time*". A gentleman, standing on our extreme right of the design, ejaculates:—"*I wish those Irish Dogs had kept y^e^ distemper to themselves Its worse than the Itch*". The itch was the peculiar Scotch "distemper", and here alluded to as less injurious than "Irish" brutality. At the Brentford election the riot was said to have been occasioned, and the mischief done, by Irish chairmen, such as Balfe and McQuirk. During the riots which occurred in St. George's Fields, May 10, 1768, see "The Scotch Victory. (A.)", No. 4196, the soldiers employed, and who caused the death of W. Allen, were chiefly Scotch.

An impression from this plate faces p. 145, the frontispiece of the number for April, 1769, of "The Universal Museum", vol. v. The text of this volume following the above, contains much matter on the subject of the satire, and Mr. Foot's, see "A Consultation of Surgeons", as above, declarations of the state in which he found the corpse of Clarke when called to examine it with the

jury, Dec. 15, 1768. It appears that Mr. Stirling, an apothecary, had declared Clarke died of fever, and Foot was of opinion that "with large evacuations, bleeding, opening medicines, &c. &c. there might be every probability of his recovering."

7 × 4¼ *in.* Brit. Mus. Library, PP. 5440. a.

4225.

The Parson of Brentford.

Mine Horn shall be exalted, like the Horn of an Unicorn. Psalm 93.

[*Dec.* 1768]

An engraved portrait of the Rev. John Horne, afterwards Tooke, at full length, showing the "parson" in clerical robes, seated at a table, with his right arm resting on a large book, which is referred to by a label inscribed:—"*A Treatise on In losing Commons Address'd to S^r Jn^o Gibbins*". In his left hand is a second paper, on which is written:—"*Mobs made after the Court Fashion by B: Proctor, Millener of Brentford*"; the face of Horne is in three-quarters view to our right. One of the eyes has a strong squint (Horne's right eye was blind), and both are turned to the front. The peculiar fashion of his wig, including a cornuted roll, is reflected by a mirror placed behind the figure; see "The Funeral of Freedom", No. 4288.

An impression from this plate faces p. 236 of "The Oxford Magazine", vol. i., 1768 (P. P. 6115.). On this page are printed an address in verse, "To the Rev. John Horne, Minister of Brentford", and an "Extempore" copy of verses written on hearing "that a certain Clergyman has a View to a Seat in the House of Commons.", and commending that wish.

The reference to the "mobs hired" by "B. Proctor", is explained by the letter, one of several, by Horne, which is printed in "The Oxford Magazine", as above, p. 228, and addressed to Sir William Beauchamp Proctor, one of the candidates for election as a M.P. for Middlesex. During the contest which occurred at Brentford, Dec. 8, 1768, the mob seized the poll books, and put an end to the business, several persons were seriously injured, and Mr. George Clarke was killed, see "English Liberty", No. 4241. On the 14th the poll was closed, and Mr. Serjeant Glynn was declared elected. On the previous election riot at Brentford, see "Iohn Wilkes Elected Knight of the Shire", No. 4189. In Horne's letter a distinct charge is made that Sir W. B. Proctor "did both hire and cause to be hired, that mob which committed the outrages at Brentford; that mob, which, immediately after the total interruption of the poll, demanded which was the house that belonged to the parson of Brentford.", &c. Each party in this fracas accused the other of having employed a mob to make a riot. For an account of what occurred, see "The Brentford Election", No. 4223. For a general history of the proceedings, and the immediately preceding election for Middlesex, see "English Liberty", &c. (8132. f.), which was written from Wilkes's point of view.

On Horne, see "The Screech Owl", No. 4306, and "The Brentford Guy Faux", 1773.

"Letters to S^r J. Gibbons" are referred to in "The Macaroni Parson", No. 4827, another portrait of Horne.

3⅞ × 6⅜ *in.*

4226.

An Election Entertainment at Brentford.

[*Dec.* 1768]

An engraving, the design of which displays a party of freeholders of Middlesex, seated at a table, and dining, during the election of a M.P. for the county, Dec. 1768, when Serjeant Glynn, Wilkes's friend and counsel, opposed Sir William Beauchamp Proctor, and the former was chosen; see "The Brentford Election", No. 4223, "The Parson of Brentford", No. 4225. At one side of the table, distinguishable by his dress and a defective eye, is the Rev. John Horne (afterwards Tooke), the self-called "Parson of Brentford". A voter crowns Horne with a tankard, and, waving his hat, shouts:—"*Huzza! for the Parson of old Brentford Huzza!*" Next to the parson is a voter, whose wig is awry, looking with admiration at Horne; in the adjoining seat is a lean man, wearing a lawyer's (?) wig, and, at the right hand of the last, sits an old woman, drinking from a gin glass. Another man is beyond the woman, and a fat voter sits in the adjoining seat, and is ostensibly gnawing a bone, while he receives a purse of money which a "courtier", or member of Proctor's party, deposits in the pocket of his coat. The briber, stooping over a table to do this, upsets a punch-bowl and a bottle, the contents of which, to the alarm of a dog, pour on the floor; another dog gnaws a bone at the feet of the man who is bribed. A butcher, seated in the front of the design, rejects a bribe offered by an agent of Proctor's, and cries:—"*Your Money & you be d—d here's a bumper to Glyn.*" A ragged fellow picks the pocket of the would-be briber; a barmaid, who is rinsing a tankard in a large tub of water, is embraced by a fat man. Another ragged fellow, with an election favour in his hat, waves the hat and a pot, while he vociferates:—"*Huzza for the Freeholders of Midd——, Glyn for ever, Huzza!*" An agent is whispering to a voter on our left; a serving woman is placing a ham on the table.

An impression from this plate faces p. 37 of "The Oxford Magazine", vol. ii., 1769.

$5\frac{3}{8} \times 3\frac{3}{4}$ *in.* Brit. Mus. Library, P.P. 6115.

4227.

An Attempt to land a Bishop in America.

Design'd & Engrav'd for the Political Register. [1768]

An engraving showing a quay at which a ship, "*The Hilsborough*", lies, and is being pushed off by two stout and angry colonists of English America. On the deck is a chariot; near it are the wheels of the vehicle, an episcopal crook, and a mitre. Ascending the main shrouds of the vessel is a bishop praying with his hands joined:—"*Lord, now lettest thou thy Servant depart in Peace*". A party of colonists has gathered on the quay; some shout, and one waves a flag, on which is written, "*Liberty & Freedom of Conscience*". One man flourishes over his head a volume of "*Sydney on Government*"; another waves "*Locke*" on high; "*Calvins Works*" has been tossed after the prelate. A quaker holds "*Barclay's Apology*", this is Robert Barclay's "Apology for the true Christian Divinity, as the same is held forth and preached by the People, called, in Scorn, Quakers", first printed in 1676. A bystander shouts:—"*No Lords Spiritual or Temporal in New England*". In front, an ape is throwing a cap (?) at the bishop; near the creature lies a paper marked:—"*Shall they be obliged to maintain Bishops that cannot maintain themselves*"?

Lord Hillsborough, afterwards Marquis of Downshire, was appointed Secretary of State for the Colonies in 1768. A plan for sending bishops to America had been revived during the archiepiscopate of Dr. Secker, having been originally proposed under Archbishop Sherlock in 1750. This plan gave great offence to the colonists, see a book which appeared at this time, "A Letter to the Right Hon. Horatio Walpole, Esq. By the Right Rev. T. Secker, Lord Bishop of Oxford," written in 1750, which, after his death in 1768, was published by order of Secker himself.[1] See a review of this publication in "The Political Register", v., 1769, p. 167; this review is strongly opposed to the "episcopizing of America", and this satirical print, which faces p. 119 in the same volume, was probably intended as an illustration of the essay. The "Address of Junius to the King", Dec. 19, 1769, see "Junius", by John Wade, 1850, i., p. 264, contains remarks on the American colonists:—"Divided as they are into a thousand forms of policy and religion, there is one point in which they all agree—they equally detest the pagentry of a king and the supercilious hypocrisy of a bishop."

A letter by "D. M." to "The North Briton", published, Aug. 27, 1768, with No. LXIII. of that periodical, illustrates popular feeling in respect to the ministerial desire to establish bishops in the American colonies. No. LXI. of the same work is devoted to this subject, and begins with a mock remonstrance against the condemnation of this plan which it contains.

6¾ × 6 *in.* Brit. Mus. Library, P.P. 3557. t. a.

4228.

The SCOTS *Triumph.* "N°. 1"

price 1^{s}, *published as the Act directs June* 7th, 1768. [1768]

An etching, which has been mezzotinted in parts. It represents a monstrous crocodile, with a collar, on which is the name, "*Moloch*", and crowned with a thistle. This is the Earl of Bute, who was often described as a crocodile. He says:—"*Bow Down and worship me you shall have Garters Coronets Riches Commendams false Hon^{r} and Returns*". A peacock holds a pail to receive "*s——te*" from an opening in the belly of the beast, and declares:—"*I can keep a Secret when well paid for it.*" A crowned cat is near, and she says:—"*Aye & a petticoat too w^{ch} Trophy will make me a Lady*". This appears to relate to the speech of an ape, who is using a large pair of bellows to inflate at the buttocks, a lawyer, who, kneeling towards our right, with bare posteriors, emits bubbles of air. Three lawyers are in conversation; one says:—"*I say there is no bail after Conviction.*"; his neighbour replies:—"*Right Brother for we hold him now & we'l keep him*". The latter speaker has the head of a horse, the former that of a boar. The third lawyer, Lord Chief Justice Mansfield, makes two speeches, one is:—"*I take you M^{r}. Bubbler your Argument is of such weight that I shall postpone my Opinion till the Day of Judgement.*"; the other speech is:—"*By my tenor I show precedents from Rich^{ds}: Edwa^{ds} & Stuarts*". The "Bubbler" is the kneeling lawyer, emitting bubbles, on whose breech is written, "*A Thorough low Bases*". The ape who is inflating him says:—"*You shall not want my Assistance.*" Under the crocodile is Liberty prostrate, and crying:—"*Great Jove Save me once more from the Cruelty of this Monster.*"

A large jack-boot, the common emblem of the Earl of Bute, see "The Jack-Boot, Exalted", No. 3860, stands on our left; from it issues a hydra, on one head of which sits a toad spitting venom and perched on "*An Essay on Double*

[1] Archbishop Secker left by will a thousand pounds towards the establishment of a bishop, or bishops, in the English American colonies.

Gloster", thus referring to Bishop Warburton of Gloucester, a declared opponent of Wilkes, see "A Sequel", No. 4060, and "The Political Mouse-Trap", No. 4067. Near this is a two-headed figure, carrying a spear and shield, and advancing towards the crocodile. The heads of this figure are those of a horse and a cock; it probably represents the Duke of Grafton, see "Janus (A.)", No. 4233, who was notorious for his devotion to the turf, his alleged frivolity and unsteadiness, and for "looking one way and another", as these heads look.

In the background is a Scotch military officer, encouraging foot soldiers of the third regiment of foot guards to fire at a flying crowd of persons. He says:—"*Fire lads by my Saul there's naw Danger——Remember Culloden*". This refers to the suppression, with bloodshed, of a disturbance in St. George's Fields, May 10, 1768, see "The Scotch Victory, (A.)", No. 4169. On the soldiers' flag is a crowned Scotch thistle, and the motto, "*Nemo Me impune Laces* ——". This appears near the King's Bench Prison, a square building with a close row of spikes on the roof, at one of the windows of which is Wilkes, exclaiming:—"*Ye Gods look down on my poor distrest Country, & save it from Ruin*". Minerva, in the air, adjures him with:—"*Continue to be virtuously resolute, the Gods will protect thee.*" On the other side of the prison three soldiers are killing an unarmed man, while a woman looks on, and shrieks:—"*Ah! poor Allen cut down like a flower by Scotch Assasins.*" This refers to William Allen, junior, who was killed by Scotch soldiers, May 10, 1768, see "The Scotch Victory, (A.)", No. 4169. Below the last-mentioned group is written:—"*Ensign Sawney M^c^ Murder, 3^d^ Reg^t^ F^t^ G—^ds^ excud^t^ May 10^th^, 1768.*" From the roof of the prison a flag is displayed, with the inscriptions, "*The Hard Ware Shop Pro Bono Publico.*"

On our left is Hell, with Hecate brewing a bowlful of "*Brimstone*"; a Scotch thistle is round her neck. At the entrance to Hell is Cerberus, with a collar marked, "*Luton how*", *i.e.* Luton Hoe, Bedfordshire, the seat of Lord Bute; one of the dog's heads howls:—"*Whereas by your desire I have ordered Liberty to be Sacrificed, I invite all y^e^ Tyrants placemen, Pensioners, Engrossers, Regraters &c. to come to Hell-Kennell James's Market & Glut on her that She may never be more. I have appointed my Old Companion the Sorceress* HECATE *to dress her up in the Scotch Taste, with choice Brimstone Sauce, which I know you are all fond off You'll be honoured with the Company of my Noble Cousin Moloch who is my General & will be High* PRIEST *that* DAY *assisted by my great* SANHEDRIM *& my Treasurer* JANUS *with the Scribes & Pharisees (my Guards) shall attend to keep the* PEACE *& if molested, shall extirpate those Miscreants who dare oppose my Authority*".

Below the design these verses are engraved:—

"A Prophet, Fourteen Years ago,
Foretold Britannias Fate:
A Crocodile, from Frost & Snow,
Shall overturn the State:

The Law shall be afraid to Act,
Or Scottishly prevail;
The **** be nominal, in Fact,
And *FREEDOM* rot in Jail."

The Treasurer was the Duke of Grafton, or "Janus", see before. The Sanhedrim was the House of Commons, see "Hercules Cleaning the Augean Stable", No. 4186. The "****" was the King.

On the speech attributed to Lord Mansfield, that the "opinion" of the speaker would be postponed, see the statement of Walpole, in "Memoirs of the Reign of King George the Third", 1845, iii., p. 203, in respect to the trial of Wilkes:—"His outlawry was argued in the meantime by Serjeant Glynn, as erroneous, and maintained by Thurloe. Lord Mansfield said the Court was to take time to consider the respective arguments (though it was known that a flaw was purposely

inserted), and put off the decision till next term—a delay which detained Wilkes in prison and prevented his taking his seat in Parliament". For "Moloch", see "Pandimonium", No. 4202. For Lord Mansfield, see "Lord Chief Justice Jeffries", No. 4440.

There is another print entitled "The Scots Triumph", see No. 4195.

$13\frac{3}{4} \times 9\frac{5}{8}$ *in.*

4229.

The North Star.

[1768]

An engraving representing the Earl of Bute seated on clouds, which obscure the face of the sun (*i.e.* the splendour of the Throne), wearing a Scotch "bonnet", and holding in one hand a large purse, in the other a scourge; under his feet is a volume of "*the Laws of England*". In the same cloud, somewhat behind Lord Bute, are the Duke of Grafton, wearing his accustomed black cravat, and the Earl of Chatham, see "The Duumvirate", No. 4155, one of whose gouty feet rests on a cube marked "*America*", see "The Repeal", No. 4140; "The Statue", No. 4141, and "The Triumph of America", No. 4152. Lord Chatham wears three "Indian" feathers stuck in his wig, and his crutch is decorated with an earl's coronet, while from it dangles a beggar's pouch, alluding to his pension; see "The Patriot unmaskd", No. 4146.

On one side of this group is a ragged, one-eyed and wooden-legged sailor, playing on the fiddle, alluding to the beggary of many discharged sailors and soldiers, see "The Pluralist and Old Soldier", No. 3994, at this period. The sailor stands on tottering fragments of a building marked "*English Constitution*", in allusion to the alleged efforts of the Bute, or Court party to destroy the constitution of the country; see "Samson pulling down the Pillars", No. 4179. On the other side of the group is a Scotchman playing on bagpipes, and standing on a pedestal, which is inscribed, "*Bank of England India House &c. &c.*" Members of the Grafton Administration prostrate themselves before Lord Bute, beseeching his favour; among these persons we recognize, counting from our right, two bishops, the second of whom is probably Warburton, of Gloucester. See "The Colossus", No. 4178, and "The Wire Master", No. 4230. The third petitioner is in a lawyer's robe; the fourth, a lean gentleman, is possibly intended for the Earl of Hertford, Lord Lieutenant of Ireland, or Lord Weymouth, see "The Operation", No. 4198. The fifth, with a peculiar wig, may be the Earl of Winchelsea, see "The Wire Master", as above.

In the middle of the design, as if dedicated to Lord Bute, who appears above, is "*The Altar of Baal*", in the flames of which a legal dignitary (doubtless Lord Mansfield, Lord Chief Justice of the King's Bench, see "John Wilkes Esq^{r}", No. 4050, and compare the likeness in "The Operation"), is burning a volume marked "*Rights of the Subject*", and a scroll of "*Habeus Corpus*", while he tramples on the "*Liberty of the Press*". See "Lord Chief Justice Jeffries", No. 4440. Behind Lord Mansfield is another lawyer in the robes of a Lord Chancellor, probably the Earl of Northington, see "The Jacobin", No. 4165, adoring Lord Bute. Kneeling behind the last, in a black legal robe, is Sir Fletcher Norton, see "Counsellor Double-Fee", No. 4238; likewise, with a broom sticking from his side, Lord Rochford (?); the next in a soldier's coat; his neighbour beyond resembles the Marquis of Granby; see "The Waistcoat", No. 4181; the next face has a peculiarly large nose, and the last fat face is associated with that of Mr. Rigby, see "The Union", No. 4210.

In the background is a Scotch soldier cutting down Britannia with his broadsword, see "The Scotch Victory, (A.)", No. 4196, and, in the foreground, on our

right, is John Wilkes, holding up his hands in astonishment and horror at the spectacle before him.

Mr. Hawkins had an impression from this plate, which he described as existing in "The Political Register" for August, 1768; no such work appears in (P.P. 3557. t. a.). An impression occurs in "The Works of Thomas Chatterton", 1803, by Dr. Gregory, as (C. 39. f.), as illustrated by the collections of Mr. Haslewood, i., facing p. 291.

$7\frac{1}{2} \times 6\frac{1}{2}$ *in.*

4230.

The Wire Master, and his Puppets.

[1768]

An engraving representing the gateway towers of St. James's Palace, as if part of the scenery of a puppet-show, and placed on a stage. Behind, the Earl of Bute appears as a showman, his hand directs a group of wires which move a set of puppets on the stage. The puppets comprise the Earl of Chatham, gouty and leaning on crutches, see "The Colossus", No. 4178; Lord Camden, Lord Chancellor in the Duke of Grafton's Administration, as before in those of Lords Rockingham and Chatham; see "The Apparition", No. 4151; Viscount Barrington, holding a letter, see "The Balance Master", No. 4232; and other members of the party, including Sir Fletcher Norton (afterwards Lord Grantley), with his back towards us, wearing a lawyer's wig, and, probably, the Earl of Sandwich, *i.e.* "Jemmy Twitcher", in profile, wearing a cocked hat, and holding a palm-branch; see "The Election", No. 4098. A prelate, probably Warburton of Gloucester, see "A Sequel", No. 4060, kneels in prayer in the middle. On our right, Lord Holland says to the puppet master:—"*A little more to the left, my Lord*". Behind, sits Britannia, weeping, and saying:—"*It is Sport to you, but Death to me*". Lord Holland was reputed to be a frequent adviser of Lord Bute.

The Devil, placed below the stage, is in the act of pulling away the prop which supports it. A party of spectators, members of former ministries, appears in front; these comprise the Duke of Newcastle in profile on our left, see "The Pillars of the State", No. 3371, in conversation with the Earl of Chesterfield (?); the Earl of Winchelsea is here, wearing a peculiar wig, and holding a stick, see "The Crab Tree", No. 3592, and, particularly, "The Recruiting Serjeant", No. 3581, which refers to a sketch attributed to Hogarth, see "Portrait of the Earl of Winchelsea", No. 3588. Lord Lyttelton is in profile on our extreme right, see "The Advocate", No. 3527. The man between the latter two may have been intended for Earl Temple, see "The Times Plate 1", No. 3970, and "Rich[d] Earl Temple", No. 4022. The soldier in the cocked hat below the last-named person may be the Marquis of Granby. There are three other portraits which would be still more difficult of identification than the above have been.

Below the design four verses are engraved.

For Lord Bute as an occult moving power in the country at this period, see "Secret Influence", No. 4557.

Mr. Hawkins quoted from "The Beauties of Administration", p. 25, the following verses that seem to describe this satire:—

> "When does the Prompter act *upon* the scene?
> No! close conceal'd (like smugglers in a creek)
> He bids each puppet enter, strut and squeak,
> The players are mere machines,—but he's the soul
> That views, directs and animates the whole."

In vol. ii. of "The Political Register", 1768, p. 38, as below, the following agrees with the design:—"I imagine no one, whether South or North Briton, will dis-

pute that, upon the accession of his present Majesty, the Favourite was pitched upon to be primier minister; and the expedients made use of to establish and preserve his power, as well when he was the *public*, the *open* minister, as when he *played a part*, and *ruled* behind the curtain, shall be the subject of my present lucubration."

This print faces p. 129 of vol. i. of "The Political Register", and is the frontispiece to the number of that publication of John Almon's for July, 1767. In this volume it is doubtless misplaced, because the letter in the hand of Lord Barrington refers to an incident which happened after this date, *i.e.* May 10, 1768.

$3\frac{3}{4} \times 5\frac{3}{4}$ *in.* Brit. Mus. Library, P.P. 3557. t. a.

4231.

"THE *many Headed* MONSTER *of* SUMATRA, *or* LIBERTY'S EFFORTS *against* MINISTERIAL OPPRESSION; A VISION."

Publish'd according to Act of Parliam^t June 10^th^ 1768. *Price* 6^d^. [1768]

AN engraving showing a many-headed dragon or "*ARBITRARY POWER*", with a sting of "*Venom*", and, while grovelling on the earth, threatening Wilkes with several of its heads, and attacked by him. The latter uses for the purpose the Staff of Maintenance, which, surmounted, as here, by the Cap of Liberty, was first given to him by Hogarth in the etching described as "John Wilkes Esq^r^", No. 4050. Wilkes declares:—"*I dont mind your many Heads, in the cause of Liberty and my Country, I would fight an Host alone.*" Under his feet is the skull of "*EGRE^T^*" (the Earl of Egremont), saying:—"*Alas my Head's off.*" Lord Egremont, who was opposed to Wilkes, died Aug. 21, 1763, see "A New Hieroglyphical Epistle from Lord Eg—m—t", No. 4203.

The heads of the beast include that of the Earl of Bute, wearing a Scotch "bonnet", and crying:—"*I wish I was under my Lassies Petticoat, for I dont like that damned* 45.", see "A Snug Place", in "The Places", No. 4079; "The Scotch Tent", No. 3912. "45" was the number of "The North Briton", written by Wilkes, which was said to have caused the ostensible retirement of Lord Bute from office, see "John Wilkes Esq^r^", as above. Wilkes has struck down one head of the dragon, that of Sir Fletcher Norton, otherwise "Sir Bull-face Double-Fee", see "Councellor Double-Fee", No. 4238, who exclaims, while prostrate:—"*This fellow will out Bully me.*" The Earl of Mansfield, then Lord Mansfield, Lord Chief Justice, another head, in a legal wig, threatens Wilkes with:—"*I'll Claw ye, Sirrah and Law ye too, You shall see I am Judge of the Laws not You.*" Lord Mansfield was believed to be the personal enemy of Wilkes, see "Malice and Fortitude", No. 4239, and "Lord Chief Justice Jeffries", No. 4440. One head is that of Lord Holland, believed to be the secret adviser of Lord Bute at this period. Another head is that of a lawyer, with a label issuing from his lips and marked "*ON LAW.*" This may be meant for Mr. John Dunning, afterwards Lord Ashburton, Solicitor-General in 1768, or Mr. W. De Grey, afterwards Lord Walsingham, Attorney-General in 1768. The next head may have been intended for that of Viscount Barrington, Secretary of State, see "The Scotch Victory, (A.)", No. 4196, who commended the soldiers for suppressing with bloodshed the riot in St. George's Fields, May 10, 1768. Another head is that of a clergyman, probably intended to represent Bishop Warburton of Gloucester, who had expressed very great horror with regard to the "Essay on Woman"; or, more probably, it may be the head of Kidgell, the parson who procured evidence connecting Wilkes with the authorship of that poem; see "The Political Mouse-Trap", No. 4067, for Warburton and Kidgell. Earl Temple, Wilkes's occasional supporter, see "The Times Pl. 1", No. 3970, and "Rich^d^ Earl Temple", No. 4022,

grasping a drawn sword in one hand and in the other a torch formed of the "*ESSAY ON WOMAN.*", thrusts the latter against the clerical head and cries:—"*Ill Singe your Cannonical Wig, and all such Informing and pretended Sanctified Rascals*". The head exclaims:—"*I wish I could run away from this Singeing*".

The Devil, clothed in a Scotch plaid, and flourishing a thistle, encourages the monster to persevere in attacking Wilkes; he cries:—"*Fight my Monster, that Temple shall not stand long, tho he does not seem to mind the Thistle.*" Under the monster are "*WARRANTS*" and "*GENERAL WARRANTS*", see "John Wilkes Esq^r", as above. In the background is "*HELL*", a fiery castle. The Marquis of Granby, see "The Balance Master", No. 4232, with a sword in his hand, and accompanied by a gentleman in a lawyer's wig and gown, probably Serjeant Glynn, see "The Brentford Election", No. 4223, approaches Wilkes from our left, as if to succour him. In the same group is a man wearing neckbands, probably the Rev. John Horne (afterwards Tooke), see "The Parson of Brentford", No. 4225. With this is a young man holding a riding whip, see "The Scots Triumph", No. 4195, and "The Times, or 1768", No. 4242, where the same figure, which is probably that of Lord Rockingham, appears. "The Rockinghams", wrote Charles Lloyd to Mr. Grenville, "affect to take up Wilkes, and to complain of the continuance of his persecution. The Burkes went to see him yesterday in the King's Bench."—Note to a letter from Earl Temple to Wilkes, April 28, 1768, printed in "The Grenville Papers", 1845, iv., p. 280. Over the whole design are engraved two crossed pens, inscribed severally, "*PRO*" and "*CON*", with an ink bottle and the Eye of Providence. The design is framed by borders, with a thistle on one side, and, on the other, a rose.

This design illustrates the contest between Wilkes and the government of the Duke of Grafton, during the incarceration of the former in 1768, and his election for Middlesex, see "Iohn Wilkes Elected Knight of the Shire", No. 4189; "The Flight of Liberty", No. 4192; "The Scotch Victory. (A.)". No. 4196; "The Times, or 1768", No. 4242, and "Hieroglyphics", No. 4268.

Below the design verses are engraved, commencing:—

"The Shades of Night had long prevail'd,
When Sleep my weary Eyes assail'd:
Sunk in my Bed in soft repose,
This Strange Fantastic Vision rose.", &c.

$11\frac{7}{8} \times 7$ *in.*

4232.

The Balance Master.

Designed & Engrav'd for the Political Register. [1768]

AN engraving representing a plank put across the back of Britannia, who stoops nearly to the ground, and is burthened by a trunk of the "*National Debt*". She is on the top of a rock which rises among the flames of Hell. On the middle of the plank stands the Duke of Grafton, holding a jockey's whip, and swaying the plank which way he pleases. On one end of the plank four statesmen sit astride, one behind the other; on the opposite side are five statesmen, likewise astride.

Below the design the Devil and Folly are on each side of Viscount Barrington, Secretary at War; for his likeness, see "The Operation", No. 4198. The Devil presents to his lordship a "*Letter of Thanks*", and says:—"*Write Another Letter my Lord*". This refers to the fact that the Secretary had written, May 11, 1768, to the officer commanding the guards in St. George's Fields, Southwark, May 10, 1768, when a disturbance happened, and William Allen the younger was killed by a soldier; see "The Scotch Victory. (A.)", No. 4196. This epistle, originally published by J. Wilkes, is reprinted in "The Gentleman's Magazine", 1768, p. 244,

and numerous other works; it contains the following passage, referring to the soldiers:—"I beg you will be pleased to assure them, that every possible regard shall be shewn to them; their zeal and good behaviour upon this occasion deserve it; and in case any disagreeable circumstance should happen in the execution of their duty, they shall have every defence and protection that the law can authorize, and this office can give." How these promises were believed to have been kept may be understood from the account of the trials of the military concerned in suppressing the riot; the results are detailed in "The Scotch Victory, (A)". See "A short Narrative of the Massacre in St. George's Fields", p. 417 of "The Political Register", 1768, vol. ii. (P. P. 3557. t. a.).

Not all the gentlemen seated on the plank have been identified. Counting from our left, the first man looks like Sir Fletcher Norton; the second is undoubtedly the Marquis of Granby, Master-General of the Ordnance; see "Samson pulling down the Pillars", No. 4179, and "The Waistcoat", No. 4181. The third is probably Viscount Weymouth; the fourth is Lord Camden in his Chancellor's robes. Besides these the principal officers of state at this period were Earl Gower, the Earl of Bristol, the Earl of Hillsborough, afterwards Marquis of Downshire, Sir Edward Hawke, afterwards Lord Hawke, the Earl of Shelburne, afterwards Marquis of Lansdowne, Lord North, Viscount Howe, Mr. R. Rigby, Lord Le Despenser (*i.e.* Sir F. Dashwood), the Earl of Sandwich, Mr. W. De Grey, afterwards Lord Walsingham, Mr. J. Dunning, afterwards Lord Ashburton, and Lord Townshend.

On p. 302 of "The Political Register", as above, 1768, vol. iii., is "Letter III.", dated Oct. 19, 1768, and describing the conduct, both moral and political, of the Duke of Grafton, and mentioning Lord Hillsborough, Lord North, the Earl of Shelburne, Lord Camden, the Marquis of Granby, Earl Gower, Viscount Weymouth, Mr. Rigby, and the Duke of Bedford. It is probable that Rigby, Lord Gower, and the Duke of Bedford are among the five on our right of the plank, and the last is certainly seated on our left of that group as if he were their leader.

Below this design is engraved the following:—

> "His Wit all See Saw, between that & this;
> And He Himself one vile Antithesis.
> Pope"

It is certain that the sixth person on our right on the plank is John, fourth Duke of Bedford; see the portrait prefixed to his "Correspondence", edited by Lord John Russell, 1842, vol. i. The eighth man has some resemblance to the Duke of Richmond, see Romney's portrait; the ninth looks very like Mr. Rigby, see Sayers's portrait, which is in the volume of his "Caricatures."

Of the authority exercised somewhat before this period by the Duke of Grafton there is evidence in H. Walpole's Letters. He wrote on the subject to Sir H. Mann, Dec. 14, 1767; and to the Hon. H. S. Conway, June 16, 1768.

It is probable that the publication of this satire had been provoked by the ill-treatment Wilkes believed himself to have received at the hands of the Duke of Grafton in respect to his endeavours to procure the pardon of the king and the remission of his outlawry. In 1767 Wilkes published "A Letter to his Grace the Duke of Grafton", in which he assailed the Duke and Lord Chatham, see "Biographical" &c. "Anecdotes" (by John Almon, the publisher of "The Political Register"), i., pp. 6, 7; see likewise "Memoirs of the Reign of King George the Third", by H. Walpole, 1845, iii., p. 5.

An impression from this plate faces p. 257 of "The Political Register", vol. i., 1768, as frontispiece to the November number of that periodical, as above.

$6\frac{1}{2} \times 4\frac{1}{8}$ *in.*

4233.

Janus. 1768—1769. (A)

Design'd & Engraved for the Political Register. [1768]

An engraving, representing the Duke of Grafton, with a Janus head and two additional faces, which latter are inverted, and look in opposite directions. He stands on a pedestal like that of a statue, and wears a *quasi*-Roman costume, including a tunic, a buskin on one leg, a man's cloak of the eighteenth century, a half-coat of the same character, a long cloak with a cape to it, and a zany's hood; from the points of the cape of the last, hawks' bells are pendent from one half, pistols from the other; in one hand he holds a key, in the other a rod; round his neck is a black cravat, such as appears in some portraits of this minister; see "What may be doing Abroad", No. 4287; "The Turf Macaroni", No. 4634. On one leg is a large jack-boot, alluding to the wearer's alleged subservience to Lord Bute; the key probably refers to the imprisonment of Wilkes.

One of the four faces wears a smile and looks to our right; the second face, which looks to our left, is black and surmounted by horns, suggesting a diabolical nature, and specially referring to the duke's matrimonial troubles, see "Cæsar's repudiating his Wife", No. 4270; the other faces are inverted, one of them is enclosed by a fool's hood, the other is accompanied by a black cravat, as above. On one side of the figure is a zany, holding a baton or rattle, and crying:—"*Oh law Oh law! is it you Brother.*" On the other side is a footpad holding a pistol, and crying:—"*There is my Brother Pad.*", while he points to the duke. For this speech, refer to "Captain Macheath", No. 4182.

An impression from this plate faces p. 1 of "The Political Register" (P.P. 3557. t. a.), being a frontispiece to the number of that periodical for Jan., 1769. On p. 140 of the same volume is "A Satire on the D—— of ——'s famous Duplicity", signed "D—", and purporting to analyze his grace's actions into four categories, or phases of life.

On the versatility of the Duke of Grafton's character, see H. Walpole's letter to the Hon. H. S. Conway, June 16, 1768; and the letters of "Junius." In "The Public Advertiser", Oct. 18, 1768, p. 1, col. 3, is a letter signed "A Dreamer of Dreams", and ascribed to John Wilkes; (on this point see a letter from Mr. C. Lloyd to Mr. Grenville, in "The Grenville Correspondence", 1853, iv., p. 383:—"Wilkes wrote the paper describing the characters of the Administration, which I sent you yesterday." It is a factitious account of the characters represented in the King of Denmark's masquerade, Oct. 10, 1768; see "A Figure that appear'd in a Mazarine Gown", No. 4213, and "Rob-Thief", No. 4215); this letter refers to "the D—— of G——, in the Character of *Janus*, (who) occasioned great Sport, as many persons, deceived by Appearances, fancied he was coming towards them, when in *fact*, he was going the clean contrary Way."

There is a satirical description of the Duke of Grafton at this period in "The Public Advertiser", Sept. 16, 1767, p. 1, col. 4, in a letter signed "Correggio", which designates him as "a young D—— mounted upon a lofty Phaeton". This paper has been attributed to the author of "Junius", see "Memoirs of Sir P. Francis" (2040. g.), 1867, by Joseph Parkes, i., p. 151. See a letter from "Bifrons" (said to have been "Junius"), in "The Public Advertiser", April 23, 1768, p. 2, col. 2; see "Junius", by John Wade, 1850, ii., p. 173, where this letter is reprinted; and, on "Bifrons", see "Memoirs of Sir P. Francis", as above, i., pp. 185-6. See likewise "Junius", "To the Public Advertiser", Jan. 21, 1769, in "Junius", as above, i., p. 105.

An impression from this plate is placed facing p. 59 of "The Works of Thomas

Chatterton", by Dr. Gregory, 1803, vol. i. (C. 39. f.), to illustrate a passage in "The Consuliad", which describes the Duke of Grafton under the name of "Flaccus".

$4\frac{1}{8} \times 5\frac{1}{2}$ *in.*

4234.

The POLITICAL SENSES *with a Map of the Road to* LIBERTY *which Lays in* 45 *Degrees of* SOUTH LATITUDE.

[1768]

AN engraving, giving a map of an imaginary country, including names of places which refer to political affairs in 1768, and the period to which that year belongs. On the north-east, indicating Scotland, the country of the Earl of Bute and his alleged *clientèle*, are the "*Despotic Mountains*", described thus:—"*these Hills are very Barren producing only Thistles and a few Wild White Roses.*"; the white rose was the Stuart badge; to the reputed Jacobite proclivities of Lord Bute, frequent allusions occur in satirical prints at this time; see "The Jack-Boot, Exalted", No. 3860. The "*River Need*" (Tweed), which is "*very Rapid*", flows from these hills, and passes "*Bericho*" (Berwick-on-Tweed), where there is a bridge with a road extending from "*Slavery Common*" to "*Bribery Heath*". The road is "*County Lane*", *i.e.* a back or dirty way. The "*Morass of Oblivion*" is below "*Slavery Common*"; on its southern border are "*Scrubbing Post*", set up for the use of itch-afflicted Scotchmen, "*Brimstone Houses*", hospitals for their cure, and "*Plaid Corner*". "*Prospect Row*", a line of trees, extends towards the "*West Longitude from London*", or margin of the print. A hedge divides the "*Vale of Distress*" from the "*Fields of Poverty*", which in "*Expectation Bottom*" borders on the "River Need." Near the "Vale" are another "*Scrubbing Post*", and "*Oatmeal Houses*", for the sustenance of Scotchmen.

"*Loch Boot*" flows to the "River Need" on this side, and receives a brook named "*Current of General Warrants*", see "John Wilkes Esq^{r}", No. 4050. A road proceeds from the loch, crosses the "River Need" by a ford, and passes "*Clair-lisle*", *i.e.* Carlisle, "*Penr—th*", *i.e.* Penrith, and "*Lo-ther Hall*", *i.e.* Lowther Castle, near Penrith, the seat of Sir James Lowther, afterwards Earl of Lonsdale, one of Lord Bute's party, who was married to Lady Margaret Stuart, daughter of that peer. This road traverses "*Conceit Wood*", and ends in the "County Lane". The road, alluding to the alleged amorous intimacy of the Earl of Bute with the Princess of Wales, is styled:—"*Road through a Slough in Wales to the* (house) *of Preferment*". See "Gisbal", No. 3848.

"*The Shortest Way*" is another and more direct road from the banks of "Loch Boot" to "*Gingle Wood Forest*", *i.e.* Inglewood (?). Near the direct way is "*Bloomsbury Square*", on the north side of which is "*Justice Corner*", near the site of Bedford House; on the south side is the "*Opposite Corner*".[1] A bye-way issues from "Gingle Wood Forest", and is called "*Portland Road*", it leads "*Back to* "*Honesty Pool*", which is described as "*very Deep*". The main road, called above "County Lane", is afterwards named "*The Path of Honour*" and "*Road to Liberty*"; it terminates on the bank of the "pool". "*Aylesbury Vale*" opens from the north side of the same; a man, probably John Wilkes, formerly

[1] Serjeant Glynn, Wilkes's advocate and therefore opponent to Lord Mansfield, had a house in Bloomsbury Square at this period; see his addresses to the freeholders of Middlesex, quoted in "The Oxford Magazine", i., 1768, pp. 226, 229. Lord Mansfield lived in the same place, at the north end of the east side; the house was burnt by the "No Popery" rioters in 1780. This was probably "Justice Corner."

M.P. for Aylesbury, traverses the "Vale" by the "*Road to*" the pool, which on the south is bounded by "*Assassination Wood*"; the latter is defined on the north by a road, part of which is called "*Pistol & Dirk Corner*". The names of the latter two places refer to alleged attempts to kill Wilkes, first by the pistols of Martin, see "The Political Mouse-Trap", No. 4067, and Forbes, see "The Times. Plate II.", No. 3972, and, secondly, by the knife of Dunn; see "The. Scotch. Damien", No. 4071.

"*Lurchers Hall*" and "*Poison Lane*" are on the south side of the above-named "Road to Liberty". "*Moderation Mead*" is below these, traversed by the "*Stream of Instruction*"; this, passing across the "*Fields of Pleasure*", flows into "*Knowledge Pool*", which is formed in "*Sidney Close*". "*The Path of Honour*", or "*Road to Liberty*", which proceeds, as above, from the bridge over the "River Need", passes the house "of Preferment", "Gingle Wood", "Lurchers Hall" and "Poison Lane"; it crosses "Honesty Pool", and appears to issue from the latter at "Pistol & Dirk Corner", runs between "*Stanwell Meadows*", "*Envy Mount*", and "*Hope Place*". On the one hand it is crossed by "*Perseverance Turnpike*", and runs through the "*Fields of Loyalty*" to the "*Temple or Castle of Liberty*", which is reared in the "*Pastures of Freedom*". On the north side of the last is "*Middlesex Lane*", which leads from "*Glynn Hall*", in the before-mentioned "Stanwell Meadows". Serjeant Glynn was Wilkes's advocate at the trial in Guildhall; see "The Devils Triumphant", No. 4065, before a "Middlesex" jury. The "*Current of Oppression*" rises in "*Bribery Heath*", which is on the extreme north of the map, and passing "*Temple Gardens*", a grove of trees so named in reference to Earl Temple, Wilkes's friend, see "The Times Plate I", No. 3970, terminates in "Honesty Pool".

Below the design the following verses, to which the title of the print refers, are engraved:—

"Hearing.

"Rumour had Spread abroad this strange report,
That Lady Chastity had fled the Court;
Scared by the sounding of a German Flute,
And Kick'd (though privately) by fam'd Jack Boot:
Who for three hundred private Kicks we're told,
Possess now three Million Pounds in Gold." &c.

The first verse refers to the alleged immorality of the Princess of Wales and Lord Bute; for "the German Flute", see "The Masquerade", No. 3880*; for the acquisition of money by Lord Bute, see "The Hungry Mob", No. 3844, and "The Wanton Widow", No. 3851. The "Rat" of the second verse was, see "The Political Mouse-Trap", No. 4067, Lord Bute, who, having been assailed by Wilkes, had, it was believed, by resigning his office, see "The Seizure", No. 4026—

"—— scap'd the Cat, and Sneak'd into his hole".

After Lord Bute's resignation of office and ostensible abdication of power, he was represented by the ministry which succeeded him, and was called "The Triumvirate", see "The Grand Triumvirate", No. 4035. Under this administration the prosecution of Wilkes, see "John Wilkes Esq^{r}", No. 4050, was carried on, and ultimately,—the "Essay on Woman" being in question, see "The Political Mouse-Trap",—the "cat" (Wilkes) was "hunted" or forced to withdraw to France, under the influence of "Lechery", *i.e.* the Earl of Sandwich, or the Princess of Wales, and "Pride", or Lord Bute.

The references in the above description to "Carlisle", "Penrith", "Lowther Hall", "Inglewood" and "Portland Road", indicate the date of this print to be about that of the important contest between Sir James Lowther, afterwards Earl of Lonsdale, and the Duke of Portland, concerning certain rights with regard to Inglewood and estates in Cumberland or Westmoreland.

The "45 Degrees of South Latitude", refers to the famous No. XLV. of "The North Briton".

For Lord Mansfield, see "Lord Chief Justice Jeffries", No. 4440.

$12\frac{3}{4} \times 7\frac{1}{8}$ *in.*

4235.

The Pillars of the State.

Design'd & Engrav'd for the Political Register. [1768]

An engraving showing Mr. T. Harley, M.P., and Lord Mayor of London, 1768, in his robes, and Mr. Justice Gillam standing on pedestals and supporting by their raised hands a beam, over which is a picture of a shipwreck. Harley, to signify his alleged subserviency to Lord Bute and his party, holds a large jack-boot and a petticoat, *i. e.* the popular emblem of the Princess of Wales; on the steps of his pedestal are inscriptions:—"*Pride & Hypocrisy*", "*Ambition of Court favour*", "*Harley E. of Oxford's Trial for High Treason*". Justice Gillam's pedestal is formed by four volumes on which are inscriptions:—"*Killing no Murder*", "*Ministerial Protection*", "*Gillam's Trial for Murder*", and "*New Art of enforcing y^e^ Law*". Between these figures is a view of a street, towards which the latter figure is pointing; a riot is represented in the street, and three soldiers of the guard are discharging their muskets at the rioters, among whom are women and children. One of the rioters cries:—"*Wilkes & Liberty for ever*", another:—"*Must we be Murder'd for looking at a Window*"?—that is, the window of the prison where Wilkes was confined. Three persons have been shot.

On the beam supported by Harley and Gillam is written:—

"*English or Irish here shall freely swing,*
No Scot while Sawney rules, shall grace y^e^ String."

A halter hangs from the beam. Above the beam is represented the ship of Britain dashed on rocks amid a rough sea; only one man is on board, he cries:—"*Oh D—n that Scottish Pilot! he has run us on Rocks & is now fled to y^e^ Enemy*".

"Mr. Harley was the fourth son of Edward, third Earl of Oxford. He had been bred a merchant, his father having succeeded to the title late in life through a collateral limitation on the death of the second earl without male issue. His success in business, and his personal worth, and perhaps still more, his birth, made him a considerable person in the City. As a politician he seems to have given an unvarying and indiscriminate support to almost every administration." See H. Walpole's "Memoirs of the Reign of King George the Third", 1845, iii., p. 210, note. His conduct in suppressing the riots which happened in London during May, 1768, had procured for him a large share of popular odium, see "The Rape of the Petti-coat", No. 4190; "Pandimonium", No. 4202, and "The Conference", No. 4269. Justice Gillam, a Surrey magistrate who had ordered the soldiers to fire at the mob during the disturbance of May 10, 1768, see "The Scotch Victory. (A.)", No. 4196, was tried for murder and acquitted, see "Midas", No. 4201. Viscount Barrington, Secretary of State for War, had written to the officer in command of the soldiers on this occasion warmly approving their conduct, by means of which William Allen and others were killed or wounded; he promised "ministerial protection" to the soldiers; see "The Operation", No. 4198, and "The Balance Master", No. 4232.

The "Scottish Pilot" who had "fled" was Lord Bute, who, Aug. 2, 1768, had left England for the continent, see "The Flight from Dover", No. 4211. As to the inscription on the beam, it was believed that the soldiers who fired at Allen and others, being Scotchmen, would be allowed to escape punishment.

This is an illustration prepared for "The Political Register" (P. P. 3557. t. a.), but it is not to be found in this copy of that publication.

For the trial of Mr. Gillam, see "The Political Register", as above, vol. iii., Sept. 1768, p. 171.

$3\frac{7}{8} \times 5\frac{7}{8}$ *in.*

4236.

The rising of the inferior Clergy.

Engraved for the Oxford Magazine. [1768]

An engraving, showing the front of a building with a wall of no great altitude on a terrace before it, serving as a defence to a party of well-fed prelates, and separating them from a body of more numerous and very miserable parsons, the "inferior Clergy". One of the bishops, who is prodigiously fat, cries, in an unctuous way:—"*Blessed are they who hunger and thirst, &c.*" Another prelate, holding up a bag of money, declares:—"*Religion is a great Gain.*"; "*They know not what they do.*" is the speech of an austere bishop, referring to the objurgations of the "inferior Clergy". An angry prelate, grasping a scroll marked "*Excommunication*" is next. A piece of artillery, marked "*Cannon of Windsor.*", is levelled from the wall at the assailants. A very portly bishop cries:—"*Ask for Bread & I'll give ye a Stone.*"

Among the parsons, one has a drawn sword and threatens the prelates with it; another tries to climb the wall; a third, holding a staff, says:—"*and cut off him that —— against the Wall!*"; a fourth shouts:—"*Encrease our Wages or I will bring Evil upon thine house.*", he flourishes a staff and carries before him the "*Shield of Faith.*"; a fifth clergyman declares:—"*Lo thus shall a Man be bless'd that feareth &c.*"; a sixth kneels abjectly with joined hands, and prays:—"*Would I could get a living*"; "*I Labour more than ye all.*", shouts a seventh; with these parsons appear a ragged and hungry young mother, accompanied by several equally unfortunate children.

An impression from this plate faces p. 85 of "The Oxford Magazine", vol. i., 1768 (P. P. 6115.), and is accompanied by letterpress on "*The Rising of the inferior Clergy, to demand an Increase of Wages.*"—"When we were informed of the *Rising* of the sailors, coal-heavers, and journeymen taylors, the report gained ground, because it seemed somewhat probable. But when we are acquainted that the *inferior clergy*, or *journeymen parsons*, have thoughts of *Rising* too, the thing appears with the greatest air of untruth; and, in the words of lord B—re, it is both a *moral and a physical impossibility.* That the ministers of him, who had no *place to lay his head in*, should be anxious about *money* to pay the rent of their houses and lodging, appears somewhat ridiculous", and "seems to shew a want of faith, as well as want of knowledge." The text continues in an ironical strain, as above, with special reference to a "paragraph in the *Daily Advertiser*, declaring the lectureship of Shoreditch vacant", and professing to give the history of an application for that office.

On the condition of the "inferior Clergy" at this date, see "The Gentleman's Magazine", 1767, p. 27, "The Journal of a Wiltshire Curate." The journeymen tailors, sailors, weavers, and other craftsmen complained bitterly, and occasionally with violence, of the insufficiency of their wages at this period, see "The Annual Register", 1768, pp. 57, 58, 59, 68; H. Walpole's "Memoirs of the Reign of King George the Third", 1845, iii. date 1768, and p. 210:—"The riots continuing, and the journeymen tailors taking advantage of them, and of the mourning for the Princess Louisa, rose in a great body, and went to petition Parliament for an increase of wages", &c., see "Plot against Plot", No. 4093.

$4 \times 6\frac{3}{8}$ *in.*

4237.

SCOTCH AMUSEMENTS.

[1768]

An engraving. On a hillock in the distance of this design are the Princess of Wales and the Earl of Bute, who are side by side embracing each other, while seated on a garden bench. See "Gisbal", No. 3848, and "A View of Lord Bute's Erections at Kew", No. 4177. A Highlander standing near the pair plays on a bagpipe:—

"*Through the Wood Laddy*
through the Wood Laddy."

See "Thro the Wood Laddie", No. 4132. Under Lord Bute's feet is Britannia, grovelling on her shield. Behind is the then newly erected Pagoda in Kew Gardens.

Near these persons is a Scotchman standing on a pedestal, the steps of which are marked, "*Pride.*" and "*Ingratitude.*", scratching between his fingers for the itch, and rubbing his back against a post, which has a satyr's head and is labelled:—"*This is one of the many new Posts erected for the benefit of the Thanes friends*", see "We are all Come", No. 3858; "The Laird of the Posts", No. 3862, and "The Posts", No. 3944. Seated on the pedestal is a Scotchman, in a lawyer's wig, probably intended for Lord Mansfield, Lord Chief Justice, stabbing the emblems of Liberty, *i.e.* a Cap of Liberty and Rod of Maintenance, which are drawn on a picture placed on his knees; he cries:—"*awa to the deel with this feulish bauble of Liberty I'll stick my Dirk in his Wem*". A woman in a tartan dress is kneeling and blowing with her breath to urge the fire under a cauldron or "*Scots Haggis Kettle*", in which appear some sheeps' heads. A Scotchman, holding a basin of broth, stands near the cauldron and declares:—"*These are brae Sheepsheads & make muckle gued broth*". Another Scotchman, seated near and scratching his head, adds:—"*An they were all English Mens heads I woud not grudge a louse*". A fat Scotchman, in a tartan waistcoat and Scotch "bonnet", holds on his knees a large volume inscribed, "*History of*$^{y^e}$ *Wars of* 1715 *&* 1745"; he says:—"*History is Philosophy teaching by Example.*"

In the distance is a party of the guards firing at and wounding a man, one of a party of rioters; see "The Scotch Victory. (A.)", No. 4196; the man wounded was William Allen, the younger.

The first amusement here represented is the dalliance of the Princess of Wales and her alleged "favourite", the Earl of Bute; the second is the luxury of scratching the fingers and rubbing the back, called playing on the Scotch fiddle, which was often attributed to the Scotch clients of Lord Bute; that rebellion was another Scotch amusement is intimated by the complacent manner in which the fat man is reading the history of the Highland raids of 1715 and 1745. The Stuarts, and Lords Bute and Mansfield, were believed to be the destroyers of liberty in Britain. The cooks are preparing and enjoying the haggis, a national Scotch dish; they testify their hatred for England by wishing the food had been made of Englishmen's heads instead of those of sheep. The satirist has, however, mistaken one Scottish dish for another, and confounded both; sheeps' heads form no part of a haggis, which is composed of various other parts of a sheep, cut small, seasoned to flavour, and boiled in a sheep's stomach; a "singed head" is a sheep's head broiled with the wool on it, and brought to table floating in broth. The last amusement is that of the Third Regiment of Foot Guards, who, as above, were employed in shooting Englishmen, May 10, 1768.

An impression from this plate faces p. 140 of "The Oxford Magazine", vol. i.,

1768 (P.P. 6115.), on which is quoted a passage from C. Churchill's "Prophecy of Famine", on the motive of this satire.

For Lord Mansfield in this character, see "Lord Chief Justice Jeffries", No. 4440.

$6\frac{1}{2} \times 3\frac{7}{8}$ *in.*

4238.

Councellor Double-Fee.

[1768]

An engraving. The interior of a lawyer's chamber, where a fat man, Sir Fletcher Norton, in a counsellor's robes and wig, with numerous books before him, sits, and stretches forth his palms to receive a fee from both the plaintiff and defendant in a legal suit. He declares that he is "*Open to all Parties*", and on the palm of each of his hands is written, "*Open to all*". The volumes on the table are severally inscribed, "*Law Quibbles*", "*an Essay to prove truth a Libel*", and "*A Dissertation on Brow beating*". On the ground is another volume, "*Viner's Short Abridgement of the Law* 24 *Vol^ms folio*". Two scrolls on the table are inscribed, 1, "*Power against Innocence, Brief for Plaintiff,*" and, 2, "*Power against Innocence, Brief for Defend^t.*"

On the wainscot behind this group hang three portraits of Lord Chief Justices:—1, "*Lord Ch. Justice Rider.*"; 2, "*Lord Ch. Justice Jeffries*", with a drawn sword; 3, "*Lord Ch. Justice* ——". The last is a likeness of Lord Chief Justice, Lord Mansfield, wearing a Scotch "bonnet" above his state wig; see "What may be doing Abroad", No. 4287. Lord Mansfield, like the other Lord Chief Justices here represented, was supposed to be a favourer of a "royal" or "arbitrary" policy, and he was especially detested by Wilkes's friends, of whom John Almon, publisher of the "Political Register", was one of the most prominent; see "The Devils Triumphant", No. 4065; "Lord Chief Justice Jeffries", No. 4440; and "Secret Influence", No. 4457. For Sir F. Norton, see "The Repeal", No. 4140, where he is designated "Sir Bullface Doublefee", and "The Statue", No. 4141.

An impression from this plate faces p. 188 of "The Oxford Magazine", vol. i., 1768 (P.P. 6115.), on which page is the following:—"Counsellor Double-Fee is represented as receiving a fee from Plaintiff and Defendant, a method which is sometimes practised by gentlemen of the Long Robe. Part of his library, which is exhibited on the table and the ground, shew the particular branches of his study; and Viner's *Short Abridgement* of the Law, in twenty-four volumes in folio, sufficiently points out how copious the laws of England must be when not abridged. The portraits of the three chief justices hanging in his room, are very proper furniture for his apartment." [1]

On p. 53 of "The Oxford Magazine", 1770 (P.P. 6115.), is the following:—

"A Character.

Sir Bullface Double-fee was born without talents, candour, or generosity; the utmost merit he could ever lay claim to, was a knowledge of those dangerous abilities he possessed, *Evasions and the quirks of the law.* Having made himself early acquainted with those, he studied them with that unabating perseverance, which often gives the air of *genius* to those who possess nothing more than a mechanical understanding." &c.

As to the designation, "Sir Bullface Double-fee", see above. Horace Walpole

[1] At Grantley Hall, near Ripon, the seat of Sir Fletcher Norton, afterwards Lord Grantley, are still, 1878, a considerable body of old books, folios and quartos, of law which belonged to him.

illustrated it in a letter to the Earl of Hertford, Nov. 17, 1763, in referring to W. Pitt:—"He (Pitt) had a tough enemy too: I don't mean in parts or argument, but one that makes an excellent bull-dog, the Solicitor-General Norton." Again, to the same, on a debate in the House of Commons, Wednesday, Nov. 23, 1763.

The nickname "Councellor Double-Fee" is illustrated by "The Town and Country Magazine", May, 1770, p. 233, see "M^rs G—h—m", No. 4462.

In "Posthumous Memoirs of his own Time", by Sir N. W. Wraxall, 1836, iii., p. 250, is a passage on Sir F. Norton, which illustrates an original satire on that minister.

This satire is very curiously illustrated by an advertisement in "The Gentleman's Magazine", 1764, p. 638:—"*List of* Scotch *Books in the Press at* Edinburgh, *and speedily will be published* (*by subscription*) *on a fine paper and beautiful type* (*price one guinea*) *a new Edition of* Sir *Richard Filmer's* book on Patriarchy, or, Treatise on Government; proving the *jus divinum*, passive obedience, and non-resistance; with annotations and illustrations. By Sir *BULL-FACE DOUBLEFEE*, knt. Subscriptions to be taken in at the Inquisitor's office in *Lincoln's Inn-Fields; Jefferies's Head in Bloomsbury-square;* the *Finger-and-Key* in *Perjury-Court*, near the *Devil's-Gap;* and the Cocoa-Tree. *Where may be had the following Books, lately published*, Modern Cases! determined by Lord Chief-Justice *Jeffries*, in one volume, folio. A *modest* proposal for destroying the liberty of the press, and subjecting it to the correction and guidance of a *Scotch* superintendent." This continues with further satire on alleged mischief of trial by jury, on General Warrants, Informations *ex officio*, by the Attorney-General, a proposal to establish the Inquisition in England, the histories of the Duke of Buckingham, Charles the First, the Stuarts, and the last four years of Queen Anne; it concludes with accounts of the Treaty of Utrecht and the Peace of Paris, and a scheme for new modelling the army. Other "Scotch Books" are "The rise and fall of Earl *Mortimer*, a new edition"; "The rise life and character of *J——y T——r.*", and "The art of packing juries, by a perjured solicitor".

The office of Sir F. Norton was in Lincoln's Inn Fields; the Duke of Bedford, an ally of the party of Lord Bute, see "The Pe * * e-Soup-Makers", No. 3882, lived in Bloomsbury Square. Lord Mansfield lived in the same square, in the house which was burnt by the "No Popery" rioters of 1780. "The Cocoa-Tree" was a coffee-house frequented by the Court party, see "Bella horrida Bella!", No. 3071; "An Hieroglyphical Epistle from a Certain (wood)en Pier", No. 3894, and "The Blasted Cocoa Tree", No. 3963. The "liberty of the press" refers to the trial of John Wilkes, see "John Wilkes Esq^r", No. 4050, and other government prosecutions of this period, see "1765", No. 4114, which has many parallel satirical allusions to these, and other entries in this Catalogue, which are dated Feb. 14, 1765. "The *Scotch* superintendent" was Lord Mansfield; trial by jury, General Warrants, Informations *ex officio*, and the Inquisition refer to the case of Wilkes, likewise the "perjured solicitor", *i.e.* Mr. P. Carteret Webb, Solicitor to the Treasury, who was often described thus on account of the part he had taken in the prosecution of Wilkes and the printers of alleged libels, see "The Devils Triumphant", No. 4065. He was tried for perjury, May 22, 1764, and acquitted. "Earl Mortimer" was the Earl of Bute, see "A Prophecy", No. 3966. "J——y T——r" stands for "Jemmy Twitcher", *i.e.* The Earl of Sandwich, see "The Political Mouse-Trap", No. 4067.

$3\frac{7}{8} \times 6\frac{3}{8}$ *in.*

4239.

Malice and Fortitude.

[1768]

An engraving showing Wilkes standing within a fence, which is inscribed "*the Pale of English Liberty*"; he rests one hand on a column marked "*fortitude*", behind which is the palm tree of Peace; he points to his breast, inscribed "*magna Charta*", and looks dauntlessly towards a group of enemies, who threaten him, on our left. The group includes the Princess of Wales and the Earl of Bute, one of whom flourishes a dagger, the other a sword; this probably refers to the suspicions that these persons had to do with various attempts to kill Wilkes, see "The Political Mouse-Trap", No. 4067, and "The. Scotch. Damien", No. 4071. Behind them is the King, blindfolded, see "The Assembly of Beasts", No. 4303, and "Secret Influence", No. 4457. Near them is Lord Mansfield, Lord Chief Justice, see "The Operation", No. 4198, and "Lord Chief Justice Jeffries", No. 4440. In one of Lord Mansfield's hands is a scroll, marked "*Nulli differemus justitiam*"; he raises the other hand at Wilkes in an admonitory manner. Between Lord Mansfield and the King, the head of Sir Fletcher Norton appears; he shakes his fist, and seems to be bawling at Wilkes. On the other side of the King is the head of the person who appears stooping in "The Operation" and "The Waistcoat", No. 4181, see the former entry in this Catalogue. The gaunt figure, holding the cricket bat, and dressed as a jockey, is the Earl of Sandwich, for this see "The Election", No. 4098. Above hovers the genius of Truth, holding a mirror and a wreath, which she is about to place on the head of Wilkes.

Below the design these verses are engraved:—

"There is no terror in your threats;
For I am arm'd so strong in honesty,
That they pass by me, as the idle wind,
Which I respect not ——
Shakespeare."

Wilkes was, about this time, prosecuted for a libel, see "The Scotch Victory, (A.)", No. 4196, and had surrendered to the charge on his outlawry; he was believed to be persecuted by the Court party, which comprised the clients of Lord Bute and the Princess of Wales, see "Gisbal", No. 3848. The latter two are here represented as attempting to murder Wilkes, while they lead the young King blindfolded, see "You have got him Ma'am", No. 4245, and they are accompanied by members of the Grafton Administration, who were alleged to be their tools. Wilkes, by numerous writings, had bitterly exasperated the Princess and her alleged "favourite", so that the lines referred to in "The Colossus", No. 4178, comparing him with the faithful Abdiel, were accepted as applicable to their antagonist.

For a similar satire, see "The Times, or 1768", No. 4242.

An impression from this plate occurs, facing p. 193, of "The Political Register", vol. iii. (P.P. 3557. t. a.), as the frontispiece to the number of that periodical, which was published in Oct. 1768.

$4\frac{1}{4} \times 5\frac{5}{8}$ *in.*

4240.

Britannia in Fetters.

Engrav'd for the Political Register. [1768]

An engraving, showing Britannia seated on a throne, while Viscount Weymouth, afterwards Marquis of Bath, is placing manacles on her wrists; see "What may be

doing Abroad", No. 4287, which illustrates the act of this Secretary of State, in placing soldiers at the command of the civil authorities, during the disturbances which culminated in a riot in St. George's Fields, May 10, 1768; see entries bearing this date in this Catalogue. Lord Weymouth says:—"*I am W—y—h*". Two soldiers of the "3*d Reg*^{t}" of foot guards are near Britannia; one takes away her spear, the other her shield, see "The Scotch Victory. (A.)", No. 4196. A prelate secures the legs of Britannia. Several persons are looking on; one of these, apparently the Duke of Grafton, cries:—"*Rivet 'em fast*"; that is, the manacles; see "What may be doing Abroad". Another person cries:—"*Infamous M——y* 1769".

An impression from this plate faces p. 55 of "The Political Register", v., 1769.

$4\frac{1}{2} \times 6\frac{5}{8}$ *in.* Brit. Mus. Library, P.P. 3557. t. a.

4241.

"ENGLISH LIBERTY."

Frontispiece to "ENGLISH LIBERTY: Being a Collection of INTERESTING TRACTS, from the Year 1762 to 1769. Containing The Private Correspondence, Public Letters, Speeches, and Addresses, of John Wilkes, Esq. Humbly dedicated to the King. London, Printed by and for T. Baldwin, in Great May's Buildings, St. Martin's Lane, Sold by S. Woodgate in St. Paul's Church Yard."

T. Bonnor del et sculpsit [1768]

An engraving, representing a portrait of John Wilkes in a circular medallion, sustained by a genius on a pedestal, the front of which is inscribed:—"*J. Wilkes, Esq*^{r}*. Knight of the Shire for the County of* MIDDLESEX." Liberty and Britannia stand at the side of the pedestal. Furies approach. The design is thus described in "An Explanation of the Frontispiece" which precedes the print in the above-named volume:—"On the right, are Furies coming in with torches, chains, hand-cuffs, &c. &c. signifying the attempts which have been made to destroy the freedom of our excellent constitution. But the figures are represented more particularly as endeavouring to seize and burn the Bill of Rights and Magna Charta. Liberty, however, standing on the side of Mr. Wilkes, keeps them back with her wand, and points to her champion, as her protector and son. Britannia, his other supporter, is in tears, lamenting the situation of her friend, and the assault of the Furies. In the front is a child, weeping over a medal, on which is engraven, a representation of the murder of Mr. Clarke, at Brentford. In the distance, is a view of the King's Bench prison, with the soldiers under arms, as on the ever-memorable Tenth of May; with a representation of the three Scotch soldiers in pursuit of young Mr. Allen."

"*Magna Charta*" and the "*Bill of Rights*" lie in front of the portrait of Wilkes; the latter, a bust, represents him in three-quarters view to our left, holding a pen. The "medal" before which the child is weeping, shows two men beating with clubs a third, who lies on the ground; it is inscribed "*BRENTFORD*". For this incident, see entries in this Catalogue, dated Dec. 8, 1768, when the election occurred, and Mr. George Clarke was killed by a blow of a bludgeon; see "The Brentford Election", No. 4223. For "the Tenth of May", and the death of Mr. Allen, see "The Scotch Victory. (A.)", No. 4196, and other entries dated

May 10, 1768. In particular, see "Iohn Wilkes Elected Knight of the Shire", No. 4189.

$6\frac{1}{4} \times 9\frac{1}{4}$ *in.* Brit. Mus. Library, 8132. f.

4242.

The TIMES, OR 1768.

Publish'd June 8, 1768 *as the act directs, price* 6^d [1768]

An etching comprising several groups of figures, with a versified reference table engraved below the design, and containing numbers indicating the persons represented. On our right the King, "3", sits on a throne in the form of a zebra, or the "Queen's Ass", see "The Queen's Ass", No. 3870, with a human head and the royal mantle on his shoulders; below the seat is written :—"*Oderint dum metuant*", see below. The Earl of Bute, "12", holds a cord which is fixed to the King's nose; he is dressed as a Scotchman, with a thistle in his "bonnet"; one of his legs is that of a goat, and marked "*Lust*", see "Gisbal", No. 3848, the other leg wears a jack-boot, see "The Jack-Boot, Exalted", No. 3860, inscribed, "*Slavery*", with it his lordship is trampling on the Rose of England, to which he points. A fox-headed priest, "2", standing in the pulpit of "*Hypocrisy*", is reading to the King. In front is a medallion portrait of the Earl of Chatham, inscribed "*turn Coat*", and surrounded by thistles, illustrating the unpopularity of Pitt when he accepted a title; see "Britannia's Glory", No. 4144; "An Hieroglyphic Epistle from (Beelzebub)", No. 4145; "The Cat's Paw", No. 4148, and "P * * and Proteus", No. 4163.

A medallion, marked "*Edwardus II.*", hangs on a pillar near the throne, and alludes to the history of Roger Mortimer, Earl of March, who was often associated with Lord Bute, the reputed "favourite" of the King's mother; see "A Prophecy", No. 3966, and "Edward the Third seizing Mortimer", No. 4150. "*Equity*" standing before the throne, unrolls a scroll on which is written :—"*Outlawry revers'd Wilks restord to his Country*"; see "The New Country Dance", No. 4147, and "Iohn Wilkes Elected Knight of the Shire", No. 4189. A grotesque demon, "7", flies in the air and emits lightning on the head of Wilkes, "6", who, furnished with the Shield of "*Integrity*", "9", and holding the Sword of "*Justice*", "8", stands near the altar of "*Fortitude*", and grasps "*MAG. CHA*", while his feet are placed on "10", a scroll of "*General Warrants*", see "John Wilkes Esq^r", No. 4050, and "Arms granted to In^o Wilkes", No. 4205. Wilkes is surrounded by the walls of a prison, the gate of which is marked "*Confinment*", this refers to the incarceration of Wilkes in the King's Bench Prison; see "The Scotch Victory. (A.)", No. 4196. Besides the lightning-emitting monster, three other grotesque creatures assail Wilkes; an owl, "1", in a Lord Chancellor's wig, *i.e.* Lord Mansfield, see "Six Medallions", No. 4125; "The Wheel of Fortune", No. 4154, and "Lord Chief Justice Jeffries", No. 4440. The owl holds a balance so unjustly that one scale inclines against Wilkes. Lord Mansfield was regarded as the personal enemy of the "patriot". Another monster, marked "*Abuse*", discharges filth at Wilkes, while "*Treachery*", like a cockatrice, spits fire at him. This refers to the Earl of Sandwich, see "The Political Mouse-Trap", No. 4067. See a similar satire described as "Malice and Fortitude", No. 4239.

On our left sits Britannia, "11", on the earth, forlorn, and watched by two gentlemen, who join their hands as if pledging themselves to each other; the Marquis of Granby, who, although a member of the Grafton Administration, was a favourite with the people, approaches Britannia with an air of commiseration. Over her head, in the clouds, hangs "*Anchora Spei*", twined with olive and laurel. One of the gentlemen carries a long riding, or driving whip, and wears a coat with military facings; it is probably not the Earl of Sandwich, or "Jemmy Twitcher".

In front on our left is a tombstone, "13", inscribed:—"*To the Memory of* WILLIAM ALLEN *Barbarously Murderd in S^t. Georges Fields.* 1768."; see "A Monument erected over the Grave of M^r Allen, Junior.", No. 4199.

Below the design verses are engraved commencing:—

"Behold corruption openly profest,
The Venal Lawyer (1) and designing Priest; 2.
Heroic Princely sentiments o'erthrown,
And Cajus odious maxims, now his own: 3." &c.

See "The Times. Pl. 2", No. 4243 (1768), the sequel to this satire.

The man holding the riding-whip appears in "The Scots Triumph", No. 4195; and "The many Headed Monster of Sumatra", No. 4231.

12 × $5\frac{7}{8}$ *in.*

4243.

The TIMES. *Pl.* 2

Price 6^d [1768]

AN etched broadside, sequel to "The Times, or 1768", No. 4242, and comprising a design and three columns of verse with rebuses below it. The former shows at one side Britannia seated at the base of a column, "4", which is inscribed with the names of patriots, "*I Hampden*", "*A. Marvel*", "*Al Sidney*" and "*L^D Russell*". On the other side is a second column, "3", with the names of supposed enemies of their country:—"*Carr: E^l. of* SOM^T", "*Buckinham*", "*B^p Laud*", and "*Macclesfield*". In front of the latter column are the Earl of Bute, "2", seated bare-breeched on "1", a zebra, see "The Queen's Ass", No. 3870 (*i.e.* an animal which was given to Queen Charlotte in 1762), having the head of the King. On Lord Bute's ribbon of the Garter, for which see "The Jack-Boot, Exalted", No. 3860, is the motto "*Cure for y^e* ITCH". In a pannier (?) attached to the saddle of the zebra is a fat, coarse woman, the Princess of Wales, who is fondling Lord Bute and saying:—"*Dear Sawney your Spirits Want Raising*"; he replies:—"*Your hand is better than Essence of Vipers*". A preparation so called was considered a provocative to venery; see "Gisbal", No. 3848. In the other panniers are scrolls, marked, "*Fines*", "*Augment^n of y^e Forces*", and "*Imprisonment*". These inscriptions refer to means taken to secure the government as conducted by Lord Bute. On the saddle-cloth of the zebra a thistle and a galloping stallion are embroidered. Bute guides the animal by means of a string attached to its nose.

Near this group are a boar, monkey, winged scorpion, bat, and wigged owl, the last with an unequally held Balance of Justice, to which the motto, "*Summa Jus Summa Injuria*", refers. This indicates Lord Mansfield, Lord Chief Justice, and the supposed personal enemy of John Wilkes, the latter being the "hero" of the print, see "Six Medallions". No. 4125; "The Wheel of Fortune", No. 4154, and "Lord Chief Justice Jeffries", No. 4440. Above, in the air, is Lord Chatham, mounted on a broom, pointing to a medallion suspended at the top of the design, and inscribed:—"*O. Cromwell*". Lord Chatham exclaims:—"*I am Well Mounted*".

The King looks anxiously towards a gentleman, who, preceded by "*Libertys defender*", *i.e.* the British Lion, approaches from our left, and cries to his majesty:—"*These are thy Triumphs Oh misguided Cæsar*"! The gentleman is Earl Temple, see "The Times Plate I", No. 3970, and "Rich^d Earl Temple", No. 4022, a frequent friend to Wilkes. Behind his figure is the "*Temple of Virtue*". Lord Temple is pointing to the subject of his speech, the irradiated ghost of W.

Allen rising from a grave; this person was killed by a soldier during the riots in St. George's Fields, May 10, 1768, see "The Scotch Victory. (A.)", No. 4196. About the figure of the ghost is written:—"*Thou shalt do no Murder.*" In the extreme distance is a hillock, on which is a gallows bearing the figure of a man; on the hillock is written:—"*Mount F——t*" (?). Fame, holding a wreath, hovers above Earl Temple, and blows her trumpet. Over all the design hangs a curtain marked, "*Veluti in Speculum*".

The engraved verses comprise the following, with other portions omitted as needless. The rebuses are indicated by the names between brackets of the objects represented:—

> "The prick eard (ass) 1, an honest Brute,
> Opprest and g(awl)d by haughty (Boot) 2;
> Compell'd through dirty ways (toe) pass,
> And fed with (thistle)s Stead of grass;
> Discribes the miseries of Nat(eye)on;
> And folly in the highest Stat(eye)on." &c.

The "Macclesfield" of the verses, here twice in question, was Thomas Parker, Lord High Chancellor, and first Earl of Macclesfield, who, in June, 1725, was impeached on charges of corruption, and, being convicted, removed from the Chancellorship and fined £30,000; he died in 1732. Lord Chatham (W. Pitt) encountered great unpopularity when he accepted a peerage, see the references to satires on this subject which are given with "The Times, or 1768", No. 4242. For a satire reflecting on the alleged stupidity of the King, see "The Tenant's Complaint to David Simple, of Noodle Hall", No. 4021. The curse on William Pitt includes a reference to William Pulteney, Earl of Bath, with whom Pitt was often compared, to the advantage of neither statesman. On Pulteney, see "Risum teneatis amici?", No. 1833, and "The Treacherous Patriot—unmask'd", No. 2538. Lord Pulteney, the only son of the Earl of Bath, died in February, 1763. H. Walpole wrote to Sir H. Mann, March 4, 1763:—"Lord Bath's history winds up in a more melancholy manner. After preserving his only son, Lord Pulteney, through the course of the war, he has just lost him by a putrid fever at Madrid, as he was returning from Portugal. What enormous wealth, heaped up with so little credit, is left without an heir!" Lord Bath died in 1764.

"H——x" refers to the Earl of Halifax, who signed the General Warrant for the custody of Wilkes, April, 1763; he had been President of the Board of Trade from Nov. 1, 1748, to March 21, 1761, when he was made Secretary of State. "S—— and his Fellow Peer" were the Earl of Sandwich, and, probably, the Duke of Grafton, both of whom were liable to be called jockeys, see "Jemmy Twitcher in High Life", No. 4075, and "Janus. (A)", No. 4233. The "Magistrate" was probably Murray, Earl of Mansfield; Norton was Sir Fletcher Norton, see "Councellor Double-Fee", No. 4238; "Glyn" was Serjeant Glynn, Wilkes's advocate, see "The Brentford Election", No. 4223. The Marquis of Rockingham was minister in 1766, see "The Repeal", No. 4140. George, Lord Lyttelton, wrote much verse, which is sometimes included in collections of British poets' works. The Marquis of Granby appears in the companion to this print, "The Times, or 1768", No. 4242, and in "The Scots Triumph", No. 4195.

9 × 6⅝ *in.*

4244.

"Frontispiece to "The NEW FOUNDLING HOSPITAL for WIT. Being a Collection of several Curious Pieces, in Verse and Prose." (Vol. I.) "The Second Edition. London: Printed in the Year MDCCLXVIII."

[1768]

An engraving showing a satyr seated on the works of "*Juvenal*" and "*Churchill*", and painting the portrait of the Earl of Bute standing between the Duke of Grafton and the Earl of Chatham, who are in the background. The satyr turns and appeals to the Muse of History, who stands behind him. On the floor lie "*Swifts Works*" and "*Hudibras*", with a mask and a dagger. On the wall are pictures; 1, a portrait of Lord Holland (Mr. H. Fox) contemplating with alarm the figure of a man hanging from a gallows; and, 2, a portrait of a clergyman, below which is a scroll inscribed:—"*N: to P's Works*". For the man hanging, see "Ayliffe's Ghost", No. 4038. No. 2 was probably Warburton, Bishop of Gloucester, the "Double-Gloucester" of satirists, see "The Scots Triumph", No. 4228.

For the alleged subordination of Pitt and the Duke of Grafton to Lord Bute, see "Thro the Wood Laddie", No. 4132, and "The Wire Master", No. 4230.

$2\frac{1}{2} \times 4$ *in.* Brit. Mus. Library, 992. a. 1.

4245.

You have got him Ma'am, in the right Kew.

Frontispiece to The NEW FOUNDLING HOSPITAL for WIT. Being a Collection of several Curious Pieces in Verse and Prose." "Part the Third." London. Printed in the Year MDCCLXIX.

Frontispiece to part III.

[1768]

An engraving, the title of which is below the design, showing the Princess of Wales walking in Kew Gardens and leading the King, her son, with a string attached to his nose. The King is blindfolded and walks with one hand outstretched, as if feeling his way. The princess holds up her right hand, with the two larger fingers erect, by way of signal to the Earl of Bute, who, wrapped in a Scotch "plaid", lurks near a tree, and makes an indecent gesture with one of his forefingers to the lady; see "Gisbal", No. 3848.

Below the design the following *double entendre* is engraved:—"You have got him Ma'am, in the right Kew." The residence of the Princess of Wales at Kew was in the immediate neighbourhood of the house of Lord Bute, see "The Centaur not fabulous", No. 4176; "A View of Lord Bute's Erections at Kew", No. 4177; "Claudius pouring Poison into the King's Ear", No. 4329, and "A View of the Princess Dowager's Palace at Kew", No. 4330.

For the subservience of the King to his mother and Lord Bute, see "The New Country Dance", No. 4147, and "Secret Influence", No. 4457.

"The New Foundling Hospital for Wit", as above, is (992. a. 3.).

$2\frac{3}{4} \times 4\frac{1}{2}$ *in.*

4246.

Sir TRINCALO BOREAS.

According to Act of Parliament 7 *June* 1768.
G B: (George Bickham) *fc*
Sold in Liberty-Row, Richmond where open House is kept all day long; and I hope good Decorum will be kept. price 3 *pence plain* [1768]

An etched portrait of a portly man, named Goff, a fishmonger of Richmond, standing on an inverted pickled salmon tub, laying one hand on his heart, and saying:—"*This I do for the good of my Country!*" He holds a Rod of Maintenance surmounted by the Cap of "*Liberty.*", which is in the shape of a fool's cap. He wears a plumed cap with a cockade, on which is written "*Wilkes*" (and) "*Liberty*". He likewise wears a ribbon like that of a knight, and a sword; from his pocket protrudes a label inscribed:—"*Gentelmen & Free Voters of Richmond & its Environs*". The tub is inscribed:—"*For Mr Goff* (fis)*h Merchant*", and "*Delicate Salmon Tweed Samon*".

A mob of persons are behind Goff; one of these is an old woman who laughs at him; before her is a "*Gin*" bottle and glass. A man with a very small nose cries:—"*I'm Major Sturgeon, & Magistrate*".[1] Many others are shouting at Goff; one declares:—"*I'm Gallopper.*"; another, who laughs vigorously, holds a pot marked:—"*Beer at three pence a Pot*".

Below the design these verses are engraved:—

"When a Candidate, Intrest is making for Votes,
How Cringing he seems to the hearty good Sots,
Dear Sirs how d'ye do?—I am joyful to see ye,
How fares your good Spouse? & how goes ye World wi ye
Can I serve you in any thing! faith Sir I'll do't,
If you'll be so kind as to give me your Vote,
At Garrat, ye Honour, an Ev'ning to Pass;
In Smoaking a Pipe and in taking a Glass.
Huzza and Drink!"

For an account of the Mayor of Garratt, see "The Book of Days", by R. Chambers, i., p. 659, and Foote's play styled, "The Mayor of Garratt", which was first performed in 1763. In this piece the principal character is that of Major Sturgeon. At Garratt, near Tooting in Surrey, an important election for a mayor happened in 1768.

$5\frac{1}{2} \times 6\frac{3}{4}$ *in.*

4247.

THE REVIEWERS CAVE.

The Frontispiece to "The Powers of the Pen", 1768.

(Etched by P. J. De Loutherbourg.) [1768]

An etching showing a vast cave, where, recumbent on clouds overhead, the Genius of Dulness lies fast asleep. Many reviewers sit on benches, nearly filling

[1] In the "List of Freeholders who voted for Colonel Luttrell", April 13, 1769, during the Middlesex election, as quoted in "The Oxford Magazine", iii., 1769, p. 94, is the following entry, which probably shows who the speaker was:—"Henry Lamb, Esq; Acton, *A Middlesex justice of peace, commonly called Major Sturgeon, being lately a fishmonger in the Strand.*"

the cavern; they include an ass who brays, and they appear under the presidency of a fat man, who wears a doctor's gown and bands, and sits in a chair raised considerably above the others. Midas's ears are attached to the back of the chair. Extending his right hand to the ass, he seems to command silence, while a porter, bending under the load, bears towards an altar a basket full of books, including "*POWERS OF THE PEN*", "*CHURCHIL*", "*STERN sentim*^{l} *Journey*", and "*BAGATEL*" (?). The altar sustains a burning lamp, and is decorated with sculptured skulls of an owl and an ass. Over the president's head hangs a bundle of the "skins of authors' heads", see below; behind him, and stuck on the side of the cave are numerous posters, some of which are inscribed:—"*METHODIST*", "*STERN'S SERMONS*", "*CURATE*", "*NORTH BRITON*", "*ROSCIAD*", "*N°*", "*GHOST*", "*APOLOGY*", "*TRISTRAM SHANDY*", "*MERET*"(riciad?), "*CUR—— POE*"(ms). A great pile of volumes stands at the president's side, including "*REVIEWS*", "*DODS*(ley's) *Wor*(ks) *Vol. II.*", and "*DICTIONARY*". A large dragon-like serpent rears itself at the side of these books. On the summit is a large owl, hooting at the porter.

Below the design is engraved:—

"The Skin of many an Authors head,
Victims which at their Alters bled,
Dangle in Parcels at the Top,
Like dried leaves in a Druggists Shop", &c.

"Churchil", the "Ghost", and the "Rosciad", refer to celebrated works of C. Churchill. Sterne's "Sentimental Journey", "Tristram Shandy", and "Sermons", are famous; for the first and second, see "Sterne and Death", No. 4187; and, for the last, "The Scheming Triumvirate", No. 3730; "Sterne in Ranelagh Gardens", No. 3802, and "Tristram Shandys Implements", No. 3835. "The North Briton" is well known, see "John Wilkes Esq^{r}", No. 4050. "Dodsleys Works" refer to the productions of Robert Dodsley. The "Dictionary" may be that of Dr. Johnson. "The Methodist, a Poem", 1766, and "The Curate, a Poem", 1768, were written by E. Lloyd, author of "The Powers of the Pen". All these works are in the Print Room. "Curre" received the dedication of "The Powers of the Pen".

This is the frontispiece to "The Powers of the Pen." (See the porter's load.) "A Poem. Addressed to John Curre, Esq. By E. Lloyd, M.A. The Second Edition", London, 1768. This poem, with many allusions to contemporary circumstances, describes an assembly of monthly reviewers, under the presidency of "Doctor Expositor", in a chamber.

"Sunk twenty Fathom under Ground,
Paper'd with *Title-pages* round,
A *Dungeon* lies; and plac'd before
Stand *Printer's Dev'ls* to guard the Door;
To this these envious Fiends resort,
To hold their *Inquisition-Court.*
Fix'd in the middle of the Room,
A *glimmering Lamp* reflects a *Gloom;*
Clust'ring above hang *Scalping Knives,*
By *Dulness* edg'd 'gainst Poets' Lives."

The lines engraved below the design occur on pp. 56 and 57 of this poem, with intermediary verses. This poem, including satire on literary reviewers, refers to many men of this time, *e.g.* Dr., or "Sir John", Hill, a writer on botany, see "Jampedo and Canning in Newgate", No. 3279; "The Ludgate Quack", *i.e.* Dr. Rock, see "Quackery Unmask'd", No. 3019, p. 734; Dr. Ward, or "Spot Ward", see "A Consultation of Physicians", No. 2299. "The Caledonian Breed" of Lord Bute's clients is a subject of attack. Churchill, "Volpone", or

Lord Holland, "Twitcher", or the Earl of Sandwich, (Dr. John) Langhorne, Arthur Murphy, (G. A., ?) "Stevens", W. Whitehead the Laureate, Dr. Johnson, Bradshaw, Warburton, Bonnell Thornton, Sterne, and "the Pen" that can

"—— on an *only Sister* rail,"
"In Sisters Blood its point will stain,
And wash it with false Tears again."

See "Isis, an Elegy". The poem likewise mentions Lord Holdernesse, "his beloved Mason", Wilkes, and the

"*Doctor Expositor*, whose Head,
Like an old Church, was roof'd with Lead.",

"Fawkes, Howard, Rider", Sternhold, and

"—— the Pulpit-fop Saint Dodd".

E. Lloyd wrote "An Epistle to David Garrick Esq.", the frontispiece of which is described in this Catalogue, with the date of its publication, 1773. Dr. Dodd was hanged for forgery.

There is an impression from this etching, in which the face of the president is turned away from us. In the impression here described this face is drawn with a pen, is nearly in full view, and evidently a portrait.

$7\frac{1}{2} \times 9$ *in.*

4248.

The Methodist Taylor caught in Adultery

Cabbage sculpt
London, Printed for Rob^t Sayer, Map & Printseller, N° 53 in Fleet Street. Publish'd as the Act directs July 21. 1768. [1768]

An engraving showing a garret occupied as a bedroom by a female servant, in whose company her master has been detected by his wife. The servant, partly dressed, leaves the room by the door, and laughing, carries some of her clothes in her hand. The tailor, a little lean man, stands half dressed, and is scolded by his fat wife, who shakes him by the shoulder. Pasted on the ceiling is a paper, inscribed, "*Thou Shalt Not Commit* ADULTERY."; on another similarly placed paper is, "*Gods warning* (?) *for Sinners*"; on a third paper is a ballad, beginning, "*Once I Lov'd*". On a table, by the side of the bed, is a book, marked "ARISTOTLE". A volume lies on the floor, inscribed, "*Servants obey your Masters. Sermon to young Women by Tim^y Button Hole.*" A Bible lies on a bracket, over the head of the bed, marked "*W. S.*", and covered by a cobweb.

This print appears to be one of a series, see "Love and Opportunity", No. 4249.

$13\frac{3}{8} \times 8$ *in.*

4249.

Love and Opportunity

London, Printed for Rob^t Sayer, Map & Printseller, N° 53 in Fleet Street. Publish'd as the Act directs 1 *Sep^r.* 1768. [1768]

An engraving of the interior of a parlour, where an old gentleman has fallen asleep after taking wine; a bottle of "*Port*"; another bottle and glasses stand on a table in the middle of the design. In the sleeper's hand is a volume of the "*Compleat* JUSTICE"; in his pocket appears a paper, inscribed, "—— *him for a Trespass on*" ——. On a bracket behind are "BURNS JUSTICE", a paper in-

scribed, "*Stealing a Hare*", and a second paper, marked "*Mid to wit*", *i.e.* a warrant, beginning "Middlesex to Wit ——". Over the sleeper's head is a buck's head with antlers, in allusion to the incident represented here of the wife of the sleeper being embraced by a young officer, while she watches her husband with a smile, and accepts the caress.

This print appears to be one of a series, see "The Methodist Taylor", No. 4248.

$13\frac{1}{8} \times 8\frac{5}{8}$ *in.*

4250.

GROWN GENTLEMEN *taught to* DANCE.

Engraved after an Original Picture of M^r^ John Collett, in the Possession of M^r^ Smith.

*Printed for Jn^o^. Smith, N^o^* 35, *in Cheapside, & Rob^t^ Sayer, in Fleet Street, as the Act directs* 20^th^ *Aug^t^.* 1768. [1768]

An engraving showing the interior of a room where a short, awkward, elderly man is receiving primary instructions in dancing from a tall, lithe, and well-trained teacher; the latter points with one hand to the feet of his pupil, bidding him move them as he moves his own, while, with the other hand, he grasps the fingers of the senior. In the coat pocket of the latter is a book, "*The Blunderer a Comedy*". A deaf and blind violinist sits near, and plays on his instrument, one of the strings of which is broken; at his feet are an ear trumpet and books; one of the latter is inscribed, "*Country Dances The Lads a Dunce*"; another is marked, "*Select Minue*"(ts); on a third is, "*Of Harmony in Music*". A violin case is near; a kitten has got inside of it, and plays with a key. Another kitten is assailed by a dog. On the wall is a picture of "*Madame Elastique*", a dancer in the opera costume then in vogue. On a bench is a gentleman in chequered hose, waiting his turn to take a lesson in dancing; he has a walking stick, and sits with his toes painfully turned out. On the wall behind him is a placard, inscribed, "*Grown Gentlemen taught to dance, & qualify'd to appear in y^e^ most brilliant Assemblies, at the easy Expence of* 1^l.^ 11^s.^ 6^d.^ *NB. those Gentlemen that chuse it May also learn to sing.*"

This satire is the companion to "Grown Ladies &c. taught to Dance", No. 4251, by the same artist.

The popularity of this print suggested the satire described as "Grown Citizens learning to Dance", No. 4276. See the copy of this print which is described below.

At this period there was in London a highly reputed teacher of dancing to adults. H. Walpole wrote to Lord Nuneham, Dec. 6, 1773:—"Mr. Raftor (Mrs. Clive's brother and inmate, and Walpole's neighbour at Twickenham), told me that formerly, when he played "Luna" in "The Rehersal", he never could learn to dance the Hays, and at last he went to the Man that teaches grown gentlemen." A letter in "The Oxford Magazine", vi., 1771, p. 177, complains of a lively wife's treatment of her husband:—"She would send me to *Le Roque's* dancing-school, *where grown Gentlemen are taught to dance*, in order to 'squire her every Assembly-night to the subscription room."

$9\frac{3}{4} \times 12\frac{3}{8}$ *in.*

B. Clowes fecit.

London, Printed for Rob^t^. Sayer N^o^. 53, *in Fleet Street as the Act directs* 30 *Sept^r^.* 1768.

This mezzotint engraving has a later date than that which is described with the same title, No. 4250, which it resembles, with the following exceptions:—The paper in

the pocket of the pupil is inscribed, "*The Lads a Dunce*". One of the music-books at the foot of the violinist is marked, "*Country Dances*" and "*Country Bumkin*". Another book in this place bears, "*HORNPIPES Seriously Considered*". A picture behind this performer is entitled, "*Scaliger Performing y^e^ Pyrrhic Dance before the Emperor.*", and represents a man dancing before another who is enthroned. On the wall hangs, besides the large portrait of "*MADAME ELASTIQUE*", a painting of David dancing before the Ark. In the background an adult gentleman stands, with his feet made to point outwards by means of a channelled piece of wood. The dancing master's assistant teaches this gentleman how to hold his head, by placing one hand under the chin of the pupil. A bull-dog is pulling from off a chair a paper, inscribed, "*A Treatise on the Antiquity & Dignity of Dancing*". The dancing master's curl papers have been supplied by tearing up leaves of "*Lock on Understanding*" and "*Newton*".

As No. 4250 was printed for the owner of the picture by Collett, that print was doubtless the original publication, although this is the larger and more important print.

This print is in the collection of the works of John Collett.

$19\frac{1}{2} \times 15\frac{5}{8}$ *in.*

4251.

GROWN LADIES *&c. taught to* DANCE.

Engraved after an Original Picture of M^r^ John Collett, in the Possession of M^r^ Smith.

J. Collett pinixt. Rennoldson sculpsit London. Printed for Rob^t^. Sayer N° 53, *in Fleet Street, & J^no^ Smith N°.* 35, *in Cheapside.* [1768]

AN engraving showing the interior of a room where a young dancing master is instructing an elderly lady to dance, which she does stiffly and ungracefully. Two little girls are looking on, both laugh, one whispers to the other. On the wall of the room is a picture of a monkey instructing a cat to dance.

This satire is the companion to "Grown Gentlemen taught to Dance", No. 4250. There is an impression in the collection of John Collett's works.

$9\frac{3}{8} \times 12\frac{7}{8}$ *in.*

4252.

GROWN LADIES TAUGHT TO DANCE.

66 *M. Darly. In. Pub. by M Darly. Jan* 1. 1768. *Strand.* [1768]

AN engraving of the interior of a room where a gaunt old dancing master is teaching a very stout elderly lady to dance. She clasps her hand close in front of her stomach. A lean old man sits near playing on a guitar. An old lady sits behind, waiting her turn for instruction. A puppy capers on its hind legs. A monkey plays with a lady's fan. On the wall are two pictures; one of a bear-leader teaching a bear to dance, the other of a lady and gentleman dancing.

$8\frac{3}{4} \times 11\frac{5}{8}$ *in.*

4253.

The HEN-PECKT HUSBAND. (A.)

From an Original Picture Painted by M^r^ Dawes.
Publish'd as the Act directs, 1^st^. Jan^y^. 1768. B. Clowes fecit.
London, Printed for Rob^t^ Sayer, Map and Printseller, N^o^ 53 in Fleet Street.
[1768]

A MEZZOTINT engraving, the design of which is described under the same title, "(B)", No. 4254, with the addition that, on our right, is a large bed from behind the curtains of which the wife's paramour is looking at the castigation of his mistress's husband, and laughing at the scene.

This satire is in the collection of the works of John Collett.

20 × 15⅞ *in.*

4254.

The HEN PECKT HUSBAND. (B.)

(By "—— Dawes".)
Published as the Act directs, Jan^y^. 1^st^ 1768, by J^no^ Smith N^o^ 35 in Cheapside, & Rob^t^ Sayer, N^o^ 53 in Fleet Street, London. [1768]

AN engraving of the interior of a poor room where a tailor's wife, wearing only her chemise and cap, is beating her husband with her shoe. He submits pitifully to the castigation, letting his shears fall from his grasp and seeming to be whining for mercy. Her bare foot tramples on a book entitled "*The Dutiful Wife a FABLE*". On the floor several articles of furniture are overthrown. On the wall hang a picture of "*MARS VENUS & VOLC*"—, a print of "*LUCRETIA*", and two broadsides severally entitled "*A New Summons to Horn Fair.*", and "*The Happy Pair*".

This satire is in the collection of John Collett's works. See the same title, "A", No. 4253.

10½ × 13½ *in.*

4255.

THE QUIET HUSBAND.

Engraved from an Original Picture Painted by M^r^ Jn^o^. Collet.
J. June sculp.
printed for Rob^t^ Sayer, N^o^. 53, Fleet Street, & Jn^o^ Smith N^o^. 35, Cheapside as the Act Directs Nov^r^ 20 1768. [1768]

AN engraving showing the interior of the parlour of a country parsonage, where, seated by a table on which are a large beer tankard and glass, a tobacco pouch and stopper, sleeps a stout clergyman; his pipe falls on his knee. At his feet lies a book of "*Select Sermons Discourse the 1^st^ On the Duty of Watchfulness.*"

Seated likewise at the table are the parson's young and buxom wife and her lover, a military officer, who, while she accepts his caresses, warns him not to disturb her husband's sleep. Her little daughter of four years old is placed on the floor and caresses a soldier-doll; she is seated on a book inscribed:—"*On y^e^ Lawfulness of Pluralities*". Two other volumes are on the floor, one of these is "*The first Lesson for the Evening Service*". On the mantelshelf are tobacco, pipes, a bowl, a bottle of "*Brandy*", and "*The Concordance*". Above these hangs a gun.

On one angle of a screen the soldier has hung his hat, at the cockade in which a magpie pecks spitefully. The bird's cage and a fiddle hang near.

This satire is in the collection of the works of John Collett.

$13\frac{7}{8} \times 9\frac{1}{4}$ *in.*

4256.

The REFUSAL.

Engraved after an Original Picture of M^r John Collett, in the Possession of M^r Bradford.
J. Collett pinxit J. Goldar sculpsit
Published by T. Bradford, N°. 132 Fleet Street, London: 1^st Feb^y. as the Act directs. [1768]

A LINE engraving, representing, as if in a framework of stone, an oval medallion, the design comprised in which shows a young man seated at a table with materials for punch before him; a young woman leans forward, puts one of her arms tenderly round his neck and with an amorous expression is soliciting him to her will. An old woman is furtively drinking from a punch bowl in the background. Near her are an open doorway and a large curtain.

This satire is in the collection of the works of John Collett.

$13\frac{3}{8} \times 11$ *in.*

4257.

The VICAR *going to* DINNER *with the* ESQUIRE.

Engraved from an Original Picture Painted by M^r John Collett.
T. Stayner Sculp^t. printed for Jn° Smith N°. 35 Cheapside, and R. Sayer N°. 53, Fleet Street. as the Act directs June 1^st. 1768. [1768]

AN engraving showing a portly parson riding with his wife behind him, and, with a heavy stick, beating the horse; the stick strikes the wife's head. Two country children humbly salute the riders. Behind the latter is a milestone inscribed "*XXX Miles from London*".

This satire is in the collection of the works of John Collett.

$13\frac{1}{2} \times 9\frac{1}{4}$ *in.*

4258.

A RESCUE or the TARS TRIUMPHANT,

From an Original Picture Painted by M^r. John Collett.
Published as the Act Directs June 12, 1768. B. Clowes fecit
London, Printed for Jn°. Smith N°. 35 Cheapside, and Rob^t. Sayer, Map & Printseller N°. 53, Fleet Street. [1768]

AN engraving in mezzotint representing a party of sailors who have stopped a coach and taken from it two young women; a wooden-legged sailor assists one of the girls to alight; she snaps her fingers at the constable who opposes the rescue. Another sailor collars one of the constables and sets at defiance the threat of his upraised staff. In a pocket of the latter is "*The Compleat Peace-Officer*". Other sailors are fighting with more constables in the background. A sailor has mounted to the top of the coach and cheers his comrades. A constable has been knocked down and lies lamenting his broken head, near him is his staff, likewise a paper

marked:—"*Middlesex to Wit To all and every the Constables* THESE ——*F Seale* —— *this shall be to you a Sufficient Warrant* 1768." A sailor has embraced a harlot who furtively pilfers his watch. A young woman, probably one of the rescued passengers, stands near the coach, holding a paper inscribed:—"*Hearts of Oak are our Men*".

The fracas occurs in front of a tavern, at the open windows of which are spectators and a woman drinking from a punch-bowl. Over the door is written:—"*PUNCH in any QUANTITY.*"

This satire is in the collection of the works of John Collett.

$20\frac{1}{8} \times 16$ *in.*

4259.

A TAYLOR riding to BRENTFORD.

Engrav'd from an Original Picture Painted by M^r^ John Collett.
T. Stayner sculpt
*Printed for R. Sayer N^o^* 53, *Fleet Street, & Jn^o^. Smith N^o^* 35, *Cheapside. as the Act directs June* 10, 1768. [1768]

THIS engraving shows a man on horseback, riding with very short stirrups, and nervously holding to the front of the saddle, because a chimney-sweep has startled the horse by offering it a cabbage-leaf. A donkey eats a cabbage. The rider's whip has fallen in the road. Two grooms issue from a building, and laugh at the equestrian. In the pocket of the latter, with a tape measure, is a book of "*RULES for Bad Horsemen*". On the wall of the building is a placard inscribed:—"*Various Feats of* HORSEMANSHIP *Performed this Evening by the famous* SAMPSON".

The print is in the collection of the works of John Collett.

$13\frac{1}{2} \times 9$ *in.*

4260.

Tommaso Patch Autore.

"*P.* 1768" "*No.* 1." [1768]

AN etching printed with brown ink; it is "No. 1." of the "Caricatures", by Thomas Patch, English engraver, who lived in Florence, and produced a series of satirical prints; those numbers of which that refer to Englishmen and English subjects, are described in this Catalogue; see "M^r^ Piters", No. 2776; "Sir Horatio Mann", No. 3088; "Ba: Stosch, 1765", No. 4134, and others which are dated 1768, 1769, and 1770.

This is a whole-length figure, seated in profile to our right, before a table, and in the act of measuring a satiric mask with a pair of compasses. The face is in three-quarters view to our right, and its marked features, a pug nose and protruding mouth, are distinct.

This is the first entry on a series of the "Caricatures" by Patch, published at this time, and thus alluded to by Horace Walpole in a letter to Sir H. Mann, Jan. 20, 1771:—"I am much pleased, too, with the "Caricaturas," that is with those which are scarce caricaturas; for, you must know, I love truth; and those that are not extravagant are highly natural. Tell me more of this Patch."

For the "Caricatures" of Patch, see "Mann" and Manners in Florence", 1876 (10921. g.), edited by J. Doran, ii., p. 220.

$9\frac{1}{2} \times 12\frac{3}{8}$ *in.*

4261.

" Fran° Harwood ".

" P 1768. *N.* 5." [1768]

An etching, one of the series referred to in " Tommaso Patch ", No. 4260. It is a satirical portrait of an English gentleman, standing in profile to our right with one hand at his waist, his hair tied loosely in a long tail behind his head, and partly arranged in curls at his ears; his forehead slopes backwards almost as much as that of George III.; his lips protrude, negro fashion, with a caricature likeness to those of the same king.

$6\frac{1}{4} \times 12\frac{3}{4}$ *in.*

4262.

" Spencer Draper "

"P. N. 9." [1768]

An etching, one of the series referred to in " Tommaso Patch ", No. 4260. It is a satirical portrait of an English gentleman, a whole-length figure, in its proportions, attitude, and air having a strong resemblance to that of an ape; the action is that of walking, and, apparently, rubbing the hands together. The man has an hydro-cephalous forehead, a projecting nose, with slanting nostrils, protruding and thick lips, and a prominent chin.

$6 \times 12\frac{7}{8}$ *in.*

4263.

" Tommaso Robinson "

"P. 1768 *N.* 12." [1768]

An etching, one of the series referred to in " Tommaso Patch ", No. 4260. It is a satirical portrait of an English gentleman of short stature, with lean and small legs, a prominent belly, wearing a wig with a huge bag, standing in profile to our right, and with his hands joined behind his back. He has a prominent forehead, arched eyebrows, thick lips, the lower one protruding, and a large and double chin. The buttons of his coat are furnished with pendent tassels.

$6\frac{1}{4} \times 12\frac{3}{4}$ *in.*

4264.

An unknown Portrait.

T. Orde inv^t. et fec^t. 1768. [1768]

An etching, the half-length portrait of a very stout man wearing a large apron and over-sleeves on his arms, and a large, black felt hat. He has a very fat face, with scanty hair, and looks like a fishmonger.

An impression from this plate occurs in " A Complete Series of the Exhibition Catalogues of the Society of Artists of Great Britain " (Anderdon Gift), 1767-1769, No. 1131. On the following leaf is, in the writing of Mr. Anderdon:— " This Tho^s Orde became Earl of Bolton; was he not the friend of George Romney? " Mr. Anderdon's inquiry is to be answered in the affirmative.

$3 \times 3\frac{3}{4}$ *in.*

4265.

A Caricature Portrait. A.

[*c.* 1768]

A COLOURED drawing, apparently made for engraving, of a tall, slender gentleman in close-fitting clothes, including a scarlet coat, which is cut away across the hips of the wearer, and buttoned tight at the breast; a vest of yellow and blue horizontal stripes, white knee breeches, buttoned at the knees, hose of white and blue vertical stripes, and black shoes. On the head is a large, angular, black cocked hat, worn very much over the face, its lap overhanging. With these are a white wig drawn to sharp angles at the bottom, and a white shirt frill, or cravat.

On the back of the drawing is written :—"published in 1768.—in a Sheet with many other Extravaganzas under the Title of "Such Things are".

This satire occurs in "A Complete Series of the Exhibition Catalogues of the Society of Artists of Great Britain" (Anderdon Gift), 1767-1769, No. 1012.

2 × 5 *in.*

4266.

A Caricature Portrait. B.

[*c.* 1768]

A COLOURED drawing, apparently made for engraving, of a tall, slender gentleman, in close-fitting clothes, standing with his feet crossed, as if about to dance, and carrying a thick, short bamboo, with a hook head. His tight coat, with a pendent tail, is buttoned at the chest, striped vertically, and coloured dark yellow; under this is a vest of white and blue in horizontal stripes; his breeches are pale yellow, buttoned at the knees and tied there with bows of dark green ribands; his hose are purple brown, with green rosettes, and pendent straps; his black boots reach to mid-leg; he carries two watch ribands and bunches of seals, and wears an immense white wig, drawn to sharp angles at the bottom; a high, angular, black cocked hat, with a huge black rosette placed in front, is arranged much on one side of his head.

On the back of this satire is a similar inscription to that quoted in "A Caricature Portrait. A.", No. 4265. The print is in the same volume with that work, and numbered 1080.

2 × 5½ *in.*

4267.

Mungo. (Mr. Jeremiah Dyson.)

Design'd & Engrav'd for the Political Register. [*Jan.* 26, 1769]

AN engraving of the interior of a room, part of a stage scene, with an open window facing us, and showing the front of a house, part of the wall of which has been removed to display four tailors sitting at work in a poor chamber, and above, in a dormer, another tailor, cross-legged and at work. In the foreground room a masked man, in a close-fitting striped dress such as negroes of the United States wore, is standing before a table and about to take possession of a volume of the records of the House of Commons, inscribed :—"*Cler. Dom. Com*".

The person represented here is Mr. Jeremiah Dyson, M.P. for Weymouth, and a Lord of the Treasury from Dec. 31, 1768, to March 12, 1774, who had acted stringently against Wilkes, especially in regard to the "Essay on Woman" and "The North Briton", No. XLV., see "John Wilkes Esq[r]", No. 4050, and "The Political Mouse-Trap", No. 4067. "The Political Register", in which this satire was published, strenuously supported Wilkes and assailed his opponents.

Dyson had been for many years Principal Clerk in the House of Commons; in 1763 he was made a Lord of Trade, and in 1774 became Joint Secretary of the Treasury; afterwards Cofferer to the Household, he held that place till his death in 1776.[1] How he received the name of "Mungo" was explained by H. Walpole in "Memoirs of the Reign of King George the Third", 1845, iii., p. 315, while describing a debate in the House of Commons, Jan. 27, 1769, which "turned chiefly on general warrants and libels", in respect to the case of Wilkes:—"Dyson, as usual, was shrewd, and, as usual, ill-treated by the Opposition (*i.e.* the supporters of Wilkes); Colonel Barré, the day before having baptized him by the name of *Mungo*, a black slave in a new farce called "The Padlock", who is described as employed by everybody in all odd jobs and servile offices."[2] Walpole continued, p. 317:—"Wilkes appeared again before the House on the 31st. He complained that his character had been aspersed in the printed votes, which accused him of blasphemy, though he had not been convicted of it; and demanded reparation. The case was this:—some time before, when the House, at the motion of Lord Clare, had sent for the roll of his (Wilkes's) conviction on the *North Briton* and "Essay on Woman", it appeared that the clerk had forgotten to endorse them; on which he had been ordered to endorse them as they ought to have been; on which he wrote there the titles *seditious libel* and *blasphemy*. Dyson, who adjusted the votes for the Speaker, had (probably by design) inserted these titles in the votes. When Martin the banker had lately moved to admit Wilkes, and the House had refused on account of his condemnation for those libels, they were going to renew those words; but Beckford objecting to the word *blasphemy*, the House had acquiesced, and intituled the piece *a profane and impious libel*", &c.

This incident, to which the satire is directed, while the latter infers that Mr. Dyson was capable of dirty work, was the subject of much comment at the time, and he was frequently known as "Mungo". Among the subjects of imaginary pictures proposed in "The Political Register", as below, p. 354, is "19. Mungo secreting a manuscript journal of the last century.—By one of the clerks" (of the House of Commons).

Mr. Dyson was alleged to be the author of "The Case of the last Election for the County of Middlesex considered", which evoked a category of replies, such as "Mungo on the use of Quotations", and "Mungo's Case considered." See "Junius" to Dr. W. Blackstone, July 29, 1769, in "Junius", by John Wade, 1850, i., p. 185, note, and "Junius" to "The Public Advertiser", Aug. 8, 1769, p. 197, in the same volume. For a reference to "Mungo", see "An Heroic Epistle", &c., line 95 (by W. Mason?), and, in this Catalogue, "The Pageant", No. 4316; "Political Electricity", No. 4422; "The Carlton House Botchers", No. 4425; "Britannia's treatment", No. 4436, and "Alas! poor Mungo", Nov. 25, 1771.

An impression from this plate faces p. 257 of "The Political Register", iv., 1769.

$3\frac{7}{8} \times 5\frac{7}{8}$ *in.* Brit. Mus. Library, P. P. 3557. t. a.

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[1] On his character in the House of Commons, see "Lieut-Col. Barré to the Earl of Chatham", March 21, 1771, in the "Correspondence of W. Pitt", 1840, iv., p. 121, and H. Walpole's Letter to W. Mason, March 23, 1774. He had a pension on the Irish establishment which was the subject of comment in "The Public Advertiser", Dec. 18, 1771, which cites a speech by Mr. Flood, delivered Nov. 25, 1770.

[2] The character of "Mungo" answers to this description. It occurs in the comic opera of "The Padlock", by Isaac Bickerstaffe, which was produced in 1768.

4268.

Hieroglyphics.

Engraved for the Oxford Magazine. [*Feb.* 3, 1769]

An engraving representing John Wilkes attacked by Sir Fletcher Norton and the Duke of Grafton in the shape of large bloodhounds; the former assailant wears a lawyer's wig. Wilkes cries:—"*You may tear me in pieces, I care not! but spare, oh spare my bleeding Country.*" On our right are the Rev. John Horne (afterwards Tooke), the "Parson of Brentford", who exclaims:—"*They know not what they do.*", and Serjeant Glynn, Wilkes's friend and counsel, who declares:—"*There is no Precedent for this, either in Law or Equity! I declare it to be illegal.*" On our right are members of the government and opponents of Wilkes in respect to the Middlesex Election, 1768-1769. These include Lord Holland, with the head of a fox; the Duke of Bedford, with the figure of a pig, who says:—"*Let us kill him, or he'll blow our Secrets*"; Lord Mansfield, with the head and claws of a wolf, and dressed in the robes of the Lord Chief Justice, cries:—"*If they don't do for him, we'll all have at him.*" There is another person in clerical bands, whose peculiar nose resembles that of Dr. Beilby Porteus, Bishop of Chester, 1777, and afterwards of London.

An impression from this plate faces p. 90 in vol. ii. of "The Oxford Magazine"; it is an illustration to the number of that periodical for March, 1769 (P. P. 6115.), and is accompanied by a paper styled, "Natural Hieroglyphics. An Essay.", which describes various monsters recorded to have existed in divers periods, and concludes with a statement that the author had sent to the editor of the magazine "a drawing of as remarkable a groupe, as any that can be met with in Aldrovandus."

The particular circumstance alluded to by this satire is not distinctly expressed; it doubtless refers to the case of Wilkes before the House of Commons, January and February, 1769, in respect to the outlawry under which he had suffered, the publication of the "Essay on Woman", and the rendering void his election for the County of Middlesex; in this case Serjeant Glynn defended Wilkes, and Sir Fletcher Norton opposed him. Wilkes was expelled the House on the 3rd of February, 1769. "At past two in the morning the House divided; the Courtiers were 239, the minority 135"; see "What may be doing Abroad", No. 4287, and "Memoirs of the Reign of King George the Third", 1845, iii., p. 325. On p. 327 of the above "Memoirs", Walpole stated, "The same evening, Lord Barrington moved for the expulsion of Wilkes, for the three libels—of the *North Briton*, the Essay on Woman, and the Preface to Lord Weymouth's Letter. The House sat again till three in the morning, when the expulsion was voted by 219 to 137." On this point see "Political Electricity", No. 4422.

For a design of a similar motive to this one, see "The British Bull Baited", No. 4328. For Lord Mansfield, see "Lord Chief Justice Jeffries", No. 4440. For later proceedings in respect to the Middlesex election, see "Brentford Sweepstakes", No. 4285, and the references contained in "Frontispiece to the Middlesex Petition", No. 4289.

$6\frac{1}{8} \times 7\frac{3}{4}$ *in.*

4269.

The Conference.

[*Feb.* 10, 1769]

An engraving showing W. Beckford, M.P. and Lord Mayor of London, standing in the official robes of his post, and in the act of rebuking Lord Mayor Harley, his fellow M.P. for London; the former says:—"*Receive Instructions & not Silver*", and holds a scroll:—"*They have a Right to give us Instructions*". Harley,

who wears an alderman's gown, replies:—"*Teach us our Lesson! Are we then School Boys? Rather Cut asunder my Thread of Life.*"; he holds a soldier's coat, see below, in one hand, with a tailor's goose, and, in the other hand, a pair of tailor's shears. See "The City Carriers", No. 4296.

These figures are enclosed by a frame, at the upper angle of which are cherubs' heads, one on either side; that on Beckford's side looks gladly at him, that nearer Harley looks downwards; in the frame on the former side is an English rose, on the latter side is a Scotch thistle, alluding to the alleged subservience of Harley to Lord Bute, see "Frontispiece to 'The Court and City Medley'", No. 4069.

This print is placed above letterpress "Instructions Given to Sir Robert Ladbroke, Knt. William Beckford, Esq; the Right Hon. Thomas Harley, Esq; and Barlow Trecothick, Esq; *REPRESENTATIVES* of the City of London: By their *CONSTITUENTS*." These instructions consist of fourteen articles, mainly designed to oppose the alleged encroachments of Lord Bute and the Court party at this period. They are signed "Charles Clavey. Chairman of the Common Hall.", and dated, "Guildhall, Feb. 10. 1769." Such instructions were given to Beckford at Guildhall, as above, and he in reply advocated the practice of instructing Members of Parliament by their constituents. Clavey was an eminent linen-draper.

The figure of Beckford somewhat resembles the statue described in "A late Lord Mayor of London", No. 4395. He was a strenuous supporter of W. Pitt, and often acted as the mouthpiece of that statesman in the House of Commons; he was always opposed to the Court party, and willingly accepted the "instructions" in question. Harley, on the other hand, was attached to the Court, and rejected the "instructions" as inimical to his party, see "The Rape of the Petti-coat", No. 4190; he was a merchant-tailor (he therefore carries the goose, coat, and shears), whose premises were in Aldersgate Street; for services rendered during the disturbances in the City at this period Harley was made a privy councillor, he is therefore described as "Right Hon.", while his colleagues have no such distinction, and he received a contract for military clothing which was said to be worth 4,000*l.* a year; to this fact refers the speech of Beckford that Harley should receive "not silver"; see "The Pillars of the State", No. 4235; "A Citizen of the World", No. 4327, and "The North Briton", No. XCIX., April 8, 1769. On Harley's "contracts", see "The New Foundling Hospital for Wit", 1784, ii., p. 98, an "Ode addressed to the Earl of S—nd—ch", and "Mr. Alderman W—s in his Magisterial Character", No. 4432.

An impression from this plate faces p. 74 of "The Oxford Magazine", vol. ii., 1768 (P.P. 6115.), which volume, p. 77, describes the delivery of the "instructions" to Beckford.

For Sir R. Ladbroke, see "All the World in a Hurry", No. 3270, and, for Beckford, at an earlier period than this, see "The Temple and Pitt", No. 3652.

$5\frac{1}{4} \times 3\frac{1}{2}$ *in.*

4270.

Cæsar's repudiating his Wife Modernised.

Design'd & Engrav'd for the Political Register. [*Feb.* 11, 1769]

An engraving comprising two designs, one placed above the other. The former represents Cæsar repudiating his wife, after the Roman mode, and saying:—"*Cæsar's Wife should not be even suspected.*" He takes the hand of a young woman, and stands near a couch, while the "wife" goes away weeping. The former female is probably "Nancy Parsons", the Duke of Grafton's notorious mistress at this time, see below, and "The Political Wedding", No. 4292, or Miss

Wrottesley, the duke's second wife; see the same entry in this Catalogue. Several spectators are present, one of whom looks laughing to his neighbour, as if the repudiation were a trick.

The lower design shows the Duke of Grafton dismissing his first wife (born Anne Liddell, afterwards Countess of Upper Ossory), from whom, Feb. 11, 1769, he was divorced on account of her adultery with John Fitzpatrick, second and last Earl of Upper Ossory, whom she married, Feb. 26, 1769. The duke and his first duchess had lived apart for a considerable period of time before the detection of her pregnancy; a deed of separation was executed in Jan. 1765.[1]

The duchess turns away from the duke, and towards the Earl of Upper Ossory, a stout, tall man who carries a baby in his arms. The duke says:—"*This* (the baby) *is rather beyond Suspicion my Lord.*" A wet nurse stands near, the child turns towards her. See "The Quarterly Review", June, 1848, p. 116.

The duke has placed one arm round the waist of "Nancy Parsons", a buxom young woman; behind her a man stoops and furtively kisses her hand, while she looks askant at the duchess. H. Walpole described the duke to Mr. Conway, as below, note. See "Janus, (A.)", No. 4233, and "Political Electricity", No. 4422. "Philo-Junius" wrote to "The Printer of the Public Advertiser", June 12, 1769, on this point, see "Junius", by John Wade, 1850, i., p. 162. On "Nancy Parsons", see "The Female Pilot", No. 4348, and "The North Briton", No. LXXXIII., Jan. 7, 1769, on "the case of the famous *Nancy Parsons*, the *chaste* and virtuous mistress of our present prime minister"; see likewise on the same in the same periodical, No. LXII., Aug. 20, 1768; No. LXVIII., Oct. 1, 1768, and No. LXXIX., Dec. 10, 1768; and, in this Catalogue, "The Contrast", No. 4214.

An impression from this plate faces p. 193 of "The Political Register", vol. iv., 1769.

4 × 6 *in.* Brit. Mus. Library, P.P. 5557. t. a.

4271.

A Consultation of Surgeons.

[*Feb.* 27, 1769]

An engraving of a party of surgeons grouped about a table, under the presidency of one who holds up a large bag of money in one hand, and with the other points to a scroll inscribed:—"*It does not appear to us that he died*——"; he says:—"*This* (the money) *Convinces me that Cl—k did not dye of the Wound he receiv'd at Br—d*". A surgeon in a Scotch "bonnet" cries:—"*By my Saul his head was too thick to be broken or he would ne'er ha gang'd to Br—d*"; the next neighbour to the last speaker turns to his right and avers:—"*Another such bag would convince me that Cl—k never receiv'd any blow*". The person addressed, putting his physician's cane to his nostrils, remarks:—"*Gold is good Evidence and carries great Weight*". A younger surgeon rises from his chair and eagerly declares:—

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[1] Lord Holland wrote to Mr. G. Selwyn, Sept. 23, 1764:—"I hear the Duke of Grafton has turned the duchess out (though she is brave, and has seen service,) without assigning a reason." See "George Selwyn and his Contemporaries", 1843, i., p. 297. See H. Walpole's letter to the Earl of Hertford, Sept. 9, 1764, and the same to the same, Dec. 3, 1764. Likewise a letter from Mr. Gilly Williams to the Earl of March, Dec. 18, 1764, printed in "G. Selwyn", &c., as above, p. 336. See the Duchess's portrait, facing p. 26 of vol. iv., in "Letters of H. Walpole", 1857. Walpole wrote about this lady's position to the Hon. H. S. Conway, June 16, 1768.

"*Devil burn me but that same Surgeon was a blockhead; how should a Foot be able to Judge of the Head?*" For "Foot", see below.

An impression from this plate faces p. 88 of "The Oxford Magazine", vol. ii., 1769, on which page is the following:—"*The Consultation of Surgeons, with a Copper-plate annexed.* It is said, that on a late Chirurgical Examination, there was the greatest *privacy* imaginable supported: not only several young Surgeons (who being advertised of their meeting, went there for the sake of instruction). were denied admittance; but there were two centinels on the outside of the door to prevent any person from *listening*. Strange inquisitorial proceedings!" On p. 114 of the same volume is an account of the incident represented by this print.

During the riots which accompanied the election at Brentford, Dec. 8, 1768, of a Member of Parliament for Middlesex, see "The Brentford Election", No. 4223, a young man named George Clarke was, as it was alleged, killed by a blow from a bludgeon, and Laurence Balf, or Balfe, and Edward Quirk, Kirk, or McQuirk, Irish chairmen, were indicted at the Old Bailey "for being present, aiding and abetting with one other person unknown, in the wilful murder" of this young man, an attorney's clerk; the jury, Jan. 14, 1769, found the chairmen guilty, see "The Oxford Magazine", as above, p. 37. An appeal was, Jan. 16, made to arrest judgment on the two men, but it was overruled and the sentences were ordered to be executed on the 19th following; the men were respited, and ultimately pardoned; see "What may be doing Abroad", No. 4287. Meanwhile, the College of Surgeons was consulted, and, to the popular disgust, gave an opinion to the above effect.

H. Walpole, in "Memoirs of the Reign of King George the Third", iii., p. 307, illustrated this affair. See an abstract of the trials of Balfe and McQuirk in "The Gentleman's Magazine", 1769, p. 52. See a detailed account of the inquiry in "The Gentleman's Magazine", 1769, pp. 135-40; and in "The North Briton", No. LXXXV., and No. XCVI.

Mr. "Foot", or Foote, referred to in the speech of the last-named member of the College of Surgeons, was a surgeon who declared that Clarke died from a blow on his head, and the question of Foot's competence to form an opinion was much debated at the time, see a letter from "Junius" to the Duke of Grafton, dated March 18, 1769, in "Junius" by John Wade, 1850, i., p. 134, and the same to "The Public Advertiser", March 19, 1770, p. 283. See Foot's deposition at the trial, quoted in "The Gentleman's Magazine", 1769, p. 161. P. 136 of that volume gives the names of the ten surgeons who are represented in this print; they were Messrs. Benjamin Cowell, W. Bromfield, surgeon to the Princess of Wales, Stafford Crane, John Ranby, sergeant surgeon to the King, Cæsar Hawkins, the same, David Middleton, the same, Christopher Fullager, Robert Young, Percival Pott, and — Gregory. See likewise a letter to these surgeons from "Chirurgicus", on p. 137 of the above-named volume.

See "Political Electricity", No. 4422, and "The present State of Surgery", No. 4224.

In "The Public Ledger", April 13, 1769, is the following bearing on this subject:—"It is confidently repeated, that while a certain party of gentlemen were assembled together, in order to consult about vindicating themselves against Mr. Foot's Appeal, the Ghost of Mr. Clarke appeared, and behaved in a most gross and insulting manner to the whole committee, which so terrified them all, that they have been very ill ever since, and it is thought some will not recover."

See "Sequel to the Battle of Temple Bar", No. 4281, and "What may be doing Abroad", No. 4287. See an account of the examination of Foot, in "The Universal Museum", 1769, p. 147.

$6\frac{1}{8} \times 4\frac{1}{8}$ *in.*

4272.

The ESSEX PROCESSION *from Chelmsford to S^t. J——s's Market, for the good of the* Common Veal.

[*March* 6, 1769]

An engraving designed for a magazine, representing a street ending in an archway on our right. Two light carts, each drawn by a pair of donkeys placed tandem fashion, and filled with bleating calves, are going towards the archway. One of the carts is driven by an ass (? Mr. Rigby), who cries:—"*Calves Heads a la daube! Who'll buy my Veal?*" One of the calves in the cart bleats:—"*This is a Rig—by—Jove*"; another calf exclaims:—"*How we expose ourselves*". The other cart is driven by an ox, or Mr. C. Dingley, who declares:—"*Friends & Countrymen, you shall not be misrepresented.*" One of the calves declares:—"*I wish y^e Saw Mill was in his Guts,*" *i.e.* Dingley's, see below. "*I hope they wont drive us to S^t. George's Fields*", is the cry of the last speaker's neighbour. "Rigby" was Mr. Rigby, the Duke of Bedford's factotum, a supporter of the Court, much interested in the petitions presented to the King at this period; see "Political Electricity", No. 4422.

"St. George's Fields" refers to the riot which occurred in Lambeth, May 10, 1768, when the soldiers killed William Allen, junior, as illustrated in "The Scotch Victory. (A.)", No. 4196, and other entries in this Catalogue of the same date. The "Saw Mill" was that which belonged to Mr. Dingley at Limehouse, see "A Perspective and Political View of the Timber-Yard at L——e", No. 4278. Mr. Dingley took a prominent part against Wilkes, see "The Addressers", No. 4273, and other entries of the same date, especially "The Battle of Cornhill", No. 4274, and "The Principal Merchants", No. 4277.

Horace Walpole, in a letter to Sir H. Mann, March 23, 1769, wrote:—"As one or two towns had sent instructions to their members (to oppose the measures of the Court party), it was thought wise to procure loyal addresses, and one was obtained from Essex, which, being the great county for calves, produced nothing but ridicule." The same writer, in "Memoirs of the Reign of King George the Third", 1845, iii., p. 400, thus alludes to the subject of this satire:—"As the Session approached, Lord Chatham engaged with a new warmth in promoting petitions".—"Calcraft (Pitt's correspondent) was not less zealous, and more active. He and Sir Joseph Mawbey obtained a petition from the county of Essex, though neither the High Sheriff, the Members, nor one gentleman of the county would attend the meeting". The loyal petition was presented March 6, 1769, see "The Gentleman's Magazine", 1769, p. 163. See "Brentford Sweepstakes", No. 4285. For Calcraft, in this Catalogue, see "H. Renardo & his Squire", No. 3638; "Miss B——e", No. 4360, and "The Soho Masquerade", No. 4375.

"The Gentleman's Magazine", 1768, p. 71, contains a petition from the calves of Essex, objecting to be made into veal. See "The Annual Register", 1769, p. 192, for copies of many addresses, including that from the county of Essex.

On Friday, Dec. 15, 1769, at a meeting of gentlemen held at Chelmsford, it was resolved to support the right of election to Parliament, and to petition the King for a dissolution of Parliament, see "The Gentleman's Magazine", 1769, p. 606.

$6\frac{5}{8} \times 3\frac{5}{8}$ *in.*

4273.

The Addressers.

[*March* 8, 1769]

An engraving showing the interior of a room in the "King's Arms" tavern, Cornhill, London, and the *fracas* which, March 8, 1769, occurred there during a meeting of London merchants, in order to the signing of an address to the King, expressing confidence in the government of that period. This meeting was promoted in opposition to the party which favoured that remonstrance and petition to his Majesty which is illustrated in this Catalogue by entries dated May 24 and July 5, 1769. Some of the persons here represented appear in "The Battle of Cornhill", No. 4274, which see for some of the details of this satire. Mr. Reynolds knocks Mr. Dingley out of a chair by a blow of his fist, and cries:—"*I'll make yon pay for this*". Reynolds's wig is awry, on account of the stroke already inflicted by Dingley, from whose pocket, as he falls, drops a paper marked, "*Saw Mill* 2,000£", see "A Perspective and Political View of the Timber-Yard at L——e", No. 4278. Dingley, referring to this, cries:—"*For this* 2000£ *more*". Mr. Muilmann, a German or Dutch stockbroker of this date, the "Van Scrip" of "The Battle of Cornhill", cries, while he holds up his hands in dismay:—"*We shall loose the Scrip*".[1] A gentleman, with a riding whip in one hand, points with the other to the speaker, and says:—"*By G—d youll be Jockey'd Mynheer*". Several spectators bawl:—"*A Chair*", "*A Chair*", "*No Chair*", "*No Chair*". The chairman, who is seated in a chair placed on the table in the middle of the room, shouts, while he threatens one of his neighbours with a cane:—"*Why Address, Gentlemen?*" The chairman is the "Mr. Apvan" of "The Battle of Temple Bar", No. 4280, *i.e.* the Samuel Vaughan of "S——l V——n, Esq", No. 4304. A spectator, crossing his cane with that of the chairman, cries:—"*Order—Order—Order*"; this cry is repeated by another spectator. A clergyman, the "Rev. Mr. Brentford" of "The Battle of Cornhill", *i.e.* the Rev. John Horne (afterwards Tooke), demands:—"*Address to keep the Streets clean.*" The condition of the streets of London was much complained of at this time, see, in "The Gentleman's Magazine", 1769, p. 164, a report of these proceedings, by which it appears a speaker declared that the proper functions of such an assembly was to order scavengers to clean the streets, and beadles to remove vagrants from them.

Near the door some of the company struggle for possession of a chair, which has gone to pieces in their hands. The "*Address*" is carried off, as described in "The Battle of Cornhill", by "Mr. Phelim O'Error", who says:—"*Ill take it to the Merchants Seamen's Office*", see "The Principal Merchants & Traders assembled at the Merchant Seamen's Office", No. 4277, which further illustrates this subject. A man who has been overthrown in the scuffle, remarks:—"*Let us stand Up for the Address*"!; his stick and hat have fallen on the floor; his wig has gone awry.

The following account is condensed from "The Political Register", 1769, pp. 252-3 (P.P. 3557. t. a.), and "The London Magazine", 1769, p. 154.

The merchants and others of London were invited to meet on Wednesday, March 8, at the "King's Arms" tavern, Cornhill, to resolve on an address to the King. "When Mr Lovell went into the room, having paid his shilling for the use of it, he found Mr Muilmann, Mr Dingley, and a few others. Mr Peter Muilman gave him a copy of the address to read, and told him he might sign the address

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[1] An insinuation as to the taking of bribes by the citizens, see "The Political Coal Heavers", No. 4321.

then on the table, if he thought proper. Mr Lovell having read it, answered, that he did not approve of the address". "Mr Dingley and Mr Muilman ordered Mr Lovell to leave the room, if he would not sign the address. Mr Lovell replied, that he had paid his shilling at the door,"—"and would stay." "About this time Mr Reynolds came in; and Mr Charles Dingley", desired him to sign the address or leave the room. Having paid his shilling, he refused to depart. Mr. Samuel Vaughan also refused on the same ground. At this time many people were come into the room, and Mr. Charles Pole was desired to take the chair; but the Addressers determined to oppose all this "by opposing all order; they cried No chair! No chair! with the utmost fury, and threatened to turn down stairs all who called for any chairman. Mr Peter Muilman in particular came up to Mr Vaughan, and in a threatening insulting manner", "cried out No chair! No chair! eight or ten times. Many of the Addressers"—"acted the same heroic part, and the confusion became general. The chair was the object of the battle; some secured the frame, others the seat, and for a short time, these *abhorrers of disorder* triumphed". "Another chair was soon obtained; several gentlemen were requested to take it, but they refused; at last Mr Vaughan accepted it." "Mr Reynolds was near him when Mr Charles Dingley came up, and struck Mr Reynolds a violent blow in his face with his fist, politely saying, You are a damn'd scoundrel; and on this provocation Mr Reynolds knocked him down. Many were the attempts to dispossess Mr Vaughan of the chair; several strokes were made at him with sticks and canes, but the blows were warded off by his friends."

See "The Universal Museum", 1769, p. 132, for satirical accounts of the "Addressers" and their doings, under the title of "Ship News" and "Theatrical Intelligence Extraordinary." Nearly all the magazines and newspapers of the time contain accounts of this disturbance, similar to the above; see "The Public Advertiser", March 10, 1769, p. 2, col. 3; likewise "The Grenville Papers", 1853, iv., p. 418, and a letter from Earl Temple to the Countess of Chatham, March 9, 1769, in "Correspondence of William Pitt", 1839, iii., p. 351. A list of the names attached to the Address in question is in "The London Gazette". H. Walpole, in "Memoirs of the Reign of King George the Third", 1845, iii., p. 350, wrote:—"The merchants of London, to the number of six or eight hundred, amongst whom were Dutch, Jews, and any officious tools that they could assemble, having signed one of those servile panegyrics (addresses), set out in a long procession of coaches to carry it to St. James's." For the sequel, see "The Battle of Temple Bar", No. 4280, and "Sequel to the Battle of Temple Bar", No. 4281.

An impression from this plate faces p. 147 of "The London Magazine", vol. xxxviii., 1769.

$7\frac{5}{8} \times 4\frac{3}{8}$ *in.* Brit. Mus. Library, 250. i. 9.

4274.

The Battle of Cornhill.

N°. 9. [*March* 8, 1769]

An engraving of the interior of a room in the "King's Arms" tavern, Cornhill, London, where many persons have assembled to sign an address to the King, March 8, 1769. For the occasion, see "The Addressers", No. 4273. The meeting is a noisy one. Mr. Reynolds, a tall, burly man, the "Attorney Freeman" of the text, has knocked down Mr. Dingley,[1] from whose pocket has fallen a paper which is inscribed:—

[1] See a letter from Dingley himself to the Countess of Chatham, W. Pitt's wife, in "Correspondence of William Pitt", 1839, iii., p. 352, note. This letter describes the fight in question here. Mr. Reynolds was John Wilkes's attorney.

"2000 *Rec^d*
800 *Damage*

1200 *Gain*".

This is the sum in which Dingley professed to consider himself damnified on account of the assault, see below. The rest of the company look on with various expressions of amusement, surprise, and dismay. Among these is a Scotchman, doubtless the "Sandy M^cSarcasm" of the text of which this is an illustration. The tall man next to the last is probably the "Phelim O'Error" (? O'Hara) of the text. A Dutchman is near, with one hand in his vest, the other in the pocket of his breeches, a garment shaped in the old fashion, roomy, tied at the knees, ending in stockings, and girt at the waist by a belt with a large clasp. This is "Mynheer Van Scrip" of the text, who appears to have been intended for Mr. Muilmann or Mr. Boehm. Behind him is the "Rev. Mr. Brentford", *i.e.* John Horne, afterwards Tooke, see "The Parson of Brentford", No. 4225. A man in the foreground stoops over the fallen Dingley, *i.e.* "Mr. Sawmill". A stout man, seated in a chair at a table, and apparently acting as chairman, is probably "Mr. Apvan" (*i.e.* Vaughan, see "S——l V——n, Esq^r.", No. 4304.) of the text. Before him, on the table, is the Address. It bears signatures:—"*Isaac Loan Dives Care Van Trump Abr. Timber M^cGreedy In^o Script*". These names satirize the alleged characters of the persons who signed the Address, see "The Principal Merchants & Traders", &c., No. 4277. Behind is a man who holds up a lighted lantern, and carries a rod or whip in one hand, a haversack (?) on his shoulder; he seems to be casting light on a placard on the wall, inscribed:—"*Rewards for Sycophants G^t* (Government) *Contracts Securities Lottery Tickets Script O Tempora O Mores.*" The text explains these inscriptions. On the wall is a picture of eagles plucking a dead fox, with, on the frame, the inscription:—"*Mat.* 24, *v.* 28." ("For wheresoever the carcass is, there will the eagles be gathered together".) For "Contracts", see "The Conference", No. 4269.

Four gentlemen hastily leave the room by an open doorway. Through the window is seen a decayed windmill, being the mill at Limehouse which belonged to the above-named Mr. Dingley, and is described in "A Perspective and Political View", No. 4278.

This engraving faces p. 137 of "The Town and Country Magazine", vol. i., 1769, on which page is a short drama, styled "The Battle of Cornhill"; of this, some of the performers have been named above. The curtain is supposed to be drawn up, and reveal Sawmill (Dingley), Mynheer Van Scrip, Level, *i.e.* Mr. Lovell, see "The Addressers", No. 4273, and O'Error. Van Scrip produces the Address, with a request that those present will sign it. Level declines to do so until he has heard the question to which it relates debated by the body of merchants. Mr. Brentford enters, but is forbidden the room unless he chooses to sign the Address, which he refuses to do until he has read it; and Level, having paid a shilling at the door, refuses to go away. Attorney Freeman and M^cSarcasm enter; Sawmill bids the former leave the room, the latter professes readiness to sign the Address, "when tauld it is for the gude of my freends". Mr. Apvan enters, and is about to read a copy of the Address, but Van Scrip declares he must sign it unread, or withdraw. Apvan declares he will sign the document if he approves it, and will read it, or mention his objections to it. Mr. Staff enters, and Freeman, Brentford, Apvan, and Level cry for him to take the chair, while Sawmill, Van Scrip, M^cSarcasm, and O'Error declare against this. Confusion ensues, and the chair itself is contended for; at length Apvan agrees to preside. Sawmill calls Freeman a scoundrel, and strikes him in the face. "Freeman knocks down Sawmill". This is the incident of the design. Sawmill cries, "Murder! murder, Oh the rascal—I'll have him imprisoned seven years for this illegal attack. He has done me twelve hundred, if not two thousand

pounds damages". Van Scrip interposes, and says that Sawmill has two thousand pounds a year. Brentford declares he is a vulture who preys on the vitals of the country, that he is a dealer in hemp, has "hempen contracts". O'Error goes away with the Address, and M°Sarcasm follows him. Van Scrip cries:—"Heavens! what will become of me—I shall lose all my interest at the T——y, if we fail in carrying it.—I shant have a single gov—t contract—not so much as a thousand pounds scrip." There is much dismay; Sawmill and Van Scrip depart, Brentford and Freeman adjourn to the "London—"(tavern) "to be the messengers of this glad tidings." On the use of lottery tickets as bribes by the government, see an anecdote related in "The London Museum", ii., 1770, p. 32, where Mr. Bradshaw, the "cream-coloured parasite" of "Junius", Secretary to the Treasury, is alleged to have met Mr. Lowndes, M.P. for Buckinghamshire, and offered him "two hundred lottery tickets at ten pounds each", which were accepted. See further on this subject the "Historical Memoirs" of Sir H. N. Wraxall, 1815, ii., pp. 495-504. Horace Walpole, in "Memoirs of the Reign of King George the Third", 1845, iv., p. 320, illustrates the use of lottery tickets in political bribery at this period. See "Memoirs of J. H. Tooke", by A. Stephens (614. i. 8.), 1813, i., p. 165. For the use of scrip in this way, see "The D—kes Exchanged", No. 4001; "The Conference", No. 4269; "The Addressers", No. 4273; "Grown Citizens learning to Dance", No. 4276; "The Principal Merchants", &c., No. 4277; "Frontispiece to the Middlesex Petition", No. 4289, and "The Political Coal Heavers", No. 4321.

The "London Tavern" was a place of meeting for the Supporters of the Bill of Rights and other associations opposed to the government, see "The Inchanted Castle", No. 4275; "Date Obolum Belisario", No. 4326, and "Remarkable Characters", No. 4376.

$7\frac{1}{8} \times 4\frac{1}{4}$ *in.* Brit. Mus. Library, P.P. 5442. b.

4275.

The Inchanted Castle, or Kings Arms in an uproar.

Publish'd as the Act directs Price sixpence [*March* 8, 1769]

An etching, with verses inscribed below the design. The former shows the interior of a room in "The King's Arms" tavern, Cornhill, London, during the fracas and in the circumstances described in "The Addressers", No. 4273. The Rev. John Horne (Tooke), *i.e.* the "Rev. Mr. Brentford" of the last-named entry in this Catalogue, stands on the table, in his cassock, among overthrown bottles and glasses; his foot is on a paper marked, "*My Horne is Exalted*", see "The Parson of Brentford", No. 4225. He is addressing the assembly with much energy. Mr. Reynolds, see "The Battle of Cornhill", No. 4274, has knocked down Mr. Dingley, who lies with his "*Plan for a new Saw Mill*" near him, see "A Perspective and Political View", No. 4278. Under one foot of Reynolds is, "*address to his M*——" (ajesty). A looker-on turns round and laughs to the waiter at the door, who, in his astonishment at the disturbance, gazes aghast at Horne, and spills a bottle of wine as he stares. On the door is written:—"*one Shilling Entrance*", *i.e.* the fee demanded on this occasion. The chairman, Mr. Vaughan, or "Apvan" of "The Addressers", sits and raises one of his hands in astonishment. Other spectators look very angry and grasp their sticks. A man, probably a spy, is half hidden behind a curtain. On the wall are three pictures, 1, an obelisk raised on a mound, entitled, "*Din—y's Folly*"; 2, a "*View of the Saw Mill*"; 3, "*The Reynold* (?) *Privateer*"; this may refer to Mr. Reynolds, above named, who was said to be a smuggler, or, if the word is meant for "Renold", it may be an allusion to Lord Holland in the circumstances of "Renard Stating his Accounts", No. 4299.

The verses begin :—

"I sing the bloody fight & dire alarms
Twixt London Tavern & Kings Arms
Planning Addresses D——ys Party sate
And meditating on their Countrys fate", &c.

The "London Tavern" mentioned in the verses was the place of meeting for the Society of Supporters of the Bill of Rights, see "Date Obolum Belisario", No. 4326. For "D——ys" or "Dingley's", see above; likewise see "Reynolds" for "R——ds" and "Sawmill". For "B——m" or "Boehm", and "M——n" or "Muilmann", see "The Addressers". The "Patriot" was John Wilkes.

$12\frac{3}{4} \times 7\frac{3}{8}$ *in.*

4276.

Grown Citizens learning to Dance

Engrav'd for the Oxford Magazine. [*March* 8, 1769]

An engraving, showing the Duke of Grafton as a dancing master, stepping on "*Petition of the Mile end Rioters*", having a bag of "*Puding for the City Dancers*" attached to his wig; he holds a rod in one hand, a bag of money in the other. He cries :—"*Keep time to my motions and mind your Adress*". This is spoken to a fat citizen who is capering, holding a scroll, *i.e.* an Address, see below, and trampling on the shield of the City of London and the "*Charter of Londo*"(n) which lie on the ground at his feet. He has a pair of horns protruding from his forehead in the manner of "A Figure that appear'd in a Mazarine Gown", No. 4213. This citizen was doubtless Mr. Thomas Harley, M.P., Lord Mayor of London, a partisan of the Grafton Administration, see "The Rape of the Petti-coat", No. 4190; "The Pillars of the State", No. 4235, and "The Conference", No. 4269. The pupil says :—"*a little more Scrip, & I'll dance to any tune Your G——e Pleases, a Scots air if you think Proper*". This is an allusion to the alleged practice of the ministry of this period to bribe supporters in the City by means of scrip of public loans, see "The Battle of Cornhill", No. 4274, and the references it contains. A "Scots air" indicates the influence of the Earl of Bute, supposed to be paramount at this time with the Grafton Administration, see "Secret Influence", No. 4457. The "Adress" referred to was that Address which was promoted in the City by the friends of the ministry, the nature and fate of which is illustrated by entries in this Catalogue dated March 8, 9, 16, and 22, especially in "The Addressers", No. 4273. For the "Mile end Rioters", see "Brentford Sweepstakes", No. 4285; the Supporters of the Bill of Rights met in the Assembly Room at Mile End. A fiddler, standing near the duke and Lord Mayor, says :—"*and to the muckle deel You'd gang, for another Slice of Puding*".

Another group is on our right. In this a second citizen is instructed by three of the ministers. One of the latter, kneeling down and forcibly turning out the pupil's toes, cries to him :—"*deel Split your Wem! turn out your toes. mon*". Another instructor, probably Viscount Weymouth, see "The Scotch Victory. (A.)", No. 4196, shouts in a military manner to the citizen :—"*hold up your head*"; the obsequious reply is :—"*that I will my Lord as high as any in the City*". The Duke of Bedford stands at the shoulder of the citizen, puts a bag of money in his hand, and says :—"*I hope now youll dance a Bedford Minuet*". For the Duke of Bedford at this time see "What may be doing Abroad", No. 4287; "The Duke of B——d's Reception", No. 4302; "The Screech Owl", No. 4306, and "The Political Cerberus", No. 4317. Many arbitrary measures were ascribed to the duke, such as that indicated in "What may be doing Abroad", *i.e.* to carry the election of Colonel Luttrell by fire and sword. On our left, in the background, a lady of the

City is instructed by an ape, *i.e.* a courtier, who cries to her:—"*Now turn about & then fall back very well Mad^m you're the most Genteel Dancer.*" She replies:—"*Oh Dear Sir you Courtiers are so polite, I wish my Husband was so good a Man*". On the floor lie three volumes, severally inscribed:—"*A New Set of Court Dances Set to the Capacities of Grown Citizens*", "*A New Method of Cutting Capers*", "*Scots Minuets for English Dancers or Dunces.*" On the wall hangs a picture of Scotch bagpipes, over which is an English crown; the latter is surmounted by a large jack-boot; this is not only an allusion to the sign of the "King's Arms" tavern in Cornhill, where the "Addressers" met, see "The Addressers", No. 4273, but it embodies a covert allusion to Lord Bute and the alleged secret source of his influence, see "Gisbal", No. 3848, and "The Scotch Colossus", No. 3939.

An impression from this plate faces p. 283 of "The Oxford Magazine", ii., 1769, on which page is the following reference to the subject and the original notion of the design as derived from a picture by John Collett, of which an engraving, published Aug. 20, 1768, is described in this Catalogue under the title, "Grown Gentlemen taught to Dance", No. 4250:—"Grown Citizens learning to dance the Court Fashion. To the Editors of the Oxford Magazine. Gentlemen. Having seen an excellent print of Mr Collet's, entitled, *Grown Gentlemen learning to Dance*, it furnished me with a hint for a drawing of, *Grown Citizen's learning to Dance*, in which all their movements are adapted to court tunes and measures.", &c. "*Threedneedle-street, July* 6." On p. 29 of vol. iii. of "The Oxford Magazine", as above, is the following from "The Gazetteer", July 15:—"It is said an Academy will shortly be established, for instructing the aldermen of this city, in the court step and behaviour, that if hereafter any of them should have any occasion to go to St James's the court wits may be prevented from remarking, that the chief magistrate walks like a taylor". Mr. Harley was a merchant tailor, and had a contract for army clothing. See the above references to him, likewise "The Union", No. 4210. See in "The Political Register", iv., 1769, p. 125, a letter signed "Sheellanahgig", giving an account of a court dance in which the Lords Chatham and Rochford, Messrs. Grenville, Burke, and Barré, the Marquis of Rockingham, Earl Temple, the Duke of Bedford, Lord George Sackville, Lord Holland, Lord Hertford, and others danced to the tune of "Yanky Doodle". A letter from "The Master Piper of Wales", *i.e.* the Earl of Bute, follows the above, and contains similar allusions to the Earl of Egremont, Lords Weymouth and Shelburne, Mr. Bradshaw, *i.e.* "the cream-coloured parasite" of "Junius", and to many of the above-named politicians. See in "The New Foundling Hospital for Wit," ii., 1784, p. 180, verses ascribed to D. Garrick.

$6\frac{1}{8} \times 4$ *in.* Brit. Mus. Library, P.P. 6115.

4277.

The Principal Merchants & Traders assembled at the Merchant Seaman's Office to sign y^e Address.

Engrav'd for the Oxford Magazine. [*March* 9-10, 1769]

An engraving, which is in some respects the sequel to "The Addressers", No. 4273, and "The Battle of Cornhill", No. 4274, showing a party of workmen and tradesmen assembled in a room of the Merchant Seamen's Office, which was over the Royal Exchange. They are grouped about a large table, on which lies a long scroll or address. The president is a butcher, with a naked knife in his hand; a tray at his feet contains a shoulder of mutton; doubling his fist, he cries:—"*I shall stick my Knife in Magna Charta, & cut up the Carcase of the Bill of Rights.*" A lean, hungry-looking man, sits grinning behind the butcher; next to the sitter

stands a porter who declares:—"*D—mn his swivel Eyes I wish he may sink under his load.*" This refers to the marked squint of John Wilkes, who was at this time in prison and strongly opposed to the Court; see "Iohn Wilkes Elected Knight of the Shire", No. 4189, and "The Scotch Victory. (A.)", No. 4196. A Dutchman, probably Mr. Muilmann, see "The Addressers", No. 4273, declares:—"*Ah! de gross Scrip for Mynheer too*"; this is in reply to a Jew who exclaims:—"*Oh for a large portion of Scrip.*", *i.e.* probably subscription scrip to Government loans, which was very profitable to the lenders, and often alleged to be used as a bribe by the ministry; see "The Battle of Cornhill", No. 4274, and "Frontispiece to the Middlesex Petition", No. 4289. A barber, with a shaving dish and napkin under one of his arms, and holding a wig in one hand, stands before the scroll, signing his name to it; he says:—"*I've got an order for a new Wig, only for signing my Name.*" A gaunt Scotch pedlar, with a bale at his back, and carrying a wand, declares:—"*Sawny mun sign too, gin it be to the Deel, for my gued laird's sake*", *i.e.* for the sake of the Earl of Bute, the reputed patron of Scotchmen, see "We are all a comeing", No. 3823. A baker, with a basket of bread on his shoulders, approaches the table and says:—"*Brother Merchants follow my example & you'll never want Bread.*" A meagre chimney-sweep, clad in sooty garments, advances to the table and remarks:—"*Who knows but I may be appointed to a Chimney at Court.*"

An impression from this plate faces p. 134 of "The Oxford Magazine", vol. ii., 1769, on which is reprinted an "Epistle to the North Briton (With a Copper-plate annexed, respecting the Addressing Merchants.)"; see the reference given below, which, being No. XCIX. of "The North Briton", comprises stringent comments on the practice of preparing and procuring Addresses to the Crown under the Stuart dynasty and during the period in question here, with references to the events of that day. It likewise refers to the terms of the "Address", and avers that "The party of[1] Abhorrers is once more revived; of those abhorrers, who, in the reign of King Charles the Second, expressed their detestation of all the patriotic and public-spirited, as I would say, but, as they are please to call them, the factious and insolent petitions that were presented to the King for assembling a Parliament, and for securing other rights and liberties of the people". It is added that those who signed the "Address" accepted all the alleged arbitrary and illegal measures of the Government of the Duke of Grafton, and "abhorred" the conduct of those who returned Wilkes and Serjeant Glynn as members of Parliament for Middlesex, and, that so eager were the ministers to procure a long list of subscribers, that "it is credibly reported some of the Addresses of the then City merchants were signed by cobblers, porters, chairmen, livery-servants, and the very meanest of the rabble, for as the number of hands was the chief point of view, they cared but little of what rank or condition they were."

Numerous efforts were made at this period to procure Addresses from various places in favour of the Court and in opposition to those who supported Wilkes, see "Memoirs of the Reign of King George the Third", by H. Walpole, 1845, iii., pp. 349-50. These efforts were but indifferently successful; among them was one directed to promote an Address from merchants of London, which was presented under circumstances that are illustrated by "The Pageant", No. 4316, and entries dated March 6, and 8, 1769, in this Catalogue.

"The Public Advertiser", March 11, 1769, p. 2, col. 3, states:—"For these two Days past great Numbers of the Merchants and principal Traders of London

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[1] March 6, (1769). The High Sherif of Essex waited on the King, with "an address of the nobility, gentry, &c. of that county, stating their abhorence of the spirit of sedition and licentiousness manifested on various occasions", &c., see "The Chronological Historian", by W. Toone, 1828, ii., p. 196. See "The Essex Procession", No. 4272.

have attended at the Merchant Seamen's Office, in order to sign an Address to his Majesty," &c. See in the same journal, March 16, 1769, p. 2, col. 3, a report of meetings on this subject, the violent proceedings and free use of the epithet "Abhorrers", as above.

$6\frac{1}{8} \times 3\frac{7}{8}$ *in.* Brit. Mus. Library, P.P. 6115.

4278.

A Perspective and Political View of the Timber-Yard at L—e (Limehouse.)

[*March* 16, 1769]

An engraving of "*The Saw Mill.*", on the sails of which are inscriptions:—"*Ministeral Work done here.*", "*Constitutional Hearts of Oak Saw'd in Pieces*", "*Russia Stamps Copied here.*", "*A Proper Method of Address taught*". In front is a sawyer's frame, on the top of which stands a lawyer working a frame-saw and saying:—"*This is Dam'd Knotty Work but we stick at Nothing.*" The other sawyer, standing below, remarks:—"*M^r D—— carried all his Friends to B—d in one Coach.*" "B—d" is Brentford, see below; "M^r. D——" is Mr. Dingley; he went there alone. These men are attempting to saw through "*Magna Charta.*" and the "*Bill of Rights*", which lie across the frame between them. Mr. Dingley, see "The Addressers", No. 4273, and "The Battle of Cornhill", No. 4274, who stands at the foot of the ladder which is leaning against the frame, says:—"*See your Magna Charta & Bill of Rights Saw'd in Pieces.*" This is addressed to Wilkes, who, standing near the frame, replies:—"*Take care of the Ladder M^r. D—*", no doubt he thus refers to the dangers of a ladder at Tyburn.

Mr. Charles Dingley, of Limehouse and Golder's Hill, Hendon, was a very ingenious speculator[1] and mechanic, who strongly opposed Wilkes and the election of the latter as M.P. for Middlesex, offering himself as a candidate, March, 1769, when Wilkes was elected on the 16th of that month, see "A New Hiregliphical Epistle From (Britannia)", No. 4279. See "The Political Register", iv., 1769, pp. 242 and 343, for Dingley's Address to the Freeholders, and a letter to the Sheriffs of Middlesex. He obtained a patent for a sawing machine which was erected at Limehouse, alluded to in "The Battle of Cornhill". He had zealously promoted the "Address" alluded to in the last-named entry, "The Addressers"; "The Battle of Temple Bar", No. 4280, and "Sequel to the Battle of Temple Bar", No. 4281; hence the allusion on the mill sail. As Wilkes's opponent in this instance, he was referred to in the letter of "Junius" to the Duke of Grafton, April 10, 1769, as "the miserable Dingley" who "could not escape the misfortune of your Grace's protection"; it was alleged by the writer that the duke had "persuaded" Dingley to offer himself for Middlesex; in the end he had no one to nominate him, see the inscription on the mill sail, and "was with difficulty rescued out of the hands of the populace". He was alluded to again by "Junius" in another letter to the duke, dated July 9, 1771. See H. Walpole's "Memoirs of the Reign of King George the Third", 1845, iii., p. 347.

The inscriptions on the sails may be explained as follows by means of "The Political Register", iv., 1769, p. 243, being queries addressed "To Charles Dingley, Esq: Candidate for the County of Middlesex." I. "Who was the first person that introduced the art of printing linnens at Russia, to the manifest prejudice of the artificers in that branch in this country? II. Who introduced the art of refining sugar in Russia, and erected a sugar-house there, to the detriment of exportation

[1] It was under Dingley's superintendence that the "New City Road", London, was formed. He projected a street from the Mansion House to Moorgate, see "The Gentleman's Magazine", 1764, p. 28.

of refined sugars from hence? III. Who was privy to, and active in measures productive of the emigration of the manufacturers of this country to that empire, to the great prejudice of the manufactories of this kingdom? IV. Lastly, Can you tell who counterfeited the Russian stamp, with a view of defrauding the empire of its dues, to the private emolument of an individual?"

See "The Gentleman's Magazine", 1768, p. 242, on the saw mill, dated May 10:—"A large body of sawyers assembled and pulled down the saw-mill lately erected by M^r Dingley at Lymehouse, on pretence that it deprived many workmen of employment." May 1, 1768, an Act received the royal assent "for punishing persons destroying mills." See "The Gentleman's Magazine," 1769, p. 51, for the sentence on one of the above-named rioters.

"The Oxford Magazine", ii., 1769, p. 35, dated Jan. 10, 1769, has the following on the same subject:—"John Smith, for riotously and unlawfully assembling with divers others on the 10 May 1768, and destroying the saw mill of Charles Dingley, Esq. was convicted at Hick's Hall."

An impression from this plate faces p. 145 of "The Oxford Magazine", ii., 1769 (P. P. 6115.), with a reference to its appearance on that page. See, on 96 of this volume, the "remarks" appended to Mr. Dingley's "Address".

See "The Sawyers demolishing the Temple of Liberty", No. 4431.

See a plan of this saw-mill in "The Universal Museum", 1768, facing p. 79.

$4\frac{1}{4} \times 6$ *in.*

4279.

A New HIREGLIPHICAL EPISTLE FROM (Britannia) TO IOHN (Wilkes) ESQ^R.

[*March* 16, 1769]

AN engraved letter in verse, comprising rebuses; the names of the objects represented are given above and below between brackets:—

"*Tho' Fact*(eye)*n and mal*(eye)*ce, thy* (steps) (still) *attend,*
Yet V(eye)*rt*(yew)*e, & Honour, esteem* (yew) *the*(eye)*r Fr*(eye)*end.*
Augnst(ass) *dull* (beams) (toe) *th*(eye) *merr*(eye)*ts, were* (bee)*l*(eye)*nd,*
(Butt) *the M*(eye)*ddlesex Freeholders w*(ear) (knot) (yew) *f*(eye)*nd*". &c.

Wilkes was elected M.P. for Middlesex, March 28, 1768, see "Iohn Wilkes Elected", No. 4189; he was re-elected Feb. 16, 1769; again March 16 following. See entries dated Ap. 13 and 16, and May 24, 1769.

$11\frac{1}{4} \times 6\frac{3}{4}$ *in.*

4280.

The Battle of Temple Bar.

[*March* 22, 1769]

AN engraving, a sequel to "The Battle of Cornhill", No. 4274, which see, showing the eastern face of Temple Bar, with a vista of Fleet Street. The "DEVIL TAV"(ern) is on our left, adjoining the arched entrance to the Temple, and next to this is "XANDOS COFFEE HOUSE". The gates of the bar are closed, a man looks out of the window above the gateway and seems astonished at the fracas which is happening in the street before and below him. On the top of the bar are the heads of Fletcher and Towneley, the Jacobites executed for their share in the Scottish raid of 1745-6. See "Townley" "Fletcher", No. 2799. One head says to the other:—"*Ken ye wha comes here*"? the reply is:—"*Friends to the Cause which we all love so dear*", thus alluding to the alleged *quasi*-Stuart proclivities of the party concerned in the "Address" presented to the King by a body of citizens of London, March 22, 1769, as described in "The Addressers",

No. 4273; "The Battle of Cornhill", No. 4274; "The Principal Merchants", No. 4277, and "Sequel to the Battle of Temple Bar", No. 4281.[1] All these entries in this Catalogue bear on the subject of this satire.

In a balcony over the Temple gateway are two lawyers; one of them, pointing to the disturbance in Fleet Street, says to the other:—"*Why Brother this is Assault & Batt^y*"; the reply is:—"*This will make us some Work*".

A carriage drawn by two horses has been stopped in the street, and numerous men and boys are busily pelting it; the coachman exclaims:—"*They seem all in a fair Way*". A gentleman, Mr. Boehm, see below, who had been charged to carry the Address to the King, descends hastily from the vehicle and cries:—"*Oh! y^e Address! y^e Address.*" Another gentleman has already descended from the coach, and, amid a shower of stones, rushes towards Nando's Coffee House, saying to a waitress who stands at the door:—"*Shelter us Dear Miss*"; he takes off his hat and bows to her; she answers:—"*Dear Sir no Ceremony*", and points to the house. This coffee house had a bad reputation. The City Marshal, who is mounted on a horse which prances in fear of the missiles of the mob, grasps his baton and tries to shield his face with his hat while he declares:—"*I find I must go to y^e Devil*" (Tavern). The Devil, perched on the sign of the famous tavern which here bears his name, cries, with a Scotch accent:—"*Fly to me my Bairns*". A coach is passing before the limit of the design, so that the hind part of the vehicle and a footman standing there are all we see; the man says:—"*Our Masters are finely bedoub'd*".

An impression from this plate follows p. 166 of "The London Magazine", 1769. On p. 167, under the date "Wednesday (March) 22." is an account of the pelting and flight of those who carried the Address in question. In "The Political Register", 1769, p. 254, is the following, taking up the history of the circumstances from the point illustrated by "The Battle of Cornhill", and "The Principal Merchants", &c.:—"The merchants and traders who retired with the address mentioned in the account of the proceedings at the King's Arms, having by means of repeated advertisements and private letters, obtained a considerable number of persons to sign the said address at the merchant seamen's office over the royal exchange": "Wednesday the 22^d, at two in the afternoon being appointed, on that day at noon a great number of the merchants, &c. of this city, set out from the Royal Exchange, in their carriages, in order to present an address to his majesty, attended by the city marshal and constables; before they got to Cheapside, the mob shewed them many marks of their resentment, by hissing, groaning, throwing dirt &c. but when they arrived in Fleet-street, the multitude grew quite outrageous, broke the windows of the coaches, threw stones and glass bottles, and dispatched a party to shut the gates at Temple bar, on which the cavalcade was obliged to stop. M^r Cook, the city marshal, and his attendants, going to open the gates, were very severely treated; M^r Cooks cloaths were torn off his back, and his head cut in two places. The populace then attacked the gentlemen in their carriages; Mr Boehm, and several of his friends being covered with dirt, were obliged to take shelter in Nando's coffee house. Some of the coaches then drove up chancery lane, Fetter lane and Shoe lane; but the greater part of the gentlemen, finding it impossible to proceed, returned home. The addressers, however, did at length reach St James', but the mob threw dirt at the gentlemen as they got out of their carriages at St James' gate.

"When M^r Boehm was obliged to get out of his coach, at Nando's coffee house,

[1] On this supposed conversation see "The Public Advertiser", March 24, 1769, p. 2, col. 2, a satire which was reprinted in "The New Foundling Hospital for Wit", 1784, iv., 138, and styled "A Conversation between the two Heads on Temple Bar", being a humorous copy of verses containing allusions to many persons referred to in this Catalogue, including Lord Mayor Harley; who is distinguished in "The Rape of the Petti-coat", No. 4190.

to avoid the mob, in his hurry he left the address under the cushion on one of the seats, and immediately ordered the coachman to go home; some of the mob opened the coach door, and began to search for the address, but the coachman declaring it was sent before (though he knew not where it was) they were less dilligent in their search, and missed laying hold of it, by not feeling six inches farther on the seat."

After many inquiries and great alarm the document was found under the seat of the coach, and forwarded to St. James's. For the conclusion, see "Sequel to the Battle of Temple Bar", No. 4281. For further illustrations of this subject, see "Political Electricity", No. 4422; "The Town and Country Magazine", 1769, p. 160; "The Grenville Papers", 1853, iv., p. 416; "Correspondence of W. Pitt", 1839, iii., 352; a letter from H. Walpole to Sir H. Mann, dated March 23, 1769, and another from the same to Mr. G. Montagu, March 26, 1769; likewise "The Public Advertiser", March 23, 1769, p. 2, col. 3. Mr. Boehm was Chairman of the East India Company. See H. Walpole's "Memoirs of the Reign of King George the Third", 1845, iii., p. 350, for a clear account of this affair.

$7\frac{1}{2} \times 4\frac{1}{4}$ *in.* Brit. Mus. Library, 250. i. 9.

4281.

SEQUEL *to the Battle of* TEMPLE BAR.

[*March* 22, 1769]

An engraving showing the front of the gateway of St. James's Palace, facing St. James's Street, and a sequel to "The Battle of Temple Bar", No. 4280. It represents the arrival in Pall Mall of the remnant of the procession of merchants and others of London which was formed in order to deliver an Address to the King in support of the ministry in power, a ministry which was alleged to be subject to the influence of the Earl of Bute, see "The Principal Merchants", No. 4277. For part of the history of this satire, see "Political Electricity", No. 4422, which describes another representation of this disturbance.

On the roof of one of the towers of the gateway is a man, probably intended for Lord Bute, who looks at the vane on the summit of the cupola, and says:—"*a high North Wind*", *i.e.* a Scotch wind. Large numbers of persons are assembled at the windows of the palace and neighbouring houses, including those of the "*S^T James Coff*"(ee House), which is on our right. A numerous and tumultuous crowd has gathered before the palace, including some persons who throw stones or stoop for more missiles; one of the men appears to be nearly naked. Many gentlemen are shouting and waving their hats, encouraging the mob. A coach, the window-glass of which has been shattered, has set down its passengers at the gate and is driven onwards, followed by a man dressed as a mute and carrying a mourning staff; a mourning crape is tied about his hat. A hearse, drawn by two miserable horses, succeeds; on the side of this vehicle are placards, one of which is marked "*Brentford*", and a drawing representing the "murder" of Mr. John Clarke, Dec. 8, 1768, during an election riot; see "The Brentford Election", No. 4223; on this placard a man, intended for Balfe or M^cQuirk, see "What may be doing Abroad", No. 4287, is delineated in the act of striking another with a bludgeon as he lies on the ground. A second placard is inscribed, "*S^T Geor*(ge's) *F—ds*"; a third bears, "*Scot*(ch) *Victory*", see "A Scotch Victory. (A.)", No. 4196. These words allude to the deaths of William Allen and others during the riots in St. George's Fields, May 10, 1768; see entries of that date in this Catalogue.

Many soldiers and some gentlemen are opposing or endeavouring to pacify the mob; a soldier is assailed by a man with his fists, while a second soldier is attacking a comrade of the latter. In the middle a stout gentleman, with a star on his

breast, holding a piece of a long staff in his hand, stands bareheaded, his wig having been knocked off, confronting the people. This is Earl Talbot, Lord Steward of the Household; see below, and "The Scotch Ovation", No. 3817.

"The Political Register", iv., 1769, p. 255, continuing an account of the circumstances which succeeded the so-called "Battle of Temple Bar", states:—"a messenger was dispatched back to the coffee house for the address, where Mr. Boehm, having missed it, remained in great suspense". It was found in the coach, see "The Battle", and "immediately forwarded to St. James's." "When some of the coaches got to Exeter Exchange, a hearse came out of Exeter street, and preceded them, drawn by a black and a white horse, the driver of which had on a rough coat, resembling a skin, with a large black cap, one side black, the other white, whose whole figure was very grotesque; On one side of the hearse was painted on canvas, a representation of the rioters killing Mr. Clarke at the Brentford election; and on the other side, was a representation of the soldiers firing on young Allen in the cow-house. The hearse attended the cavalcade to St. James's, and made a short stop at Carleton House, the duke of Cumberland's, and Lord Weymouth's,[1] in Pall-mall, where they made also but a short stay, and then went off to St. James's and Albemarle street". The story is continued in "The Gentleman's Magazine", 1769, p. 165. "The Political Register", as above, p. 255, contains a copy of the Address.[2]

An impression from this plate faces p. 167 of "The London Magazine", xxxviii., 1769, on which page and the following one is an account of the treatment of the procession by the mob and the reception of the Address by the King. See "The Oxford Magazine", ii., 1769, p. 119; "The Universal Museum", 1769, p. 141; "The Town and Country Magazine", 1769, p. 166, and "The Grenville Papers", 1853, iv., 415, in which is a letter from the Duke of Chandos to Mr. Grenville, dated March 23, 1769:—"Out of one hundred and thirty merchants who went up with the Address, only twelve could get to the King, and they were covered with dirt, as indeed was almost the whole Court." See, in the same volume, p. 420, a letter from Mr. Whately to Mr. Grenville, March 30, 1769; likewise see H. Walpole's letter to Sir H. Mann, March 23, 1769; and the same to Mr. G. Montagu, March 26, 1769; "The Public Advertiser", March 23, 1769, p. 2, col. 3. This journal, March 28, 1769, p. 3, col. 1, announced a satirical print on the subject of the "Sequel". "An humourous Print, we hear, will soon make it's Appearance, intituled *Redress before Address*", &c.

Mr. Hawkins described as follows another print, allied to this one and its fellows which are enumerated above:—

"The Gotham Addressers, or A Peep at the Hearse.

A procession passing St James's Palace. First comes a hearse on the side of

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[1] Viscount Weymouth had the discredit of having promoted the employment of the soldiers during the riots in St. George's Fields, as above, see "The Scotch Victory. (A.)", No. 4196. The Princess of Wales lived at Carlton House.

[2] "The Town and Country Magazine", 1769, states that the driver of the hearse was a "man of fortune". "A Herse, followed by the Mob, was driven into the Court Yard of St. James's, decorated with Insignia of the most humiliating and indecent Description. I have always understood that the late Lord Mountmorris, then a very young man, was the Person who, on that Occasion personated the Executioner, holding an Axe in his Hands, and his Face covered with a Crape". See to the same effect "Historical Memoirs", by Sir N. W. Wraxall, 1818, ii., p. 83. On this fracas see a letter from Mrs. Harris to her son, March 24, 1769, in "Letters of the first Earl of Malmesbury", by the Earl of Malmesbury, 1870, i., 178:—"Many of the mob cried 'Wilkes and no King', which is shocking to think of".

which is represented the death of young Allen. The driver exclaims "*Wilkes & Liberty*". Next comes a coach on the top of which is a windmill. The inside passenger cries:—"*For Gods sake Gentlemen, spare me, I wish the Address had been in Hell before I meddled with it.*" The coachman exclaims:—"*Wilkes & Liberty Gentlemen I had no hand in the d—d Address*". The footman says:—"*My Liveries like my Master D— Dirty.*" The next coach has on the top a zany, with a cap & bells, seated on "*The Massacre of Amboyna*"; he exclaims, "*I give my Dr. Dingle the lead*". The inside passenger exclaims, "*Ayez pitie de mois*". A woman is singing, "*Dingles Downfall a New Song*". Dead cats, mud, groans and hisses, accompany the procession. One cries out, "*That hearse is a devilish good thought.*" Under the print are verses as follows:—

"Sing the Addressers who lately set out
To flatter the great & honesty rout
Where Frenchmen & Swiss & Hollanders sly
United their forces with Charley Dingly.", &c.

The windmill on the top of the coach refers to Mr. Dingley's mill at Limehouse, see "A Perspective and Political View", No. 4278. "B——m" of these verses was Mr. Boehm; "Fletcher" was Sir Fletcher Norton; "G——" was George, the King.

On Earl Talbot on this occasion see "The New Foundling Hospital for Wit", 1784, iv., p. 140, verses styled "A Dialogue at St. James's Gate between a Noble Lord and the Mob."

$7\frac{1}{2} \times 4\frac{3}{8}$ *in.*

4282.

Portrait of Samuel Derrick, Master of the Ceremonies at Bath.

[*March* 28, 1769]

A WOODCUT in an oval medallion, enclosed by an oblong frame, containing a bust portrait of Mr. Samuel Derrick, Master of the Ceremonies at Bath, whose death is recorded in "The Gentleman's Magazine" obituary, April, 1769, p. 215, and with the date, March, 1769; "The London Magazine", 1769, p. 333, col. 2. "The Universal Museum", 1769, p. 144, under date March 9, stated the event occurred "on Tuesday last (March 7) at Bath." On March 8, "The Public Advertiser", p. 2, col. 3, said he was "given over by his Physicians—Powerful Interest is making for the Succession to his Monarchy", as to which see "Female Intrepidity", No. 4283. The same journal, March 17, p. 2, col. 4, averred he was not dead on the 14th of that month.

The portrait occurs in "The Town and Country Magazine", 1769,[1] April, on p. 177, and shows the face in three-quarters view to our left; the eyes are to the front, the hair is pushed from off the face. The portrait was designed to illustrate "Anecdotes of the Life of Samuel Derrick, Esq.", &c., which states

[1] This volume states, p. 120, that Derrick died March 28, 1769, and so poor that a subscription was made to support him during his illness. Samuel Derrick was a friend of Dr. Johnson's; it was he who thus referred to the latter in "Fortune, a Raphsody":—

"Will no kind patron Johnson own?
Shall Johnson friendless range the town?"

Derrick promised to introduce Boswell to Johnson, see "Life of Johnson", chapter xv., 1763; a letter from Boswell to Johnson, Feb. 2, 1779, and a comment on C. Smart and Derrick, in chapter lxxv. of the "Life", as above.

that he was born in Dublin, the son of "a petty linen draper"; that he edited Dryden's works (this book appeared in 1760, in four volumes), but was not favoured by the Muses. "But if those coy ladies the Muses were very sparing of their favours, he had reason to boast that the Thais's of the first rank were always particularly indulgent to him." He wrote, it is said, verses in praise of these women,[1] introduced them to his friends, and apologized to their creditors. "Among the number of these ladies who were the most distinguished, was Santa Charlotta, Miss B—ll, L—y C—r (see below), the famous Miss K—y F—r (Kitty Fisher), and even the now pompous and famous Mrs. L——m." (? Mrs. Lessingham, see "The Triumphal Entry of the Red Kings", No. 4209), the last of whom lived with him in poverty. "Ever attached to the beautiful part of the creation, he devoted his labours to them even in confinement; and while he was in Ferguson's spunging house, he produced the first edition of *Harris's List*,[2] which he sold to a certain bookseller; and thereby obtained his liberty." Notwithstanding his amatory successes, he was diminutive, red-haired, had a vacant face, and emitted an offensive "perfume", of which latter a very laughable anecdote is related in this biography. He succeeded Beau Nash as Master of the Ceremonies at Bath, "an event the most improbable and unexpected, even by himself;" he was fond of gallantry, intrigued with Miss H——s, an actress who played "Elvira" in "The Spanish Friar"; he corresponded with "lord C——d (Chesterfield), lord C——ke (Cork), and Peter Paragraph", see below. His "Will" concludes the biography and bequeaths various articles to "C——s J——s Esq"; "Charlotte H——es" (Hayes); "Lucy C——r" (Cooper); "Mr. B——ph"; "doctor S——l J——n" (Johnson); "Mr Thomas Davis, the wooden engraver of Salisbury Court"; "A——r M——y, Esq." (Arthur Murphy); "Mr. Sp——le"; Mrs. Jullion; Mr. Paul Jullion, dentist[3]; "lord V——e (Vane)", and Dr. John Hill.

Charlotte Hayes, who is mentioned in W. Mason's (?) "Heroic Epistle to Sir W. Chambers", line 79, was a notorious prostitute and procuress of this period, see "A late Unfortunate Adventure at York", No. 4406, and "Macaronies drawn after the Life", No. 4645; likewise in "The New Foundling Hospital for Wit", 1784, ii., p. 132, "Omiah: an Ode, addressed to Charlotte Hayes":—

* * * * * *

"Oh Venus, thy own bard inspire,
In pleasing notes to wake the lyre
For buxom Charlotte Hayes.", &c.

Charlotte Hayes is described in "The Meretriciad". Of the persons named

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[1] Derrick produced (?) "Derrick's Jests, or the Wit's Chronicle", 1769 (1080. e. 28/3); "Letters written from Liverpool", &c., 1767, and "A Collection of Travels", 1762.

[2] "Harris's List of Covent Garden Ladies, or New Atlantis" (P. C. book), was a catalogue of *filles de joie*, similar to "Kitty's Atalantis", with descriptions, biographies, and addresses. It was extremely popular and continued to appear in annual volumes from 1760 till it was suppressed in 1793; see "Macaronies drawn after the Life", No. 4645. "The Babbling Pimp; or a List of the finest Ladies of Pleasure", is announced in "The Public Advertiser", Jan. 21, 1767, p. 1, col. 3, as published by J. Harris, near Exeter Change. B. Harris's "The Ghost of Moll King, or a Night at Derry's", was published in 1785. For "Moll King", see "A Plagiary on Hogarth's Design for "A Rake's Progress, Plate III.", No. 2198, note to p. 136.

[3] This person appears to have been an operator in fashionable repute, who lived in Coventry Street, Haymarket; see a protest from his widow, issued in "The Public Advertiser", Oct. 18, 1766, p. 1, col. 2.

in the verses, "Jimmy Twitcher", the Earl of Sandwich, see "The Election", No. 4098, was at this period at the head of the Admiralty, he "sent out" the expedition of Captain Cook, which brought to England "Omiah", a Sandwich Islander, of whom Reynolds painted a large full-length portrait, which is now (1879) at Castle Howard. "P—pps" was Captain Constantine John Phipps, a voyager towards the North Pole, afterwards distinguished as First Lord of the Admiralty and Earl of Mulgrave. For "Lucy C——r", see a letter from Lucy Cooper in "The Town and Country Magazine", 1769, i., p. 352. Lord V—e, was Lord Vane; Dr. John Hill, was the "Inspector", see "The Centaur not fabulous", No. 4176. "Thomas" (elsewhere given as "Mr.") Davis, the wooden engraver of Salisbury Court", was well known at this period; he died Jan. 28, 1784, aged 74; see "The Gentleman's Magazine", 1784, p. 73. "Peter Paragraph" of Dublin, was a bookseller of that city, intimate with Dean Swift, for whom he published books, mentioned in "The Genuine Memoirs of Miss Faulkner; otherwise Mrs. D * * * l * * n; or Countess of H * * * * * * (Halifax), in expectancy", London, 1770 (12511. e. c.); on p. 10 of this work he is referred to as "George" and as the uncle of "Miss Faulkner", a mistress of Lord Halifax's, see "Mrs. D—s—n", No. 4355. "Peter Paragraph" was a nickname given by S. Foote in "The Orators", 1762, to George Faulkner, a printer, publisher, and bookseller of Dublin, whose shop (see "The Public Advertiser," Nov. 23, 1763, p. 2, col. 2), at the corner of Parliament and Essex Streets, still (1879) exists. Faulkner had a wooden leg, and incurred Foote's satire by several peculiarities of manner and conduct; he brought an action against Foote for libel. Foote quitted Dublin, as it was said, to escape the penalty of his satire. This was before Foote lost one of his own legs. See J. Boswell's "Life of Johnson"; Gilbert's "History of Dublin"; "Biographia Dramatica", by D. S. Baker and F. Reed, 1812, iv., p. 100, and "Memoirs of D. Garrick", by T. Davies, 1808, ii., p. 280, and "The Oxford Magazine", vi., 1770, p. 101, "The Drunken News-Writer", a satire on "Paragraph". He wrote "The Methodist and Mimick, a Tale in Hudibrastick Verse", alluding to the satire of Foote on the Rev. George Whitefield, see "The Scheming Triumvirate", No. 3730; "The Retort", No. 3738, and "Retort upon Retort", No. 3739. See for Lord Chesterfield's connection with Faulkner, "Letters of the Earl of Chesterfield", 1845, iii., 292; iv., 345, 444, which refers to a fracas at Bath during the "reign" of Derrick, and is dated Feb. 6, 1767; 449, on his "government" of Bath, 466, and 358; v., 458 and 460, 461, 469; see likewise in the "Appendix" to the Earl's "Works", pp. 103, 104. There is a portrait of Faulkner in vol. i. of "Miscellaneous Works of Lord Chesterfield", Dublin, 1777.

S. Derrick wrote "Letters to the Earl of Cork", 1767.

For "Kitty Fisher", see "Horse and away", No. 3749, and "The Youthful Hebe", No. 4461.

$2\frac{1}{2} \times 2\frac{5}{8}$ *in.* Brit. Mus. Library, P. P. 5442. f.

4283.

Female Intrepidity, or the Battle of the Belles, on y^e^ Election of a King of Bath.

Engrav'd for the Oxford Magazine. [*April* 11, 1769]

An engraving representing a scuffle between ladies and gentlemen said to have occurred on the occasion of the election, April 11, 1769, of a Master of the Ceremonies at Bath. The post was vacant on the death of S. Derrick, March 28, 1769, see "Portrait of Samuel Derrick", No. 4282. Some of the persons have been thrown on the floor and are trampled on; two gentlemen contend,

shaking each other, one of whom, by the clyster pipe he wields, appears to be an apothecary; a lawyer standing near these antagonists laughs at the scene; one lady belabours another on the floor, the hair of each has fallen in the struggle. A damsel, struck by a stalwart lady, falls over a prostrate gentleman, who exclaims:—"*I had rather be uppermost*". A lady screams:—"*I had rather lose my Chastity than my Election.*" A physician, dashing his fist at the face of a gaunt military officer, declares:—"*He shall be king, or I'll poison ye all.*" A lady cries:—"*The Major pleases me best he shall be the Man.*" One virago, knocking down the before-named damsel, shouts:—"*D——nation seize your Ladyship I'll knock your Eyes out.*" Another, losing her balance, and falling backwards, cries:—"*Are we in Bath or Billingsgate.*" In the background a cornuted old gentleman supports his wife, who faints, or pretends to faint, and holds to her nose a smelling-bottle; she is affectionately supported by a young gentleman.

An impression from this plate faces p. 188 of "The Oxford Magazine", 1769, ii. On this page is the following:—"During the altercation among the Ladies at Bath (concerning the election of a king) some secrets were discovered by the contending parties, that are likely to be attended with disagreeable consequences especially with respect to one lady, who was positively charged with a *faux pas*, previous to her marriage, which the husband thinks of so seriously, that if the matter is not soon cleared to his satisfaction, a separation is resolved on. It is added, that some of the ladies lost their temper so greatly, as to descend to blows, and mere Billingsgate language, such as to call their antagonists b—s and w—s". See "The Gentleman's Magazine", 1769, p. 292. The same magazine, p. 212, thus alludes to this affair:—"*Tuesday* 11 (March, 1769). Great confusion having arisen at Bath about the choice of a master of the ceremonies, in the place of Mr. Derrick, lately deceased, the friends of the principal candidates (Major Brereton and Mr. Plomer) having met at one of the public rooms, began to be very abusive, and from words they soon came to blows, a general confusion ensued, the riot act was read, and the magistrates of the city were called upon to put an end to the disorder; upon which occasion, both public and private balls were suppressed for some time."[1] The same volume, p. 213, has the following:—"The contest at Bath is at length finally adjusted, Captain Wade is unanimously elected Master of the Ceremonies; and Major Brereton has 500*l.* the surplus of the Bath subscription allotted him, with other emoluments in favour of his family." See p. 267 of the same volume.

A further incident appears in the same volume, p. 410. See "The Town and Country Magazine", 1769, p. 220, dated April 4 and 13, 1769, and p. 222. The name "Plomer", given above, seems to be a mistake. Captain William Wade was elected. See verses attributed to Garrick, styled "An old Prophecy", p. 190, vol. ii., of "The New Foundling Hospital for Wit", 1784 (239. g. 26.).

$6\frac{1}{8} \times 4$ *in.* Brit. Mus. Library, P.P. 6115.

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[1] In "Letters of the first Earl of Malmesbury", by the Earl of Malmesbury, 870, i., p. 179, is the following by Mrs. Harris to her son:—"There has been a most violent combustion at Bath."—"I am not clear as to the particulars, but there was a prodigious riot in the rooms last Tuesday se'night, in which the ladies joined as well as the gentlemen. Mrs. Hillman, our acquaintance, and Mrs. Orme (Lady Townshend's daughter) had a fight, and Mrs. Hillman was knocked down; in short, things were carried to such a pitch that the Mayor, his brethren, and a number of constables entered the room. The Proclamation (Riot Act) was read three times; 'tis said that the last reading was to the ladies only."

4284.

Mr L—— The Irish Arithmetician proving 296 *to be more than* 1143. (Colonel Luttrell.)

[*April* 13, 1769]

An engraved whole-length portrait of Colonel Luttrell, Wilkes's opponent in the contest for Middlesex, April 13, 1769, see "Brentford Sweepstakes", No. 4285; "What may be doing Abroad", No. 4287, and "The Funeral of Freedom", No. 4288. The figure is in profile to our left, bareheaded and in the act of bowing, while saying:—"*Devil burn me, but* 296 *is more than* 1143 *& I'll prove it upon this Bit of Paper.*" He holds a scroll, on which is engraved:—

"*First take* 296 *& Place them*
Thus 2
9
6
—
17
—

Now take 1143 *& Place them*
Thus 1
1
4
3
—
9
—

Majority for Teague 8
He has therefore a Right to Sit & Lye where he pleases"

Wilkes, having been expelled the House of Commons on several occasions, the present instance was the fourth and final contest, his election for Middlesex was declared void, and a new writ was ordered. See "John Wilkes Elected Knight of the Shire", No. 4189; "The Flight of Liberty", No. 4192; "The Scots Triumph", No, 4195; "The Scots Triumph", No. 4228; "Malice and Fortitude", No. 4239; "English Liberty", No. 4241; "Mungo", No. 4267; "Hieroglyphics", No. 4268; "A New Hireglyphical Epistle", No. 4279; "Epigram 3d", No. 4286; "Frontispiece to the Middlesex Petition", No. 4289, and the before-named entries.

H. Walpole in "Memoirs of the Reign of King George the Third", 1845, iii., p. 353, described the occasion of this satire; see his letter to Mann, April 14, 1769.

Mr. Hawkins thus described another satire on Colonel Luttrell:—"A portion of T reversed becomes L, Hell added (a rebus?) becomes Luttrell; from the beam thus formed as a gallows, the colonel is suspended. An officer standing by says:—"*Why nobody will hang him as he's thought to be Inocent*". Another officer, pulling the rope, says:—"*I'll hang him myself*". With this are the lines beginning:—

"The Letter—reversed; or the Hangman.
A new Ballad addressed to Col Luttrell

If a member you'd choose stout honest and free,
Let his words and his actions in Unison be;" &c.

Mr. Hawkins described under the title "The Patriot, or A Flight to Bologne,

Dedicated to the Freeholders of Middlesex", another satirical print which illustrates this event and its allied circumstances. A statue of Wilkes is represented, as if blown on by Envy, Malice, and Detraction. Near it is an altar, inscribed:—"*To the infamous memory of those who hired Ruffians to destroy their Country's Liberties at Brentford*, 1768." From the smoke of the sacrifice on the altar rises the figure of Justice; near it stand Britannia and her roaring Lion. She addresses the Duke of Grafton and others, the ministers:—"*Vile Apostates, your wickedness will, in the end, fall on your own heads, like Egremont's.*" The Duke, whose forehead bears horns, points his sword at the statue of Wilkes, and says:—"*As I am a cuckold I'll have him down*". The Earl of Upper Ossory remarks:—"*As I am your Grace's Cuckold maker I'll assist you*". A judge (Lord Mansfield?), with a dagger in his hand, declares:—"*I could plunge this weapon in his heart*". Near an altar—on which is a drooping thistle (the emblem of the Earl of Bute) in a flower-pot—stands the Princess of Wales, see "Gisbal", No. 3848, holding "*John a Boot's Return, a New Song*", and saying:—"*I have given him instructions how to Act, and we'll call in the Court of Assistants to prove that black is white, and then issue a Proclamation.*" The King is on his throne, his face being eclipsed by a curtain. Before him stands Lord Rochford, holding a "*Pardon for Murder*", and pleading:—"*Please your Majesty his brains were not out, therefore he could not die of the Wound*". In the distance is a carriage, the horses of which are galloping towards Dover; an imp directs its course, crying:—"*Come on my Children I'll conduct you safe to Bologne*". The postillion says:—"*Yes! Yes! friend Lucifer, my master follows a sure guide to Hell*". Two servants behind the vehicle remark:—"*I wish poor Balfe and McQuirk were with us*", and "*Never mind them, my life for it they'll get pardoned*". Twenty-four lines of verse illustrate the motive of this satire.

For the "flight" of Lord Bute, see "The Flight from Dover", No. 4211. Lord Bute left England, Aug. 2, 1768, ostensibly on account of his health, to this probably the drooping thistle refers. The "Freeholders of Middlesex" vigorously supported Wilkes.

For the "Ruffians" at Brentford, see "The Brentford Election", No. 4223, and "The present State of Surgery", No. 4224. For Lord Egremont, who, as he died unexpectedly, had, it was whispered, committed suicide, see "John Wilkes, Esq^{r}", No. 4050; "A New Hireglyphical Epistle", No. 4279; "The Pageant", No. 4316; "The British Bull Baited", No. 4328, and "The many Headed Monster of Sumatra", No. 4231. For the speeches of the Duke of Grafton and the Earl of Upper Ossory, see "The Political Wedding", No. 4292. For Lord Mansfield in the circumstances in question, see "Malice and "Fortitude", No. 4239. Lord Bute returned to England, July 21, 1769; see H. Walpole's "Memoirs of the Reign of King George the Third", 1845, iii., p. 378. The speech of the Princess of Wales probably refers to the trials of Balfe and McQuirk, see below, and the Proclamation issued against rioting which followed the disturbances in St. George's Fields. On the eclipsing of the King's face, see "Secret Influence", No. 4457; for Lord Rochford and the "pardon for Murder", which relates to the cases of Balfe and McQuirk, see "What may be doing Abroad", No. 4287; likewise "A Consultation of Surgeons", No. 4271, which illustrates the phrase, "the Wound" of Mr. George Clarke, who was killed at the Brentford Election riots.

See "Political Electricity", No. 4422.

4 × 7$\frac{5}{8}$ *in.*

4285.

"*Brentford Sweepstakes.*"

N°. XII.

All Coursers the first Heat with Vigour Run.
But 'tis with Whip & Spur the Race is won.

[*April* 13, 1769]

An etching showing four horses running towards "*S^t Step^n's Chapel*", a building with open sides, and containing a party of men seated at a long table. The first horse is without a rider, and carries instead, attached to his saddle, the Staff of Maintenance, surmounted by the Cap of Liberty, which, by means of Hogarth's satire, see "John Wilkes Esq", No. 4050, had been and still are associated with Wilkes. A flag inscribed "*Vox Populi*", is attached to the Staff. On the saddle-cloth of the horse is the number "1143", being that of the votes recorded for Wilkes on his fourth candidature to represent the county of Middlesex in Parliament, see the entries in this Catalogue which are dated April 13 and 16, May 24 and 26, and July 5, 1769. The saddle is empty, because Wilkes was confined in the King's Bench Prison at this period. On this occasion his competitors were Colonel Luttrell, Mr. Sergeant Whitaker, and Mr. David Roche, who are represented by the other three horses in this design. The second horse carries Col. Luttrell, whose saddle-cloth is marked "293", being the number of votes he obtained.[1] Sergeant Whitaker, in a lawyer's robe, gallops after Col. Luttrell with "5", the number of his votes, marked on his saddle-cloth. The last is Mr. Roche, whose horse has "*Broken down*", with no mark on the saddle-cloth; he obtained no votes, having retired from the contest before the election.

Two sweeps are quarrelling for a hat, in which is an election favour.[2] A man stands behind them holding a flag marked, "*D^r Kelly's Anti Venerial Pills*"; this refers to the alleged licentiousness of Col. Luttrell in the seduction of Arabella Bolton, a woman whom "D^r Kelly" "attended", see "Exact Representation of Seven Malefactors", April 5, 1771; "The Town and Country Magazine", 1771, p. 625, and "Memoirs of Miss Arabella Bolton", 1770 (1416. a. 1.), Chapters III., IV., and V. See likewise the stringent satirical verses styled, "Ode to Colonel L——", in "The New Foundling Hospital for Wit". 1784, iv., p. 123, which, besides notes on the Colonel's alleged immorality, contains many allusions to persons and circumstances noticed in this Catalogue.

In the distance a mob of persons run after the horses. On our left is the

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[1] The names of the "Majority" and of the "Minority" respectively, in this election, are quoted in "The Oxford Magazine", ii., 1769, pp. 183-7, with the appointments of those of the former body who held offices under the government. It is stated that Lord Mayor T. Harley, M.P. for London, voted with the minority "by permission of the ministry"; see "The Pillars of the State", No. 4235. "The Gentleman's Magazine", 1769, p. 192, gives the number as 296. This magazine contains in the above place a complete account of the election, with the addresses of three of the candidates.

[2] This incident is explained in "The Town and Country Magazine", 1769, i., p. 221:—"Mr. Luttrel's hat, his loss of which occasioned so much mirth among the mob, was the cause of two or three battles, numbers were so desirous of having it; wherefore the man who first took it up, seeing there was no possibility of keeping it with peace, cut it into slips, and sold them at various prices. It is said that the button alone sold for half-a-crown."

"*Assembly Room*" at Mile End, where many meetings in favour of Wilkes occurred, see, in "The Gentleman's Magazine", 1769, p. 213, an account of a meeting there, dated April 17, 1769. A flag is suspended from a window, and inscribed with the motto of the Supporters of the Bill of Rights, "*Magna Charta and Bill of Rights*".

An impression from this plate faces p. 193 of "The Town and Country Magazine", v., 1769, on which page is "An Account of the great Sweepstakes that was run for over Brentford Downs, on Thursday, the 13th of April."

The numbers "197" and 143", were those of the votes in the House of Commons, April 16, 1769, for and against the seating of Col. Luttrell; see "Mr. L——", No. 4284, and "The Funeral of Freedom", No. 4288.

$6\frac{7}{8} \times 3\frac{1}{4}$ *in.* Brit. Mus. Library, P.P. 5442. b.

4286.

Epigram 3[d]. of the 1° Book of Martial, Imitated.

W Goldby sculp. Champion Scr. Publish'd according to Act of Parliam[t]. April. 1769. [*April* 14, 1769]

An engraved broadside, comprising two enrichments, one above the "Epigram", the other below it. The former shows a bust of Wilkes, in an alderman's gown and its fur collar, placed in three-quarters view to our left, on a pedestal which supports the Caduceus of Mercury, the Sword and Balance of Justice, and between seated figures of Liberty and Commerce. The second enrichment comprises a demi-figure of Hercules issuing from scrolls. The "Epigram" is dedicated "To John Wilkes, Esq[r]. Alderman of Farringdon Ward without", and begins:—

> "O Thou! acknowledg'd Great as well as Good,
> Wilkes, who long has stem'd Corruption's Flood,
> And nobly thy fall'n Country's Champion stood.", &c.

The verses conclude with:—

> "Thou was thrice freely *CHOSE*, but to be *OUT* again."

The election of Wilkes to Parliament was declared void for the fourth time, April 14, 1769. He had been chosen Alderman of Farringdon Ward, Without, Jan. 27, 1769; he was sworn April 24, 1770, see "M[r] Alderman W——s in his Magisterial Character", No. 4432.

$6\frac{1}{2} \times 10\frac{3}{4}$ *in.*

4287.

What may be doing Abroad.

What is doing at Home.

Design'd & Engrav'd for the Political Register. [*April* 16, 1769]

An engraving in two parts, one above the other. The former represents four sovereigns seated at a table, on which is spread a large map, illustrating a "*Quadruple Treaty for the Partition of the Dominions of G—— B—— between y[e] four Contracting Powers*". The King of Spain, pointing to "*Gibraltar*", says:—"*Gibraltar belongs to me, & Jamaica Carolina & Canada I will have*". The King of France, pointing to "*England*", "*Scotland*", and "*Ireland*", declares:—"*Ireland is for Young Orleans, Scotland I'll give to Charley, England*

I'll keep myself". The Empress-Queen, Maria Theresa, pointing to "*Bengal*", avers:—"*And I will have Bengall & Madrass, to establish my East India Company at Ostend*". The King of Prussia, laying one hand on "*North America*," and "*Hanover*", exclaims:—"*I will have North America & Hanover to indemnify me for their Breach of faith*". That is, on account of the abandoning by the English of the Prussian alliance, in consequence of which the King of Prussia was left open to the attack of the French.

The lower design shows another interior, and six persons assembled; one of these, the King, George III., stands weeping at the open doorway, because the remaining five are consulting injuriously to his honour and interest. The five are members of the Duke of Grafton's Administration, or of his party at this time. The Duke of Bedford, on our left, has one hand on a large scroll, inscribed:—"*Proposals from y^e^ —— for Carrying Colonel L——lls Election by Fire & Sword*".[1] This refers to the contested election of a Member of Parliament for Middlesex, see "Frontispiece to the Middlesex Petition", No. 4289. Colonel Luttrell was the candidate seated, April 16, 1769, by the House of Commons in place of Wilkes. In front, on the table, is "*List of Addresers*". This indicates the numerous efforts made to obtain addresses from various parts of the country at this time, in support of the Ministry, see "The Addressers", No. 4273. Lord Mansfield sits next, wearing a Scotch "bonnet" over his Lord Chief Justice's wig, and holding a paper inscribed, "*Disqualification of Wilkes*"; this refers to the rejection of Wilkes by the House of Commons, Ap. 14, 1769, and the alleged animus of Lord Mansfield against him; for the latter see "Six Medallions", No. 4125; "The Wheel of Fortune", No. 4154; "Councellor Double-Fee", No. 4238, and "Lord Chief Justice Jeffries", No. 4440. Near Lord Mansfield lies a "*List of y^e^ Majority obtain'd for Expulsion*" (of Wilkes), see "Hieroglyphics", No. 4268. The number of votes obtained by the government in the debate of Feb. 1769, was 239; against 135; see "Brentford Sweepstakes", No. 4285.

Viscount Rochford occupies the central place at the table, having in one of his hands a "*Pardon for Balfe & MacQuirk*". These men were, Jan. 14, 1769, tried and convicted of the murder of Mr. George Clarke, during a riot which accompanied the election of a Member of Parliament for Middlesex, Dec. 8, 1768, see "The Brentford Election", No. 4223, and the references it contains to other entries in this Catalogue.

Lord Rochford, having previously been Secretary of State, was, until Sept. 1768, English Ambassador in Paris; on Oct. 28 following, he again became Secretary of State (for the Northern Department), and Thomas, Viscount Weymouth, afterwards Marquis of Bath, became Secretary for the Southern Department, on the resignation of Lord Shelburne. Lord Rochford had, by virtue of his office, signed, March 10, 1769, the royal pardon for Balfe and McQuirk, see a copy of this document in "The Political Register", iv., 1769, p. 231. On the subject, see "Junius" to the Duke of Grafton, March 18. 1769, and the notes on this letter in "Junius", by John Wade, 1850, i., p. 137. The next counsellor is Viscount Weymouth, who, as above stated, had lately acceded to office. A dice box and playing cards are before him, in allusion to his alleged character as a gambler. He says;—"*The Secretary's Place will repair all*", that is, it will enable him to replace his funds lost at play. On the palm of his right hand, which is open and displayed, is written:—"*S^t^ George's Fields*"; with a handkerchief, held in his left hand, he is trying to rub out the writing, as if it were a stigma. This refers to the conduct of this minister, who, April 17, 1768, and before the affair in St. George's Fields, May 10 following, had written to the magistrates of Southwark and Brixton, and "with a premeditated design of blood", offered soldiers in case of need to preserve the peace, and, by inference, urged the

[1] See below, the expression of "Junius" on "the furious spirit of the House of Bedford."

use of their arms against the people; see "The Scots Triumph", No. 4195; "The Scotch Victory, (A.)", No. 4196; "The Operation", No. 4198, and "Junius" to "The Public Advertiser", Jan. 21, 1769, which deals with both these ministers. See likewise H. Walpole's letter to Sir H. Mann, Dec. 20, 1768.

The last person seated at the table is the Duke of Grafton, who is holding a paper marked, "*Profits of first Lord of y^e^ Treasury* 20,000£ *per Ann.*" This was the office held by his grace, for whom see "Janus, (A.)", No. 4233. Near him is "*Bill for Divorce*"; this is the Act of Parliament obtained by the duke, Feb. 11, 1769, for a divorce, see "Cæsar's repudiating his Wife", No. 4270. Two papers lie on the table near the duke; the first paper is marked, "*Cumberland & Middlesex Elections*". "Cumberland" indicates the "Nullum Tempus" case, and the proceedings of the Duke of Grafton in respect to the northern estate of the Duke of Portland, see "The Political Senses", No. 4234. "Middlesex" refers to the contest for the representation of that county in Parliament, see "Iohn Wilkes Elected Knight of the Shire", No. 4189. The second paper is marked, "*The Reduceing of Boston by the Military*", and indicates the troubles in America at this period. In June, 1768, a riot happened at Boston, and troops were, in August following, sent to quell the people.

An impression from this plate faces p. 321 of "The Political Register", iv., June, 1769.

$4\frac{1}{8} \times 6\frac{1}{2}$ *in.* Brit. Mus. Library, P.P. 3557. t. a.

4288.

The FUNERAL of FREEDOM

[*April* 16, 1769]

An etching, in the centre of which appears a sepulchral monument, comprising a bust of Wilkes on a pedestal, which is inscribed, "*Dulci et Decorum pro Patria Mori*", and placed in front of an obelisk, at the top of which is an urn; at the sides are statues (1) of Britannia, mourning, with the Staff of Maintenance broken, the English Rose, and the Cap of Liberty falling into a grave before the monument; 2, the statue of Justice weeping, with her sword broken, her balance falling from her hands. Beyond the monument on our right is a tomb marked, "*Allen wh*"(o was shot during the riots, May 10, 1769, see "The Scotch Victory, (A.)", No. 4196); two crossed muskets suspended on the front of the tomb indicate the manner of Allen's death. On our left is a second tomb, comprising a flaming urn, inscribed, "*Clarke*"; that is, Mr. George Clarke, who was killed during the election for Middlesex, Dec. 8, 1768, see "The Brentford Election", No. 4223; "English Liberty", No. 4241, and "A Consultation of Surgeons", No. 4271. Alluding to the manner of Clarke's death, two crossed bludgeons are placed on the front of the urn.

In the grave is a coffin, suggesting that of Wilkes, labelled, "*Right of Election*" and "*M., Ch.*," (Magna Charta); these inscriptions refer to the rejection of Wilkes, Ap. 14, and the seating of Colonel Luttrell as M.P. for Middlesex, Ap. 16, 1769, see "Hieroglyphics", No. 4268; "Brentford Sweepstakes", No. 4285; "Frontispiece to the Middlesex Petition", No. 4289, and, in the last, the references to other entries in this Catalogue on the subject. A clergyman stands reading the funeral service from the "*North Brit*"(on); this is the Rev. John Horne (afterwards Tooke), and distinguishable as such by the peculiar arrangement of the hair above his forehead, see "The Parson of Brentford", No. 4225. The "North Briton" is introduced here on account of Wilkes's connection with that journal. At the feet of Horne, as if cast up from the grave, is a human skull, marked, "*C R*", for Charles I. At the other extremity of the grave is a second skull, marked, "*O Crom*". Near this is a snake (Lord Bute)

rolling amongst roses, and twined about two groups of Scotch thistles. A group of mourners attend the parson; these comprise William Beckford, see "A late Lord Mayor of London", No. 4395, and three other persons.

At the foot of the grave stands Lord Holland, as a fox, turning to the Duke of Grafton, who is dressed in a jockey's cap and jacket, and holds a whip. Lord Holland, pointing to the grave of Wilkes, says:—"*He was always the fav'rite of the Rabble*". For the duke, see "Janus, (A.)", No. 4233. A demon, flying in the air, blows a bellows in Lord Holland's ear; behind the latter is the Devil, holding a large bag of money, for which Lord Holland stretches out one hand or paw, see "Renard Stating his Accounts", No. 4299. Behind is a military officer, flourishing his drawn sword; this is probably intended for Viscount Weymouth or Viscount Barrington, both of whom had been concerned in employing the military to suppress the riots which attended the incarceration of Wilkes, see "The Scotch Victory. (A.)", No. 4196. Near this figure is a Scotch bagpiper, probably Lord Bute, standing near the gateway of St. James's Palace. On each side of the design are satiric masks, from the mouths of which are suspended festoons attached to halters, and in the manner of trophies, composed of wooden shoes, yokes, chains, scourges, manacles, and (?) rue.

$11\frac{1}{2} \times 6\frac{3}{8}$ *in.*

4289.

Frontispiece to the Middlesex Petition.

[*May* 24, 1769]

A BROADSIDE comprising an engraved design placed over three columns of letterpress. The former shows the King seated on his throne attended by two noblemen, of whom the one facing us appears to be the Duke of Bedford; the other, a tall man, is probably Earl Talbot, Lord Steward of the Household. A gentleman, Serjeant Glynn, kneels at the foot of the throne, and has delivered a scroll to the King. Six gentlemen stand behind and simultaneously bow to his majesty.

The letterpress contains the Petition and Address from 1565 freeholders of the county of Middlesex, which was delivered to George III., May 24, 1769, and implored redress of numerous grievances. Among these the following, bearing on subjects described in this Catalogue, were alleged to exist:—the introduction "into every part of the administration" of "a certain unlimited and indefinite discretionary power", the existence of which was contrary to the constitution, and by means of which subjects, and even a member of the Legislature (*i.e.* Wilkes, see "John Wilkes Esq^{r}", No. 4050) had been arrested by virtue of a General Warrant signed by the Secretaries of State. With these are numerous complaints, all of which are illustrated by entries in this Catalogue; see "Renard Stating his Accounts", No. 4299. Public loans had been perverted to private ministerial purposes, see "The Principal Merchants & Traders", No. 4277. "Prostitution of public honours and rewards to men who can neither plead public virtue nor services" had, it is alleged, been effected; "Irreligion and immorality, so eminently discountenanced by your Majesty's Royal Example (had been) encouraged by the Administration both by example and precept." This refers to the alleged intercourse of the Earl of Bute and the King's mother, see "Gisbal", No. 3848, and to the character and conduct of the Earl of Sandwich, see "Jemmy Twitcher in High Life", No. 4075. The above-named illegal discretionary power is alleged to have been extended to America, see "The Statue", No. 4141.

An impression of this satire faces p. 209 of "The Oxford Magazine" (P. P. 6115.), vol. ii., 1769. The print was published with the June number of the magazine, see an announcement in "The Public Advertiser", July 1, 1769, p. 1, col. 4.

See "The Public Advertiser", May 24, 1769, p. 2, col. 4; the same journal,

May 25, 1769, p. 2, col. 3; May 26, 1769, p. 2, col. 3; and the letter of "Junius" to the Duke of Grafton, April 24, 1769.

Few subjects so strenuously excited the energies and eloquence of "Junius" and others of the same class of writers as the question of the seating of Colonel Luttrell; see "Junius" to the Duke of Grafton, April 24 and May 30; "Philo-Junius" to "The Public Advertiser", June 12 and June 22; "Junius" to the Duke of Grafton, July 8, and to "The Public Advertiser", July 19; "Philo-Junius" to "The Public Advertiser", Aug. 1; "Junius" to Dr. W. Blackstone, July 29; "Philo-Junius" to "The Public Advertiser", Aug. 14; "Junius" to the same, Aug. 8; "Junius" to the same, Aug. 22; "Philo-Junius" to the same, Sept. 4, 1769; "Junius" to the Duke of Grafton, Feb. 14, 1770; the same to "The Public Advertiser", March 19, 1770; the same to the same, May 28, 1770; "A Labourer" to the same, June 27, 1770; "Junius" to Lord North, Aug. 22, 1770—this refers to the appointment of Col. Luttrell as Adjutant-General for Ireland, and "Philo-Junius" to "The Public Advertiser", May 22, 1771. All these letters are included in "Junius", by John Wade, 1850.

On this subject and the persons introduced in the design, see in this Catalogue:—"The Essex Procession", No. 4272; "The Addressers", No. 4273; "The Battle of Cornhill", No. 4274; "The Inchanted Castle", No. 4275; "The Principal Merchants & Traders", No. 4277; "A Perspective and Political View", No. 4278; "A New Hireogliphical Epistle to John (Wilkes) Esq^{r}", No. 4279; "The Battle of Temple Bar", No. 4280; "Sequel to the Battle of Temple Bar", No. 4281; "M^{r} L——", No. 4284; "What may be doing Abroad", No. 4287; "The Funeral of Freedom", No. 4288; "The Petition of Freeholders of Middlesex", No. 4290; "The Freeholders of Middlesex presenting their Petition", No. 4291; "The Petition of the Livery of London", No. 4295; "The City Carriers", No. 4296; "Certain Petitioners", No. 4297; "The Triumverate", No. 4298; "The Assembly of Beasts", No. 4303; "The Times, Taken from an Original Character", No. 4315; "The Political Cerberus", No. 4317; "Committee of Grievances", No. 4324; "Britannia in Distress", No. 4368; "The Button Maker", No. 4380; "The Guy Faux of 1770", No. 4384; "The Effects of Petitions and Remonstrances", No. 4386; "The present Emperor of Germany Receiving Petitions", No. 4388; "A Scene at S^{t} Ja—'s", No. 4389; "A Recorder on his Pilgrimage", No. 4408, and "A Caricatura", No. 4409.

On the history of this affair, see "Memoirs of the Reign of King George the Third", by H. Walpole, 1845, iii., p. 361, and before. An account of the preparation of this Petition is in "The Oxford Magazine", ii., 1769, p. 194, dated May 1, 1769; this occurred at the Assembly Rooms, Mile End, see "Brentford Sweepstakes", No. 4285. For details respecting a meeting held at the Guildhall, Oct. 10, 1769, including resolutions proposed by Mr. Lovell, affirming the denunciation of Lord Holland, see "The Annual Register", 1769, p. 139. P. 197 of the same volume contains the first of a series of copies from numerous petitions and remonstrances to the King.

$5\frac{1}{2} \times 2\frac{7}{8}$ *in.*

4290.

The Petition of Freeholders of Middlesex.

Publish'd May y^{e} 31 1769 *by T Bowen Opposite y^{e} Hay Market Piccadilly.*
[*May* 24, 1769]

A BROADSIDE, comprising an engraving and three columns of letterpress beneath it. The former shows the King seated on our left on his throne, attended by two officers of state, receiving, with no graciousness, a petition "*To the King's M*"(ost Gracious Majesty), which is presented to him by a kneeling gentleman, Serjeant

Glynn. Many other gentlemen accompany the latter. On one side of the design is the figure of Justice, on the other that of Hope, who holds a scroll marked "*MIDLSEX Petition*".

The letterpress below consists of the petition, of which a partial abstract is given, with the history of the subject and accounts of its bearings, in "Frontispiece to the Middlesex Petition", No. 4289.

This print was republished at a later date with alterations described in "The Petition of the Livery of London", No. 4295.

9 × 6⅜ *in.*

4291.

The Freeholders of Middlesex presenting their Petition.

Design'd & Engrav'd for the Political Register. [*May* 24, 1769]

An engraving showing a lofty hall of a crescent form, where the King, George III., sits on a throne and receives "*The humble Petition*" from a gentleman, Serjeant Glynn, who, kneeling, presents it. Behind the latter stand six other gentlemen and a clergyman, *i.e.* the Rev. Dr. Wilson. At the side of the King stand the Duke of Grafton, First Lord of the Treasury, Lord Holland (Mr. H. Fox), and Earl Talbot, Lord Steward of the Household, who wears a spit instead of a sword, see "The Bagshot Frolic", No. 3914; "B——t H—h", No. 3915; "The Scotch Ovation", No. 3817, and "The Kitchen Metamorphoz'd", No. 3989. For the history of the subject of this print, see "Frontispiece to the Middlesex Petition", No. 4289, which gives the names of the persons here represented.

An impression from this plate, which is apparently misplaced, occurs facing p. 129 of "The Political Register", March, 1769, vol. iv.

4 × 6⅞ *in.* Brit. Mus. Library, P.P. 3557. t. a.

4292.

The Political Wedding.

Engrav'd for the Oxford Magazine. [*May* 26, 1769]

An engraving representing the marriage of Augustus Henry, third Duke of Grafton, to Miss Elizabeth Wrottesley, third daughter of the Rev. Sir Richard Wrottesley, Bart., Dean of Worcester, niece of the Duchess of Bedford. The clergyman says:—"*Wilt thou keep thee only unto her so long as ye both shall live?*", and holds up his right hand in the manner of a benediction. The bride and bridegroom stand holding each other's hands; he wears a peer's riband, not that of the Garter, which latter distinction was conferred on him, Sept. 20, 1769, after the event represented; at the bride's feet is a large pair of horns labelled:—"*New Horns to Graft-on*". The duke had, Feb. 11, 1769, been divorced from his first wife, Anne (born Liddell, daughter of Lord Ravensworth), on account of her adultery with John Fitzpatrick, second and last Earl of Upper Ossory, see "Cæsar's repudiating his Wife Modernised", No. 4270.[1] This lady had long lived apart from the duke, and he had kept as a mistress the notorious "Nancy Parsons", who in 1776 became, by marriage, Viscountess Maynard, and appears in this design. See "Political Electricity", No. 4422.

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[1] On this divorce and re-marriage, see "A Bon Mot of a certain Witty Lord", in "The New Foundling Hospital for Wit", 1769, iii., 86.

The Devil, who acts as clerk at the wedding, says emphatically :—"*AMEN!*" "Nancy Parsons" turns away, weeping, and saying :—"*I retire on a pension of 300 p^r An^m to make room for Miss Wr——y*".[1] Behind the bride stand the Duke of Bedford and a lady, doubtless the "Good Gertrude", his duchess; the former says :—"*This Alliance will set your Gr—ce & me above all fear of impeachment*", see below. Standing behind this group are a gentleman and lady, the former is probably the Earl of Upper Ossory, the latter the divorced Duchess of Grafton, whom he married Feb. 26, 1769. He says :—"*Your Ladyship has made a good exchange, an Irish peer, or even an Irish Member, is better than an emaciated English Duke*". She replies :—"*He made a Dutchess of me, and I made a C—k—ld of him*".

This engraving was made for "The Oxford Magazine", vol. iii., 1769; an impression faces p. 18, on which page is a letter from "T. S", stating that he had "lately been present at a very remarkable wedding in Bedfordshire". In H. Walpole's "Memoirs of the Reign of King George the Third", 1845, iv., p. 404, is an extract from the Duke of Grafton's autobiography thus :—"On the 24th of June, 1769, I married Elizabeth, third daughter of Sir Richard and Lady Mary Wrottesley". The date may be wrong, as appears by "The Gentleman's Magazine", 1769, p. 270, which was published not later than June 1, 1769, stating that this marriage was performed May 25. Walpole wrote to Sir H. Mann, May 25,(?) 1769 :—"The Duke of Grafton has already chosen a new wife, and is going to marry Miss Wrottesley, a niece of the Duchess of Bedford. She is not handsome, but is quiet and reasonable, and has a very amiable character."

On the subject of this satire, see the letter of "Junius" to the Duke of Grafton, May 30, 1769, four days later than the events here in question :—"Marriage is the point on which every rake is stationary at last; and truly, my Lord, you may well be weary of the circuit you have taken, for you have now fairly travelled through every sign in the political zodiac, from the Scorpion, in which you stung Lord Chatham, to the hopes of a Virgin in the House of Bloomsbury."

In a letter from "Philo-Junius" to "The Printer of the Public Advertiser", June 12, 1769, is a reference to this subject.

For an account of "Nancy Parsons", see "The Grenville Papers", 1853, iv., p. 275, and note. She was said to have been a daughter of a tailor in Bond Street, who ran away to Jamaica with a West India captain and merchant named Hoghton; becoming weary of this *liaison*, she returned to London, took lodgings at a perfumer's in Brewer Street, and became acquainted with the Duke of Grafton, who kept her openly as his mistress, and thus exposed himself to the indignation of many persons, see "Mr. Whateley to Mr. Grenville", April 22, 1768, in "The Grenville Papers", as above, and the same to the same, Aug. 24, 1768. Among the fierce animadversions of "Junius" on the duke, no subject is more stringently dealt with than this one; see "Junius" to the duke, April 24, 1769, in a letter to the duke, bearing on the dismissal of Nancy Parsons. A note by "Junius" to this passage further condemns his grace; see a note to this passage in "Junius", edited by John Wade, 1850, i., p. 152. Again, in a letter to the duke, May 30, 1769, as above, "Junius" assails his enemy on this account; see the letter from Mr. Whately to Mr. Grenville, April 22, 1768, and "Junius" to

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[1] See in "The Oxford Magazine", 1769, ii., p. 139, letters purporting to be by the duke and his mistress on this occasion. The latter did not accept the situation without an appeal. In "The Town and Country Magazine", 1769 (P. P. 5442. b.), p. 113, are the "Histories" of "Palinurus and Annabella", *i.e.* the Duke of Grafton and Miss Parsons, and on p. 181 of the same volume are letters ascribed to them, as in "The Oxford Magazine", as above. See for "Nancy Parsons", "The Female Pilot", No. 4348.

"The Public Advertiser", June 22, 1769.[1] The Marquis of Lansdowne has a portrait by Gainsborough of "Nancy Parsons", Mrs. Horton, or Hoghton, *i.e.* Viscountess Maynard. Reynolds's portrait of her was engraved by R. "Housman"; Wilson's portrait by J. Watson.

The following in "The Oxford Magazine", iii., 1769, p. 39, refers to "Nancy Parsons":—"*Thursday, July* 20. It has been lately discovered, that the once happy mistress of a great minister, has upwards of eleven thousand pounds in the public funds, solely arising from presents[2] she received for exerting her influence with her lover, in favour of the donors, in their pursuits for their places and preferments." Walpole wrote to Sir H. Mann, Nov. 7, 1771:—"You know of no Mrs Horton but the Duke of Grafton's Mrs Horton (? Hoghton, see above), the Duke of Dorset's Mrs Horton, everybody's Mrs Horton". See Walpole to the Countess of Ossory, June 20, 1776. She is not to be confounded with Mrs. Horton, born Anne Luttrell, sister of Colonel Luttrell, who, in 1771, married the Duke of Gloucester.

$6\frac{1}{4} \times 4$ *in.*

4293.

The R^t Hon^ble. Samuel Turner, Esq^r. Lord Mayor of London.

"*Oxford Mag. May* 1769." [*May*, 1769]

An engraved whole-length portrait of Mr. S. Turner, Lord Mayor of London, 1769, standing upright, in his official gown, in the act of speaking; the figure is in three-quarters view to our right, the face nearly in profile in the same direction. The City shield, mace, and sword lie near on the ground.

An impression from this plate faces p. 192 of "The Oxford Magazine", ii., 1769, on which page is a paragraph styled, "Strictures on the Conduct of Samuel Turner, Esq.", &c.; "strictures" of a highly laudatory character. Lord Mayor Turner incurred the displeasure of both political parties at this time; he offended the "King's friends" by joining the procession of those who, July 5, 1769, presented a petition to the throne, see "The City Carriers", No. 4296; this document contained a severe reflection on Lord Holland as "the public defaulter of unaccounted millions", and bore a general resemblance to that presented by the Freeholders of Middlesex, and epitomized in "Frontispiece to the Middlesex Petition", No. 4289; see entries in this Catalogue dated July 5, 1769. On the other hand, Mr. Turner was censured for his reply to Lord Holland, who promptly demanded an explanation of the petition as concerned himself. H. Walpole thus dealt with the matter in "Memoirs of the Reign of King George the Third", 1845, iii., p. 379, after speaking of the unexpected return of the Earl of Bute, see "The Screech Owl", No. 4306, and of the unpopularity of that minister:—"His faithful devotee, Lord Holland, was scarce less obnoxious to the City. The contemptuous flippancy of his sons, and his own indiscreet interference in behalf of

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[1] See in "Letters ascribed to Junius", vol. ii. of "Junius", 1850, by John Wade, p. 172, a "Letter to the Duke of Grafton", April 23, 1768, on this subject, where Parsons is stigmatized as "a young lady of *virtue*", who held India stock; see "Cæsar's repudiating his Wife Modernised", No. 4270. When the duke was elected Chancellor of the University of Cambridge, "The North Briton", No. LXXIX., Dec. 10, 1768, an essay on political gambling, with many modern instances, further satirized the duke. The "Bradshaw" mentioned in the letter of April 23 was the "cream-coloured parasite" of "Junius", and secretary to the Duke of Grafton, see "Six Portraits of Statesmen", 1772.

[2] See further on this subject, "The North Briton", Nos. LXVIII. and LXXXIII., and, in this Catalogue, "The Political Coal Heavers", No. 4321.

Luttrell (see "Brentford Sweepstakes", No. 4285), had brought him again on the stage, which he pretended to have quitted.[1] The multiplicity and difficulty of his accounts as Pay-master during the War prevented their being liquidated. The Barons of the Exchequer had called on him to make them up. He had obtained from the Crown a delay of process, pleading the impediments he received from the proper officers in Germany".

As to Lord Holland in these circumstances, see "The Bawd of the Nation", No. 3636; "Renard Stating his Accounts", No. 4299, and "The ever-memorable Peace-Makers settling their Accounts", No. 4300.

For Mr. S. Turner, see "The Button Maker", No. 4380.

4 × 5½ *in.* Brit. Mus. Library, P. P. 6115.

4294.

The Couch of Adultry, OR *Squire Morgan surprised by the Countess of* —— (Countess Dunhoff).

publish'd as the Act directs 13 *Nov*r 1771. *To be had at all Print Shops.* [*May*, 1769]

An engraving, coloured by hand, of the interior of a room where Henry Frederick, Duke of Cumberland, brother of George III., and a lady, probably Henrietta, Lady Grosvenor, born Vernon, appear rising from a couch, with their dresses much disarranged. They have been alarmed by the sudden entrance of the Countess Dunhoff, who opens the door, and looks with great surprise at the group. On the wall of the room are pictures satirizing the duke, a leaping goat, and a donkey being represented. For circumstances attending the criminal conversation of the duke and the lady, the discovery of the same, and details of the action brought against the duke by Lord Grosvenor, see "The Trial of Henry Frederick, Duke of Cumberland", No. 4400, and other entries in this Catalogue dated July 5, 1770. In prosecuting this intrigue the duke assumed the name of "Squire Morgan". The "Countess" was probably the Countess Dunhoff, the alleged widow of a Polish nobleman, herself a reputed mistress of the duke's; at her house in Cavendish Square, during May, 1769, the duke and Lady Grosvenor met. See, in "The Gentleman's Magazine", 1770, p. 315, an extract of the evidence given at the trial by Elizabeth Sutton, a servant of the Countess Dunhoff, and others. Likewise see p. 470 of the same volume. No such circumstance as that represented here, and in which the countess or another lady was a party, is therein described during the trial. The pair were discovered at the White Hart Inn, St. Albans, in positions resembling those here delineated. For the Countess Dunhoff, see "The Countess of D—h—ff", No. 4359, which illustrates the subject of this satire, suggesting that she informed Lord Grosvenor of his wife's misconduct. The dash "——" in the engraved title of this print occupies the place of an almost entirely erased name which ended in "—buss". The date of the publication line approaches that of the marriage of the duke with Mrs. Horton, born Anne Luttrell, daughter of

[1] Lord Holland had retired to Kingsgate, near Ramsgate, and offended the popular leaders by erecting a memorial of Mr. T. Harley, the Lord Mayor who had distinguished himself in support of the Government, see "The Rape of the Petticoat", No. 4190, and "The Pillars of the State", No. 4235. On the relationship of Lord Holland and Mr. Harley, see in "The New Foundling Hospital for Wit", 1784, iv., p. 104, an epigram "To a certain Magistrate (Right Hon. T. Harley) on the dedication of a Tower to him in the Isle of Thanet", and, in the same volume, on Lord Holland's retreat, the "Inscription for a Villa", "By Mr Gray."

Lord Irnham, sister of Colonel Luttrell, in November, 1771, of which H. Walpole wrote to Sir H. Mann, Nov. 7, 1771, and referred to her in comparison with "Nancy Parsons", the Duke of Grafton's mistress, see "The Political Wedding", No. 4292, and "The Female Pilot", No. 4348.

See the acrostic on the duke's name in "The Oxford Magazine", iv., 1770, p. 281. See another account of the discovery of this intrigue in the "Town and Country Magazine", 1769, vol. i., p. 658, a letter signed "A Busy Body".

$8\frac{7}{8} \times 10\frac{1}{2}$ *in.*

4295.

The Petition of the Livery of London.

Publish'd July y^e 10 1769 *by T Bowen Opposite y^e Hay Market Piccadilly. Sold by T. Bowen, facing the Hay-Market, in Piccadilly; and at all the Print-shops in London and Westminster. Price* 6*d.* [*July* 5, 1769]

This satire is from the same plate, with considerable alterations, as that of "Frontispiece to the Middlesex Petition", No. 4289. The Lord Mayor, Samuel Turner, in his official robes, is kneeling before the King, in place of Serjeant Glynn. The Lord Mayor's companions are Mr. Peter Roberts, City Remembrancer, Sir Robert Ladbroke, Aldermen Beckford and Trecothick, and the two Sheriffs. For the Lord Mayor, see "The R^t Hon^ble Samuel Turner", No. 4293. For Sir R. Ladbroke, see "All the World in a Hurry", No. 3270; "Sir Robert Ladbroke aiming at a Peerage", No. 4379, and "M^rs T—s", No. 4459. For Alderman Beckford, see "A late Lord Mayor of London", No. 4395. "*The CITY Petition*" is in the hands of Hope, instead of the "*MIDLSEX Petition*".

Below the design is the text of the petition presented to the King, July 5, 1769, and setting forth numerous grievances, oppressions, "and the dread of future mischiefs", and alleging that desperate attempts have been made to destroy the Constitution, &c.

For the general subject, see "Frontispiece to the Middlesex Petition", No. 4289.

$9 \times 6\frac{3}{8}$ *in.*

4296.

THE CITY CARRIERS.

[*July* 5, 1769]

An engraving of the entrance of St. James's Palace, the doorway of which is marked "*The Gate of Red-dress*". A procession comprising officials of the City of London approaches in order to present to the King the petition of the Livery of London, see "Frontispiece to the Middlesex Petition", No. 4289, and "The Petition of the Livery", No. 4295, July 5, 1769. Mr. Turner, Lord Mayor of London, see "The R^ht Hon^ble Samuel Turner", No. 4293, attended by Liberty and leading a mule, is in front of the procession, saying to Liberty:—"*I dont think myself answerable for the Contents.*"[1], *i.e.* the contents of the petition which are epitomized in "The Petition of the Livery", as above. Liberty listens, apparently, without pleasure. On the mule is the naked figure of Truth, with a radiant sun on her head, and carrying a palm branch. In the panniers of the mule, one of which is marked "*Grievonces & Apprehensions*", see "Committee of

[1] This speech refers to the answer made by Mr. Turner to a letter from Lord Holland, in which he disclaimed responsibility for the contents of the petition. See the letter and reply in "The Gentleman's Magazine", 1769, pp. 363 and 364, with further references to Beckford, and the charge against Lord Holland.

Grievances and Apprehensions", No. 4324, are papers; one of these is inscribed "*A Publick defaulter*", this refers to the alleged defalcations of Lord Holland as Paymaster-General, see "The Petition of the Livery", No. 4295, and "Renard Stating his Accounts", No. 4299; on another paper is "*An. Parliaments*"; annual parliaments were among the desiderata of the party who promoted the City Petition and Remonstrance. In the other pannier a scroll marked:—"*Trial by Juries*", is intended to indicate that the alleged high-handed proceedings of the Grafton Administration had rendered Trial by Jury a fallacy; this is with possible reference to the committal of Mr. Bingley to the King's Bench Prison for contempt of court, and to the cases of Balfe and M^cQuirk, the Irish chairmen who, after being by a jury declared guilty of murder, were pardoned by the Crown on the declaration of a committee of surgeons that George Clarke, who was killed at Brentford, did not die of the blow of a bludgeon. On this subject, see "A Consultation of Surgeons", No. 4271, and the "Petition" itself, part of which is given in abstract in "The Petition of the Livery", as above.

The mule is followed by W. Beckford, Lord Mayor of London, 1763 and 1770, who turns to Alderman Barlow Trecothick, appointed Lord Mayor in 1770, after the death of Beckford, and Sir R. Ladbroke, Lord Mayor in 1748. These are three of the representatives in Parliament of the City of London; the fourth member, the Right Hon. Thomas Harley, is represented here by an effigy stuck on crossed poles, and comprised of a block-head, a lord mayor's gown and chain; attached to the ends of a horizontal pole, or hands of the effigy, are papers, severally inscribed, "*Pensions*", "*Contracts*". Beckford, pointing to the papers in the first-named pannier, especially to that one which is marked "A Publick defaulter", exclaims to Trecothick:—"*I know y^e Allegations to be true.*" Trecothick remarks:—"*I think it my duty to Obey my Constituents*", that is, with regard to the "instructions" to members of parliament concerning which the public mind was much exercised at this time; see "The Conference", No. 4269, an entry which explains the allusions to Harley's "contracts" and "pensions", and shows the cause of his being ignominiously represented in this satire. Ladbroke (?) cries:—"*I feel for the Wrongs of America.*", and thus illustrates his attention to the interests of that colony. A sentry stands at each side of the gate; in the box of one of these men lurks Lord Holland, whispering to the soldier while he points to a fool's cap on the ground:—"*It fits exactly*", being doubtless intended for the head of the leader of the procession.

For the history of this subject and a sequel to the satire, see "Certain Petitioners requesting a Master to discharge his Servants", No. 4297. For Beckford and Ladbroke, see "The Petition", as above.

An impression from this plate faces p. 393 of "The London Magazine", vol. xxxviii., 1769.

7 × 4⅛ *in.* Brit. Mus. Library, P.P. 250. i. 9.

4297.

Certain Petitioners *requesting a* Master *to discharge his* Servants.

[*July* 5, 1769]

An engraving showing the reception room at St. James's Palace, where the representatives of the City of London, including three M P.'s, see "The City Carriers", No. 4296, waited on the King to present the "Petition and Remonstrance of the Livery of London", see "The Petition of the Livery of London", No. 4295, and "Frontispiece to the Middlesex Petition", No. 4289; the latter contains abstracts from the document, and numerous references to other satires on this subject. Mr. S. Turner, Lord Mayor, kneels at the King's feet, and holds

forth the petition, saying:—"*Graciously condescend to Listen to their just Complaints*". George III., whose back is turned towards the speaker, while he stands near the door of the room, continues his conversation with a gentleman; the latter is Baron Dieden, Danish Ambassador to the Court of London. The persons present are named below, and in "The Petition", as above. One of these persons, probably Beckford, who stands behind the kneeling mayor, says:—"*By his Attitude I fear he will answer our Petition the Backward way*". His neighbour, probably Ladbroke, remarks:—"*If that's the Case it will be an ill Wind for us*". The next speaker, being the third M.P. for the City, Mr. Barlow Trecothick, afterwards Lord Mayor, says:—"*Such language will not agree with our Noses.*" Next to the last speaker is a gentleman, probably Mr. Peter Roberts, the City Remembrancer. Behind, are two more persons, doubtless the sheriffs, Messrs. J. Sawbridge and J. Townshend, see "Frontispiece to the Middlesex Petition", as above. One of these says to the other:—"*By my Shoul we have a very good front View of the Backside of his Face.*", thus referring to the attitude of the King, as the other speaker had suggested a contumelious action of his majesty's. See, for this, "The Guy Faux of 1770", No. 4384.

An impression from this plate faces p. 72 of "The Oxford Magazine", iii., 1769 (P.P. 615.), on which are verses:—"On certain Petitioners presenting a Petition, with a Copper-plate annexed,

They ask redress on bended knee,
But what can that avail?
Regardless of their earnest plea,
The master turns his *tail.*"

On p. 37 of this volume is an account of the occurrence in question.

On the subject, see "The Gentleman's Magazine", 1769, p. 329, which contains a copy of the petition, and is followed by a reply to its allegations by "Curio", who avers that if Beckford had been made a peer, there would have been "one patriot less to present their petition on Wednesday", see pp. 362-3-4 of the same volume. See a satirical dialogue quoted in "The Oxford Magazine", 1769, iii., p. 22, representing a "Consultation held by the Grand Lama and his Ministers", and full of bitter personal and political allusions. The "Grand Lama" was the King, whose mode of receiving the parliamentary and civic representatives of London on this occasion is said to have been suggested by "Lord Bloody-scrawl", *i.e.* Lord Weymouth, or, more probably, Lord Barrington, see "A Scotch Victory. (A.)", No. 4196. This dialogue is signed "Junius Brutus". See "The Political Cerberus", No. 4317; H. Walpole's letter to Sir H. Mann, July 19, 1769, and the entries in this Catalogue which are enumerated in "Frontispiece to the Middlesex Petition", No. 4289. Likewise see "Junius" to the Duke of Grafton, July 8, 1769, and Feb. 14, 1770; the same to "The Public Advertiser", March 19, 1770, refers to a later occasion, analogous to this one, but is more stringent in its nature, which is illustrated by entries in this Catalogue, dated March 14, 1770. For Turner, see "The R^{t} Hon^{ble} Samuel Turner, Esq^{r}.", No. 4293. For Beckford and Ladbroke, see "The Petition of the Livery of London", No. 4295. For Trecothick, see "The City Carriers", No. 4296, and "M^{r} Alderman Wilkes in his Magisterial Character", No. 4432.

On the reception of this petition, "Junius's" notions as to its effect on the mind, or rather sanity, of the King, and the remarks of Sir H. N. Wraxall, see a note to "The Guy Faux of 1770", No. 4384.

$6\frac{5}{8} \times 3\frac{5}{8}$ *in,*

4298.

The TRIUMVERATE or BRITANIA in *DISTRESS*.

[*July* 5, 1769]

An engraving, with letterpress in prose and verse below the design, and dedicated "To the Glorious *SONS* of *FREEDOM*, at the *LONDON-TAVERN*, Who nobly defended the Rights of their Country against an Arbitrary Administration, This Plate is humbly *INSCRIBED*, By their humble Servants,". For the "London Tavern", see "Date Obolum Belisario", No. 4326. The Supporters of the Bill of Rights met at this tavern.

The design represents a large hall, where, on our left, the Duke of Grafton occupies a large throne, with the King seated at his side, on his right hand, as if inferior to his minister; the Earl of Bute, a big Scotchman, wearing a "bonnet", and grasping the sceptre which he has taken from the King, leans over the back of the throne, and familiarly puts his elbow on the duke's shoulder. A hand issues from clouds, and points to the word, "*TEKEL*", which is written over the heads of the three. Two Scotchmen stand one on each side of the throne, and energetically scratch themselves; being lictors, and employed as executioners, they bear fasces.

The King holds out one hand in an imbecile way towards America, represented as an Indian warrior, who kneels at the foot of the throne, with a crocodile near him, see "The many Headed Monster of Sumatra", No. 4231. The Indian has broken a yoke by which he was bound, and looks with bitter anger and contempt at the three; he tramples on the "*Stamp Act*", which, near manacles, a scourge, and wooden shoes, lies at his feet; see "The Repeal", No. 4140. Britannia remains enchained, and stands before the throne lamenting, her Lion crouches behind her, and is about to spring. She holds a paper marked, "*False Elections Heavy Taxes The Peoples Property*"; for these, see "The Funeral of Freedom", No. 4288, and other illustrations of the contest between the government of this day, as inspired by the alleged influence of the Earl of Bute, and the electors of Middlesex, as represented by the Supporters of the Bill of Rights. See likewise "Frontispiece to the Middlesex Petition", No. 4289; "Certain Petitioners requesting a Master to discharge his Servants", No. 4297, and "Secret Influence", No. 4457. "False Election" refers especially to the seating of Colonel Luttrell as M.P. for Middlesex, notwithstanding that Wilkes had been four times returned by overwhelming majorities of voters, see "M^{r} L——", No. 4284.

A procession approaches the throne from our right, and comprises the leading members of the Livery of London, accompanied by John Wilkes as an alderman, bearing the Cap of Liberty and the Staff of Maintenance, and mounted on a prancing horse; he holds a paper, inscribed, "*I Demand Justice Laws*". Preceding Wilkes are three civic dignitaries; in the middle of the group, and holding an anchor, is Alderman Barlow Trecothick, in the character of Hope; on the right of Hope is Fortitude, or W. Beckford, holding the emblematic column; on the left of Hope is (? Faith) Mr. Samuel Turner, the Lord Mayor who presented the petition of the Livery of London, holding a paper inscribed, "*The Loyal Cityzn^{s} Adress To The Throne*". See entries dated July 5, 1769. The Sword Bearer and the Mace Bearer of London follow Wilkes's horse, while a youth (apprentice?) and the Genius of London support between them the escutcheon of the City. Near these are a bale of goods, maked with "*T*" and "*R*" in a monogram, and a stork, the emblem of citizenship. In the foreground the civic shield, sword, helmet, and charters; the Bible, balance of Justice, a spear, trumpet, and wreath are cast down, as if to intimate that they are useless to London under a Bute Administration. Fame flies above the procession, blowing her

trumpet. On the wall behind these figures are medallion portraits of Oliver Cromwell, Charles II., and James II.

Below the medallions a picture is placed on the wall, which is sufficiently described by the last paragraph of the following "EXPLANATION of the PLATE:—

"The figures on the throne represent R—y—ty imposed upon, by G——n and B—e; G——n by his taking the right hand of the ****, and B—e by leaning on his shoulder, and taking hold of his sc——r (which is here represented as an iron rod of correction) and whispering pernicious evils in his ear. The guards represent two Highlanders in the character of Lictors, with their fasces. Those before the throne are America breaking the yoke of bondage, and trampling on the Stamp-Act; Britannia in chains mournfully suing, that the grievances of her sons may be redressed, and herself set at liberty, but in vain. The Lion is the emblem of England.

"The procession represents the Livery of London bringing their petition, and leading Alderman *WILKES* in the character of Liberty. The figure in front is the Lord Mayor, the two on the right are two Aldermen, in the characters of Fortitude & Hope; the character of Fortitude supported by Alderman B—kf—d, that of Hope, by Alderman T—c—k. Next follow officers of my Lord Mayor, and the Livery. The figures supporting the City-Arms, the Stork, and the Bale represent the City and Commerce. The Armour, Sword of Justice, the Bible and Magna Charta are thrown by as useless to Britannia. The three medals represent Oliver Cromwell, Charles the Second, and James the Second.

"The picture represents that part of the history of Henry the Third, where he meets with many mortifications from his parliament and people, who at length obliged him to renew the two Charters, which was done in Westminster-hall, viz. The Peers being assembled in presence of the King, each holding a lighted taper, the Archbishop of Canterbury denouncing a terrible curse against those who should violate the laws, or alter the constitution of the kingdom; then the Charters were read aloud, and confirmed by the King, who, all the time, kept his hand upon his breast; after which every one threw his taper on the ground to raise a great smoke, and wished that those who violated the Charters might smoke in Hell."

The archbishop who officiated in this instance was Stephen Langton. Four columns of verse in letterpress are below the explanation; they contain reflections on the King, the Duke of Grafton, Lord Bute, and the "most vile Adm——n".

$16\frac{1}{4} \times 9\frac{1}{2}$ *in.*

4299.

Renard Stating his Accounts.

Engraved for the Oxford Magazine. [*July* 5, 1769]

AN engraving showing Lord Holland, with a fox's head, seated at a table with a pen in one paw, pressing the other paw to his forehead with an air of extreme anxiety, and deliberating over a large volume of pecuniary accounts which lies before him. He declares:—"*The English Laws cannot recover Money from Holland.*" Lord Holland's son, probably the afterwards-famous Charles James Fox, as a fox cub, says:—"*Father take care of your cubs.*"[1] On the table lies a scroll, "*Account of the Proceedings in Change Alley, rise & fall of Stock &c. &c.*" On the floor lie books marked, "*the Folly of being too Honest*", "*Account of a New way of robbing both y^e^ Army & Public.*", and "*Account of Cash expended to keep the Army*

[1] On this point, see "The Sturdy Beggar", No. 3579. See, for C. J. Fox, "The Young Cub", No. 4810, and "Charles James Cub, Esq.", No. 4811.

Poor & various other laudable purposes," ; two mice are attacking the last volume ; a cat sits dozing near.

The Earl of Bute stands behind Lord Holland, and counsels him :—" *Keep all Secret Mon, and I'll help you out.*" Viscount Barrington remarks :—" *he must Continue a Baron, for he'll never come to a Count.*" The Duke of Grafton, holding out his hands in a characteristic way, his fingers resembling horns, says : —" *do not betray us, & we'll bring you off.*" Sir Fletcher Norton, as a bull, see " Counsellor Double-Fee", No. 4238, remarks :—" *What signifies* £400000000. *rub a Sponge over the* 4 *and the Account is Settled.*" Lord Mansfield declares :— " *Aylifs Ghost shall help him out.*"

It was a charge frequently made against Henry Fox, first Lord Holland, that he eagerly sought lucrative employments, and was not very scrupulous about diverting public money to private purposes. He was often described in the terms of that Petition of the Freeholders of Middlesex which was presented to the King May 24, 1769, as " a notorious defaulter of unaccounted millions ", see on this subject, " Frontispiece to the Middlesex Petition ", No. 4289, and " The Fox in Horrors ", No. 4377. Lord Holland had been Paymaster-General of the Army from 1757 to 1765, and his accounts as such were much in arrear ; see an extract from H. Walpole's " Memoirs of the Reign of King George the Third ", iii., p. 379, which is referred to in " The R^t Hon^ble Samuel Turner, Esq^r.", No. 4293, and describes the situation of Lord Holland and his accusers. Similar charges had previously been made, see those numerous entries in the third volume of this Catalogue which are to be identified by means of the references gathered in " The French King in a Sweat ", No. 3691. See farther, " The Petition of the Livery of London ", No. 4295 ; " The City Carriers ", No. 4296 ; " The Screech Owl ", No. 4306, and " The R—l Dupe ", No. 4442.

For the allusion to " Aylifs Ghost ", see " Ayliffe's Ghost ", No. 4038. Lord Bute, supposed to be the secret mainstay of the Grafton Administration, promises aid to the bewildered ex-Paymaster-General, if he will keep the secrets of that cabinet. The remark of the person supposed to be Lord Barrington may be accounted for by the alleged ambition of Lord Holland to be made an earl, see " Memoirs ", as above, iii., p. 94. See further, " The ever-memorable Peace-Makers settling their Accounts ", No. 4300. As to his lordship's coming to be a " Count ", this is a pun on the " unaccountable " Lord Holland's alleged desire for an earldom. " When Mr. Fox undertook the support of the Peace of Paris for Lord Bute in 1763, he was promised an Earldom, but never could obtain it ", see above, and a note on p. 139, vol. iv., of the " Memoirs ".

An impression from this plate faces p. 65 in " The Oxford Magazine ", iii., 1769 (P P. 6115.). On this page is :—" A Soliloquy. (*With a Copper-plate annexed.*) No *Fox* was ever hunted like me,—all the hounds in the kingdom are in full cry after me.—I have been ill advised—I have contributed to raise this cry myself—that foolish letter to my Lord Mayor ![1]—and that ridiculous submission to the opinion of the public, by trying to vindicate myself in the news-papers, hath raised this d——n'd cry against me.", &c.

On p. 70 of the same volume of " The Oxford Magazine " is another satirical reference to this matter ; on p. 31 is a verse, part of the " fable " of " The Lion and Subject Beasts ", which is alluded to in " The Assembly of Beasts ", No. 4303.

The same volume, p. 133, further illustrates the declarations of the Livery and the nature of the charges against Lord Holland.

See Walpole's " Memoirs ", as above, iii., p. 389.

For further details of this subject, including Lord Holland's defence, see " The

[1] That is, the letter to Mr. S. Turner, demanding an explanation of the censures of the City Petition, see " The R^t Hon^ble Samuel Turner, Esq^r ", No. 4293.

Town and Country Magazine", (P.P. 5442 b.) i., 1769, p. 377. In "The North Briton", No. LXXXIII., his lordship is classed with other alleged gamblers and robbers of the public.

$3\frac{3}{4} \times 5\frac{7}{8}$ *in.*

4300.

The ever-memorable Peace-Makers settling their Accounts.

N°. XXXVI. [*July 5*, 1769]

An engraving of the interior of a room where the Duke of Bedford, the Earl of Bute, and Lord Holland sit at a table. Before Lord Holland is a book of "*Unac^d Millions*". The Devil stands behind his lordship's chair, holding ink for his use, and a beheading axe; a goose is slung over the shoulder of the peer, who is represented, as usual, in the form of a fox; he is in the act of writing in the book. Lord Bute, who appears to be sick, turns to speak to the duke, before whom lie four scrolls concerning the "*West Indies.*", "*North America.*", "*Manillas.*", and "*Neg.* 150.000." From under the table emerges an old bitch who looks earnestly at the duke.

An impression from this plate faces p. 641 of "The Town and Country Magazine", i., 1769, on which page is printed "*A* DIALOGUE *between* VOLPONE, *the* THANE, *and* BLOOMSBURY JACK, *upon settling their Accounts, before the Departure of a great Character for* France. Illustrated with a finely designed political and satirical Copper-Plate."

For the general subject of this satire, the "unaccounted millions" of Lord Holland, see "Renard Stating his Accounts", No. 4299. Lord Bute, "the great Character", who returned to England, July 21, 1769, see "The Flight from Dover", No. 4211, and "The Screech Owl", No. 4306, was reported to have been compelled to seek health at the waters of Barége.

"Volpone", was Lord Holland; "the Thane", Lord Bute; "Bloomsbury Jack", the Duke of Bedford, so called from his house in Bloomsbury Square, and the rich possessions of the Russell family in that quarter of London. His grace's party was often designated the "Bloomsbury Gang". The "Peace" in question here was the Treaty of Paris, often described as having been nefariously made by the Court party under the direction of Lord Bute and Lord Holland, who, with the Duke of Bedford and the Princess of Wales, were accused of taking bribes from the French, in order that the terms of this treaty might be favourable to France, see "The Pe**e-Soup-Makers", No. 3882, and "The Congress", No. 3887, which explains the reference in the "Dialogue" to Martinico, Guadalupe, and the Havannah, places returned by England to France and Spain in consequence of this treaty. "The Pe**e-Soup-Makers" contains references to the letters of "Junius" to the Duke of Bedford, which "Bloomsbury Jack" names among the unimportant things he had to dread. On the alleged bribes, see "The Triple Compact", No. 3889; "It's all of a Peace", No. 4043; "A New Flying Machine", No. 4212; "The Screech Owl", No. 4306, and "D^r Musgrave prescribing for Brittania", No. 4307.

"Manillas", on the scroll, refers to the non-payment of the ransom of the Manillas, when captured by the English under Colonel, afterwards Sir W. Draper. The captors took bills drawn by the Spanish commander of the islands on his home government; they therefore refrained from plundering the city; these bills that government undertook to pay, but, on their becoming due, failed to do so. Sir W. Draper pressed for payment, but the English ministry was torpid, and the claim was never settled, to the loss of the captors. Sir W. Draper became a defender of the Duke of Bedford and others in a controversy with "Junius", in which this ransom was a subject of comment, see "Junius", to "The Public Adver-

tiser", Jan. 21, 1769; "William Draper" to the same, Jan. 26, 1769; "Junius" to Sir W. Draper, Feb. 7, 1769; "William Draper" to "The Public Advertiser", Feb. 17, 1769; "Junius" to Sir W. Draper, Feb. 21, 1769; "W. D" to "The Public Advertiser", Feb. 27, 1769; "Junius" to Sir W. Draper, March 3, 1769, and other epistles included in "Junius", 1850, by John Wade.

"West Indies" and "North America" refer to impending troubles of this period.

For the snuff-box alluded to in the "Dialogue" as having been lost by the Duke of Bedford at "the opera-house", comprising a portrait of Louis XV., see "Rob-Thief", No. 4215, which elucidates the allusion. Lord Holland refers to gains made in the stock market by means of intelligence nefariously conveyed, and Lord Bute laments the loss of "my own countrymen", the Scotch. The "horse-whipping at Litchfield" refers to the castigation received by the Duke of Bedford, Lord Trentham, and Mr. Rigby on the racecourse at Lichfield, Sept. 1747, see "A Sight of the Banging Bout at Litchfield", No. 2863; "Great Britain's Union", No. 2864, and "An exact Representation", &c., No. 2865. Likewise "Junius" to the Duke of Bedford, as above, Sept. 19, 1769.

For the "jostling at Exeter" which the Duke of Bedford underwent, July 18, 1769, see "The Duke of B——d's Reception at Exeter", No. 4302.

$6\frac{1}{8} \times 3\frac{3}{4}$ *in.* Brit. Mus. Library, P.P. 5442. b.

4301.

The Fox Chace

[*July* 5, 1769]

This is a piece of satirical music, the lines and part of the verse being engraved on a plate. The verses begin:—

"Ye Hunters so bold who delight in a Chace
Nor dread leaping Rivers or Rocks
Attend whilst in Song I endeavour to trace
The retreat of a Cunning old Fox
Brave Boys, The retreat of a Cunning old Fox".

There are eight more verses, containing allusions to the "Defaulter", *i.e.* Lord Holland, and his flight to France, to the petition of the Livery of London as described in "The Petition of the Livery of London", No. 4295, which incriminated Lord Holland as a "public defaulter of unaccounted millions", see entries in this Catalogue dated July 5, 1769. The verses refer likewise to the petitions to the King for redress from Yorkshire, in which "Sir George" Saville was concerned, and to the Devonshire petition in which "the Doctor", that is, Dr. Musgrave, was interested, see "The Screech Owl", No. 4306, and other entries dated Aug. 12, 1769; likewise Warwickshire petitions. For "Saville", see "A New Patriotic Song", No. 4369.

This piece of patriotic music occurs in "The Freeholder's Magazine" for Dec. 1769.

4 × 5 *in.* Brit. Mus. Library, P.P. 3606. e.

4302.

The Duke of B——d's Reception at Exeter.

Murgo-resky Fuergrock, inv, delin. &c [*July* 18, 1769]

An engraving showing the Duke of Bedford passing the door of St. Peter's Church at Exeter, preceded by choristers and followed by a shouting mob of in-

habitants of the city. His Grace runs fast to our right and cries:—"*Is this all I get by Coming to Church I'll not be so pious for y^e^ future*". One of the choristers sings:—"*bring us to Repentance Lord*"; another says:—"*Amen*". "*L—d take you to himself out of this world*", is the cry of an old woman kneeling with a child in front of the design. "*D—mn such a Duke as you*", is shouted by a man on our right. Other men cry:—"*Down with him D—mn him Down with him*"; "*Ad, rat him I'm a better Duke myself than he*"; "*Heavy Tree Gallows is Ready for your Gr—ce*" is the remark of a pursuer of the duke; another declares:—"*That is he who help'd to make the Peace! Oh law: Oh.*" A little dog barks:—"*Bow-vow-vow*".

An impression from this plate faces p. 128 of "The Oxford Magazine", iii., 1769 (P.P. 6115.). On this page is an "Extract of a Letter from Exeter, July 19, with a Copper-*plate annexed.* Last Tuesday arrived here his Grace the D. of B.—— He was ushered into Guildhall with hissing all the way: on his return he was saluted in the same manner, with the sound of *Wilkes and Liberty*, joined to it. In the afternoon he went to St. Peter's to receive the compliment of being sung into the church by the choir, the Bishop, &c. attending in procession. As soon as the coach stopped at the church door, the mob surrounded, and saluted him, as in the morning, all through the body of the church to the gates of the choir. The church was so crowded and the people so noisy, that it was disagreeable and dangerous to be in it. So eager were they to show their regard for his Grace, that in the choir, and in the midst of the ceremony, they gave him repeated marks of it. The populace expected his Grace's return, but were disappointed, he having gone through the church to the palace: had he not escaped by this means, no one knows what would have been the consequences."

"Heavy Tree", or Heavitree, was the hanging-place used at Exeter. On p. 29 of "The Oxford Magazine", as above, is "Extract of a Letter from Exeter, July 19. Last Tuesday morning arrived here his Grace the Duke", &c.

"The London Magazine", xxxviii., 1769, p. 394, contains the above letter with additions. Horace Walpole, in "Memoirs of the Reign of King George the Third," 1845, iii., p. 378, described these circumstances.

As to threats applied to the duke and his coadjutors at this period, see "The Grenville Papers", iv., 1853, p. 433, where it is stated from "The Middlesex Journal", July 27, 1769, that, "While the Duke of Bedford was at the Bishop of Exeter's Palace, he cried like a child, on account of the insults offered him by the mob." On p. 435 is a note referring to an alleged intention to assassinate Lord Bute, quoted from "The Gazetteer", July 28, 1769, and sent from Mr. Whately to Mr. Grenville, Aug. 5, 1769. As to damages to Bedford House, see "The Grenville Papers", iii., pp. 167, '8, '9, and Horace Walpole's description of his visit to that place, given in a letter to the Earl of Hertford, May 20, 1765, referring to an attack by the Weavers' Mob of 1765; and "The Weavers in an Uproar", No. 4122.

$6\frac{1}{2} \times 4\frac{1}{4}$ *in.*

4303.

The Assembly of Beasts

[*July*, 1769]

An engraving showing George III. in the form of a young lion, blindfolded, manacled, squatting on a high pedestal, and surrounded by the Earl of Bute, as a ram, and the members of the Grafton Administration in the shapes of other beasts; including the Duke of Grafton, as a panther; the Earl of Sandwich, as a boar; Lord, afterwards the Earl of Mansfield, a wolf, holding a book inscribed, "*Laws against Petitioning*", and wearing a Scotch "bonnet". Sir Fletcher Norton, afterwards Speaker of the House of Commons and Lord Grantley, as a bull with bear's claws, is seated on a volume inscribed, "*Strictures on the Liberty of y^e^ Press*

by S^r Bulface doublefee"; Lord Holland, as a fox, is playing on a pipe. Viscount Weymouth (?) as a rat, playing on a flute, sits on a shelf, and, on another shelf, sits Viscount Rochford (?) as a mouse, playing on a hautbois. These creatures are filling the ears and soothing the conscience of the King with their music, and thus diverting his attention from the prayers of his subjects, who, represented by sheep, are grouped with memorials and petitions about the base of the pedestal.

Two sheep present the "*Middlesex Petition*", which is inscribed, "*Murder abetted & Rewarded*", "*Freedom of Elections Violated*". Another sheep bleats:—"*Remove the Wicked from before the King & his Throne shall be established; & his People shall bless him*". Two wolves assail the sheep; one of these tears the "Middlesex Petition", and two other sheep lie wounded on the ground; one of these is marked "*B—ng—ly*", the other "*Wil—s*" (? Wilkes or Williams). A wolf is presenting to the King an "*Address of Loyalty from y^e royal Boroughs of Scotland*".

For the King blindfolded, see "Malice and Fortitude", No. 4239. For Lord Bute as a ram, see "Gisbal", No. 3848; for his occult position behind the King, see "Secret Influence", No. 4457. For the Duke of Grafton, see "Janus, (A.)", No. 4233, and "S——l V——n, Esq.", No. 4304. For Sir F. Norton in the character of a bull, see "Councellor Double-Fee", No. 4238, in which Lord Chief Justice Mansfield appears wearing a Scotch "bonnet" over his official wig and in what is suggested as a wolf-like character; Sir F. Norton, as Solicitor-General in 1762-3, had distinguished himself in attempts to restrain the liberty or licence of the press. In this particular case he and Lord Mansfield were believed to have strained the law against Mr. Bingley, who was prosecuted for republishing No. LI. of "The North Briton"; as to the latter see "John Wilkes Esq^r", No. 4050. "The Gentleman's Magazine", 1768, pp. 298-9, records various other prosecutions against the press at this period. "Thursday (June) 9, No. LI. of the North-Briton was read in court, and a motion made by the Attorney-General against Bingley the publisher." "Friday (June) 10. Priden and Williams, venders of the North-Briton Extraordinary. No. IV. gave bail for their appearance the last day of the term."[1] For Pridden and Williams, see "1765", No. 4114; "La Croix de S^t Pillory", No. 4117, and other entries dated Feb. 14, 1765. "Saturday (May) 11. The rule was made absolute against Bingley for publishing No. LI. of the North-Briton. Having refused to give bail on the proceedings against him, upon a supposition of their illegality, an attachment was served upon him, and he was committed to Newgate." For Bingley, see a letter from "Junius" to Sir W. Draper, March 3, 1769. For "Wil—s", or Wilkes, who may have been one of the sheep of this satire, see numerous entries in this Catalogue, *e.g.* "The Flight of Liberty", No. 4192, and "Malice and Fortitude", No. 4239. Wilkes was prosecuted for the republication of No. XLV. of "The North Briton." The information against him had, in this case, been filed by the Solicitor-General, instead of by Mr. De Grey, the Attorney-General. This practice was objected to by Wilkes's counsel.

For the "Middlesex Petition" as presented by the sheep, see "Frontispiece to the Middlesex Petition", No. 4289, which explains the allusions to "Murders" and "Freedom of Elections". Lord Mansfield proposed stringent restrictions on the practice of petitioning the King. The "Royal Burghs" of Scotland promoted an address to the King; the "mania of addressing" then

[1] No. L. of "The North Briton", May 28, 1768, contains an address to Lord Mansfield, commenting strongly on the conduct of that judge during the trial of Wilkes, and the alleged scandalous tergiversation, tyranny, and injustice of his lordship's conduct. "The North Briton Extraordinary", No. IV., June 3, 1768, comprises another similar address to Lord Mansfield. "The North Briton", No. LI., June 9, 1768, contains the intended defence of Bingley, with animadversions on the dicta of Lord Mansfield, and his conduct.

prevalent in the North was called "the *Scabies Scotica*". For addresses, see "The Addressers", No. 4273, and the entries in this Catalogue which are dated March 8, 9, 16, and 22, 1769. As to petitions, "The Oxford Magazine", iii., 1769, p. 38, states "Tuesday, July 11. Private letters from almost every county in England say, that there is no other language heard from the highest to the lowest, but "petition!" "petition!" "petition!"

An impression from this plate faces p. 31 of "The Oxford Magazine", iii., 1769 (P.P. 6115.), on which page is "A Fable" in verse, referring to this satire, but giving different names to some of the beasts and persons represented than those of the print.

In these verses Lord Bute is described as a tiger; the Duke of Grafton as a panther; Lord Holland as a fox; the Earl of Sandwich as a goat; the Duke of Bedford as a wolf.

4 × 6½ *in.*

4304.

S——l V——n, Esq; the back-sliding PATRIOT.

[*Aug.* 7, 1769]

A WOODCUT portrait of Mr. Samuel Vaughan, a merchant of London, much concerned in promoting an agitation in support of the Bill of Rights, and closely connected with the liberal party of this period; he was the "Apvan" of "The Addressers", No. 4273. The portrait shows the bust, or body nearly to the waist of the person in question, turned in three-quarters view to our left. The face is in the same direction and degree; on the head is a flat, three-cornered hat. The portrait illustrates "A new History of Affidavits", in "The Town and Country Magazine" (P.P. 5442. b.), 1769, i., p. 421.

Mr. Vaughan, notwithstanding his previous character and position, addressed a letter to the Duke of Grafton, having previously made an affidavit before the Lord Mayor that he would never divulge the contents of the letter; the certificate of the oath-taking was enclosed with the letter to the duke. The letter is reported in "The Gentleman's Magazine", 1769, p. 410, under the date Aug. 7, 1769, and, in effect, offers a bribe of £5,000 to his grace for the reversion of the office of Clerk of the Crown in Jamaica. "The Town and Country Magazine", as above, contains a different version of the affair, to the effect that Mr. Vaughan enclosed five bank bills for a thousand pounds each. The Duke of Grafton commenced a prosecution against Mr. Vaughan for endeavouring to corrupt his integrity; but as soon as it was disclosed that he had sold a patent place to a Mr. Hine, see below, the prosecution was dropped; but Mr. Vaughan's offer to sell himself was not forgotten by his party.

H. Walpole, in "Memoirs of the Reign of King George the Third", 1845, iii., p. 399, has a comment on the difficulties of the Grafton Administration in respect to this matter.

The celebrated letter by "Junius", dated Nov. 29, 1769, was evoked by the prosecution instituted by the Duke of Grafton against Mr. Vaughan; see, in "The Gentleman's Magazine", 1769, p. 579, a report of the arguments used in the Court of King's Bench before Lord Mansfield and the other judges, Nov. 27, 1769.

Another letter from "Junius" to the Duke of Grafton, dated Dec. 12, 1769, continues this subject on similar and wider bearings. "Junius" added:—"the prosecution against Vaughan was immediately dropped upon my discovery of the duke's treachery." For more on Vaughan, see "Junius" to the Duke of Grafton, Feb. 14, 1770, and all the above-cited letters. See, likewise, in "Junius" by John Wade, 1850, ii., pp. 25-7, the private letters from "Junius" to Mr. H. S. Woodfall, Dec. 12, 1769; Dec. 26, 1769, and Jan. 12, 1770. This subject was associated with the famous and trenchant "Address to the King", Dec. 19, 1769,

by "Junius", for the publication of which Woodfall was prosecuted. Further, on this subject, see "The Political Register", vi., 1770, p. 9, "On the Transactions of Mr. Vaughan", &c.; p. 23, "An Account of what passed at Mr. Vaughan's Trial"; and "An Appeal to the public on behalf of Samuel Vaughan, Esq.", &c., p. 273. For Vaughan, see "The Soho Masquerade", No. 4375.

$2\frac{1}{2} \times 2\frac{5}{8}$ *in.*

4305.

GANYMEDE & JACK-CATCH

Pub^d 39 *Strand by M Darly*
J. W. (John Wilkes.) [*Aug.* 7, 1769]

An etching showing Mr. Samuel Vaughan, with manacles on his legs, standing before Jack Ketch. The former says:—"*You don't love me Jacky*"; the latter, who holds a halter, cries in reply:—"*Damme Sammy your a sweet pretty Creature & I long to have you at the end of my String*".

For Mr. Samuel Vaughan, the so-called "back-sliding Patriot", see "S——l V——n, Esq", No. 4304.

$4\frac{1}{2} \times 7$ *in.*

4306.

The Screech-Owl.

Design'd & Engrav'd for the Political Register. [*Aug.* 12, 1769]

An engraving of a landscape, in which, on a hill, appears "*The Temple of Worthies*". In the air hovers a large black owl, wearing a physician's wig and screeching:—"*I'll give you all a dose shall make you sick at Heart*", and holding in his claws a scroll, inscribed:—"*An Address to y^e Public from Doctor Musgrave*"——. This is Dr. Samuel Musgrave, a physician of Plymouth, who, Aug. 12, 1769, published a letter to the Freeholders of Devonshire (see "The Oxford Magazine", iii., 1769, p. 95), and, at later dates, other addresses, charging the Earl of Bute, Lord Holland, and the Princess of Wales with having taken bribes from the French Government to facilitate the conclusion of the Treaty of Paris, 1763, on terms injurious to England. For details of this subject, see "A New Flying Machine", No. 4212.

Below the screech owl is the Earl of Bute, with a serpent twining round his legs and threatening that part of his person which was believed to be most potent in securing his fortune; see "Gisbal", No. 3848. The Duke of Bedford is on our left, bowing obsequiously to the Duke of Grafton; the Chevalier D'Eon is behind the former duke. Lord Holland, with a wolf's (fox's) head, is behind the latter duke. Lord Bute points to the temple and says to the Duke of Grafton:—"*What Mon, will none fra yon Temple help us, y^e help of such Men would scare all screech Owls off*". This appears to refer to an attempt to secure the support of Earl Temple[1] and his party at the juncture of circumstances which was signalized by the appearance of Dr. Musgrave's addresses and criminatory charges. The Duke of Grafton replies to Lord Bute:—"*My gracious Lord, I obey'd your orders. I offer'd 'em all encouragement but in vain, they are proof to bribery*". See "The

[1] The sudden appearance of the Earl of Chatham at Court, see H. Walpole in "Memoirs of the Reign of King George the Third", 1845, iii., p. 372, and the King's effort to learn that statesman's views anent the Middlesex election, may have promoted a belief to the above effect. The same "Memoirs", p. 381, illustrates this point.

Political Coal Heavers", No. 4321. Lord Holland, looking up at the owl, cries:—"*Curse on that screech Owl, I was afraid 'twas Ayliff's Ghost*". At the feet of this group lie a beheading axe, halter, and an open book; the last is inscribed:—"*An Address to y^e^ Public in behalf of the Widow & Orphans of Esquire Ayliffe*". John Ayliffe, a steward in the service of the Fox family, was convicted of the forgery of his employer's name, and hanged, Nov. 19, 1759; see "Ayliffe's Ghost", No. 4038, and "The Gentleman's Magazine", 1770, p. 478, where "Ayliffe's Ghost", by C. Churchill, is reprinted; the poem refers to a screech owl.

The Duke of Bedford, round whose leg is a serpent threatening his pocket,[1] stands with his hat off; he obsequiously salutes Lord Bute, saying:—"*Bedford & Exeter stick in my Stomach; I'll serve you my Lord, to be reveng'd on them*". The duke, although believed to possess paramount influence in the town of Bedford, was defeated in securing the appointment of a mayor, see below. At Exeter, he, thinking himself irresistible in that part of the West of England, had endeavoured to oppose the preparation of addresses to the King, as described in "The Political Cerberus", No. 4317. His fortune in Exeter is illustrated by the satirical print named "The Duke of B——d's Reception at Exeter", No. 4302.

The Chevalier D'Eon, bareheaded and bowing, declares to the Duke of Grafton:—"*Si you pay me my Lord me vil shoot that Damn'd screech Owl, he vill blow all de Secrets begar*"; see "D^r^ Musgrave prescribing for Brittania", No. 4307; "The Chevalier D'—n producing his Evidence", No. 4308, and the above-named "A New Flying Machine", No. 4212. The chevalier had attempted to refute Dr. Musgrave's charges against the ministry, and, on this account, incurred the satire of those who opposed Lord Bute and his friends. See "The Trial of M. D'Eon by a Jury of Matrons", May 24, 1771.

Lord Bute, who had quitted England a year before, as described in "The Flight from Dover", No. 4211, returned at this period. "In the meantime Lord Bute returned privately to England from the waters of Barège, which, it was given out, had perfectly restored his health; but the temper of the times not suiting his timidity, or the latter renewing his disorder, he, in a short time, retired to Italy."—"Memoirs", as above, iii., p. 378.

As to the defeat of the Duke of Bedford, see "Extract of a Letter from an Alderman of Bedford to his Son in London", Sept. 6, 1769, in "The Oxford Magazine", 1769, iii., p. 101. This is an animated account of the duke's attempt to vindicate his interest, if not his authority, in the town on the occasion of the choice of a mayor. The letter from "Junius" to the Duke of Bedford, Sept. 19, 1769, refers to the dispute between the latter and the corporation of Bedford. Horace Walpole, in "Memoirs", as above, p. 383, states:—"Lord Shelburne attacked the Duke of Bedford in his own town of Bedford, and carried a mayor against him".

"The Oxford Magazine", iii., 1769, has an "Extract of a letter from Bedford, dated Sept. 5" (1769), to the following effect:—"On Saturday and yesterday a great number of persons of considerable fortune and property, friends

[1] The liberality of the duke was often questioned, and he was accused of saving money in many ways; see "Junius" to the Duke of Bedford, Sept. 19, 1769, a letter which has a close bearing on the subject of this satire, with regard to the "pecuniary character" of the duke, his alliance with Lord Bute and the Duke of Grafton, at this period of no long duration, his reception at Exeter, which is referred to below; see likewise Sir William Draper's letter to "Junius", Oct. 7, 1769, and "Junius" to "The Public Advertiser", Oct. 13, 1769. All these papers are printed in "Junius", by John Wade, 1850, vol. i. In the same volume, see on p. 238, a note by "Junius" to a letter signed "Philo-Junius", dated Oct. 19, 1769; and an "Ode to Colonel L——", which was reprinted in "The New Foundling Hospital for Wit", 1784, iv., p. 125.

to liberty and independence, were admitted honorary freemen of the town of Bedford. It seems a difference has for some time subsisted between the corporation of that town and the D. of B., who is the Recorder of it. When his Grace was informed of this design of the corporation to make honorary freemen, he was a good deal alarmed; as such a step tended most essentially to rescue the borough from his influence, and put it upon an open independent footing. He therefore opposed this design with all his might. And before any of the gentlemen were admitted, a council was held at the Town Hall at Bedford at which his Grace assisted and spoke with much warmth against the proposed measure. At length the council divided; when *seventeen* were for admitting the gentlemen to the freedom of the town and only *eleven* against it. The D. was in the minority.—The corporation have exercised this right of making honorary freemen from time immemorial. The D. himself was so made.", &c.

An impression from this plate faces p. 311 of "The Political Register", v., 1769.

$4\frac{1}{8} \times 6\frac{1}{4}$ *in.* Brit. Mus. Library, P.P. 3557. t. a.

4307.

D^r^ Musgrave prescribing for Brittania, who is in a deep Consumption.

[*Aug.* 12, 1769]

An engraving showing Britannia desponding, seated under a tree, and leaning on a crutch. She is approached by Dr. Musgrave, a physician of Plymouth, who advanced certain charges against the Princess of Wales, the Earl of Bute, and Lord Holland, see "A New Flying Machine", No. 4212, and "The Screech-Owl", No. 4306. The doctor says to Britannia:—"*be Comforted —you may yet Revive*", and he offers to her two phials of medicine, one of which is labelled, "*Tincture of Magna Charta*", the other, "*Essence of Bill of Rights.*" She replies:—"*If I must expire I have this Satisfaction—I die in Peace*". This is an oblique reference to Dr. Musgrave's charges that the above-named persons had taken bribes from the French to complete the Treaty of Paris, Feb. 10, 1763, in a manner beneficial to France and injurious to England.

The Duke of Bedford, standing behind, remarks on the blessings of the Peace with which he was thus ironically credited:—"*You may thank me for that, but I am well paid for my Labour.*" See "The Pe * * e-Soup-Makers", No. 3882; "The Congress", No. 3887; "It's all of a Peace", No. 4043, and entries in this Catalogue dated Feb. 10, 1763. Lord Holland (?) in a black dress, says:—"*I have no Reason to complain.*" Another peer remarks:—"*My Poverty but not my will Consented!*", for this speaker see below. Wilkes, who stands last, with one hand lifted, cries:—"*Blessed are the Peace Makers, for theirs is the Riches of England.*"

H. Walpole, in "Memoirs of the Reign of King George the Third", 1845, iii., p. 384, has the following account of Dr. Musgrave and his proceedings:—"One Dr Musgrave, who had hawked about to Lord Chatham and other discontented great men, and to some ministers, and been rejected by all, an offer of a discovery which he pretended to have made, that the late peace had been bought by France of the Princess Dowager, Lord Bute, and Lord Holland, now published this wild accusation and cited the Chevalier D'Eon as one of his evidences. The latter, whose head had been turned by the vanity of being an under instrument in concluding that peace, flatly disavowed him; and though in the following winter he had his charge laid before Parliament, it was grounded on such paltry information, picked up in a French coffee-house, that faction itself could not countenance him; and the man and his accusation being voted infamous, were heard of no more."

An impression from this plate faces p. 95 of "The Oxford Magazine", iii., 1769 (P.P. 6115.), on which page is Dr. Musgrave's "Address to the Gentlemen", &c., of "the County of Devon.", dated Aug. 12, 1769. See "The Gentleman's Magazine", 1769, p. 429, which contains the above, and a letter from "Tullius", followed, p. 434, by a letter from "Junius" to the Duke of Bedford, dated Sept. 19, 1769. See the same magazine, p. 585, which contains a reply to Musgrave's charges, succeeded by a letter from the latter, and other communications. "The Gentleman's Magazine", 1770, p. 93, states, under the date Jan. 29, 1770:—"Dr Musgrave was heard before the H. of C—ns", &c. See "An authentic Copy of the Examination of Dr Musgrave, at the Bar of the House of Commons, on Monday the 29th of January, 1770.", reprinted in "The London Museum", June, 1770, p. 329 (P. P. 5435. e.). "Junius" wrote to "The Public Advertiser", May 28, 1770, as follows:—"In the course of D^r Musgrave's examination, he said everything that can be conceived mortifying to individuals, or offensive to the House. They voted his information frivolous, but they were awed by his firmness and integrity and sunk under it." "The examination of this firm honest man is printed for Almon. The reader will find it a most curious and a most interesting tract. Doctor Musgrave with no other support but truth, and his own firmness, resisted and overcame the whole House of Commons." Likewise see "The Political Register", v., 1769, pp. 279-85, and 303.

It has been suggested that the minister whose "poverty consented" as above, may have been the Earl of Halifax, who was understood to have objected to the Peace of Paris. See "The Genuine Memoirs of Miss Faulkner", &c., 1770 (12511. c. c.), p. 325, and a letter to "The Public Advertiser", Jan. 17, 1771, by "Domitian", which has been ascribed to "Junius":—"What merit has Lord Halifax?—The issue of general warrants; the opposition of his privilege (immunity from arrest for debt) for years together to the laws of his country; prostitution in private life, and poverty in the extreme." See, for this peer, "M^rs D—s—n", No. 4355.

$6\frac{1}{2} \times 3\frac{5}{8}$ *in.*

4308.

The Chevalier D'——n producing his Evidence against certain Persons.

[*Aug.* 12, 1769]

An engraving representing the Chevalier D'Eon, like an ape, vomiting against the Earl of Bute and several members of the Grafton Administration who advance in confusion from our right. Behind D'Eon kneels Dr. Musgrave, holding and preparing to use for the benefit of the chevalier a large clyster pipe, and saying:—"*If the Emetic does not operate sufficiently Chevalier, I have this ready.*" Other persons are joining the attack on the ministry, among them is the Rev. John Horne (afterwards Tooke, see "The Parson of Brentford", No. 4225), who makes a pass with a sword. Mr. Beckford, a lean old man in civic robes, fires a blunderbuss and knocks down Lord Holland, who falls and exclaims:—"*If I can get up I'll escape for Germany.*"; on this point and the speaker's intention to leave England, see "Renard Stating his Accounts", No. 4299. Beckford had attacked Lord Holland by means of the City Petition, which was presented July 5, 1769, see entries of that date in this Catalogue. An Indian draws his bow and aims an arrow at a prostrate minister, probably the Earl of Hillsborough, Secretary of State for the North American Colonies, who, grovelling on the ground, cries in terror:—"*Arrah, by Jesus that D—n'd American will shoot me.*" The Earl of Hillsborough, afterwards Marquis of Downshire, was an Irishman, and represented that ministerial policy towards the English American colonists which was very offensive to them.

The Earl of Bute, advancing, cries to his companions:—"*The muckle Deel awa wi ye all, must we all be Murder'd by sick loons.*" The Duke of Grafton, sheltering himself behind the last speaker, demands:—"*My dear Lord hide me for Hea'vns sake, their spite is levell'd at me.*" The Duke of Bedford, turning to run away, says, in alarm:—"*What a rascally rabble, I shall fare worse than I did at Exeter.*" See "The Duke of B—d's Reception at Exeter", No. 4302. The Earl of Halifax declares:—"*Aye Aye They'll pull me in pieces for issuing General Warrants.*" See "John Wilkes Esq^r", No. 4050; Lord Halifax was specially designated in Dr. Musgrave's "Letter."[1]

An impression from this plate faces p. 184 of "The Oxford Magazine", iii., 1769, on which page is a statement to the effect that D'Eon is represented "producing his evidence against certain personages. Dr. Musgrave, who has administered an emetic for that purpose, is ready to perform another operation (administer an enema), if the emetic does not discharge everything."

D'Eon had acted as Secretary to the Duc de Nivernois while the latter was in England as Ambassador Extraordinary for the negotiation of the Peace of Paris. In the interval following the departure of the duc and the arrival of the Comte de Guerchy, the new ambassador, the chevalier acted as minister-plenipotentiary; at the end of this period he was ordered to resume his former post as Secretary to the Embassy; greatly mortified by this, he conceived a grudge against Guerchy, and refused to present his letters of recall, thus claiming to remain plenipotentiary; under these circumstances he was forbid the Court, as no longer possessing an official position there. In 1764 he published a volume entitled, "Lettres, Memoires, & Negociations particulieres du Chevalier D'Eon"; see "Madame D'Eon de Beaumont;" in Brit. Mus. Library, with Mr. Seward's notes on this extraordinary personage and his proceedings.[2] The publication comprised libels on the Comte de Guerchy, the Ducs de Nivernois and De Praslin, and copies of confidential letters which D'Eon obtained by means of his office. The Law Officers of England were divided in their opinion as to the power of the Crown to send D'Eon out of the kingdom, which would have been in effect to put him in the hands of the French Government, indignant as the latter was at the publication of secret papers and the breach of confidence which that act involved. The *corps diplomatique* joined in demanding the expulsion of D'Eon; the Duke of Bedford proposed that, as the current English law might not justify such a proceeding, an Act of Parliament should be procured to allow it. See, for the above, in "The Grenville Papers," 1852, ii., p. 281, a letter from Mr. Grenville to the Lord Chancellor, March 31, 1764, on this part of the subject, and illustrating the affair. See H. Walpole's letter to the Earl of Hertford, Nov. 25, 1763, and the note to the same in the edition of 1857.

In his "Address to the Public", as described in "The Screech-Owl", No. 4306, and "D^r Musgrave prescribing for Brittania", No. 4307, accusing the Princess of Wales and members of the Grafton Administration of having received French bribes, Dr. Musgrave appealed to D'Eon to confirm these statements; it appears to have been expected that the latter would do so, but he "flatly disavowed him", see the extract from Walpole's "Memoirs", quoted in "D^r Musgrave prescribing", as above. This satirical print seems to have been pub-

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[1] In 1768, June 18, the case between Wilkes and Lord Halifax respecting General Warrants and the verdicts recorded against the former was resumed, and a writ of error granted to him. See "A New Hieroglyphical Epistle", No. 4203.

[2] On the Chevalier's character, abilities, and career, see the "Revue des Deux Mondes" for 1878, and "The King's Secret" in the same publication, April, 1879. Likewise "Notes and Queries", 4th Series, ii., 278; a notice by Mr. W. Bates, p. 351, and other memoranda in that volume.

lished while it was expected that the chevalier would take the opposite course.[1] Mr. Whately wrote to Mr. Grenville, Sept. 26, 1769, that Dr. Musgrave had asserted that Lord Bristol knew "a sum of money had been issued out of the privy purse, as the price of Mons. D'Eon's silence." See "The Grenville Papers", as above, iv., pp. 464 and 465. "The Oxford Magazine", iii., 1769, p. 98, contains D'Eon's reply to Dr. Musgrave's appeal, as noted in "The Screech-Owl"; likewise p. 100. See "The Grenville Papers", as above, iv., pp. 451-2. See, as above, an epitome of the career of D'Eon in a note to a letter by H. Walpole to the Earl of Hertford, Nov. 25, 1763, and a letter to the Countess of Ossory, Jan. 27, 1786; in a letter to Miss Berry, dated May 26, 1791, Walpole, alluding to the questionable sex of the chevalier, or "Chevalière" as this person was called, wrote "Lord Mount-Edgcumbe said excellently, "Mademoiselle D'Eon is her own widow". D'Eon died in London, May, 1810. See "The Town and Country Magazine", 1769, p. 637, for anecdotes of D'Eon, and, in this Catalogue, "The Trial of M. D'Eon by A Jury of Matrons", May 24, 1771; the following are dated 1771:—"Don Quixote's Procession to the Installation", July 25; "N°. 1. The Rape of Miss Deon"; "N°. 2. A Deputation from Jonathan's and the Free Masons"; "N°. 3. The Nuptials of Miss Epicæne D'Eon"; "Chevalier D—E—n returnd", and "The Discovery or Female Free-Mason".

$6\frac{3}{8} \times 4$ *in.* Brit. Mus. Library, P.P. 6115.

4309.

AUDITA UTRAQUE PARTE, JUDICA.

[*Sept.* 6, 1769]

A WOODCUT representing a tripod of Roman design, having its legs inscribed, "*al Fresco.*", "*Stratford Jubilee.*", and "*Bal Paré.*" On the top is a bottle, from which the figure of a man emerges, waving his hat, and shouting.

This satire is printed on p. 476 of "The Town and Country Magazine", i., 1769, and faces a letter signed, "A Jubilite", and dated "St. Martin's-Lane, Sept. 20." (1769). The writer complains of the "Jubilee" in honour of Shakespeare, which was promoted by David Garrick, held at Stratford-on-Avon, Sept. 6, 7, and 8, and is described by entries in this Catalogue, dated Sept. 8, 1769, *e.g.* "The Procession at the Jubilee,", No. 4311. "A Jubilite" declares the ceremony in question to have been "a humbug", and desires that the woodcut may be placed in the magazine; the subject not being worth a copperplate print "of the Tripod annexed; which is to be placed in the British Museum, as a lasting monument of our age's understanding". The writer describes the cost and discomfort incurred by visitors to the Jubilee, scolds Garrick for his share in the matter, and conveys the inference that the affair had been a hoax similar to that of the "Bottle Conjurer", which is illustrated in this Catalogue by entries dated Jan. 16, 1749. A man advertised that, at the theatre in the Haymarket, he would on this day get into a quart bottle, and there sing songs; a numerous company assembled at the appointed time and place, and a great uproar followed their disappointment.

$3\frac{3}{4} \times 7\frac{1}{2}$ *in.* Brit. Mus. Library, P.P. 5442. b.

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[1] Nevertheless, it is to be observed that D'Eon's disavowal of Dr. Musgrave's appeal was published in "The Oxford Magazine" for September, 1769, see p. 98 in the volume, iii., for that year, whereas this print was not issued until the November following, when his denial must have been well known. See further on the alleged corruption of D'Eon, "The Political Register", v., 1769, p. 215, a "Narrative of a secret m—l negociation for the suppression of Doctor Musgrave's letter", &c.

4310.

JAMES BOSWELL *Esq^r^. In the Dress of an Armed Corsican Chief, as he appear'd at Shakespeare's Jubilee, at Stratford upon Avon September* 1769.

S. Wale del. I. Miller Sc. [*Sept.* 8, 1769]

THIS is an engraved whole-length portrait of James Boswell, in the dress indicated by the title, which comprised a black cap raised to a peak above the head, with cocks' feathers stuck at the side, and the words, "*VIVA LA LIBERTA*" on the front. On the breast of his coat is a card (?) with a profile head of a Moor, the badge of Corsica; a pouch for cartridges is bound about his waist, with a stiletto and a pistol; a carbine is slung at his back. This print faces p. 455 of "The London Magazine", xxxviii., 1769, on which page is a description of Boswell in this dress, including:—"He had, by way of staff, a very curious vine all of one piece, with a bird finely carved upon it, emblematical of the sweet bard of Avon". The carved head of the long staff here represented looks like the figure of a crocodile.

The text gives an account of Boswell's appearance at the time in question, which was at the masquerade held at Stratford-on-Avon, Sept. 1769, see "The Procession at the Jubilee", No. 4311, in which Boswell's presence in character is noticed. This account is followed by verses in reference to the "Jubilee."

Boswell's appearance as a "Corsican chief" is noticed in "The Life of Johnson", by Boswell.

$3\frac{7}{8} \times 6\frac{1}{4}$ *in.* Brit. Mus. Library, 250. i. 9.

4311.

The Procession at the Jubilee at Stratford upon Avon.

[*Sept.* 8, 1769]

AN engraving, giving a satirical representation of the procession of "Shakespeare Characters", which, as the text quoted here below states, "was intended at Stratford-upon-Avon, and was obliged to be declined on account of the wetness of the weather," on Sept. 8, the appointed day, "as represented on the copper-plate annexed." The "Jubilee" at Stratford-on-Avon was promoted by David Garrick, in honour of Shakespeare. "Mrs. Ford" leads Sir John Falstaff by the shoulder, and, as in "The Merry Wives of Windsor", act v., scene 5, says to him:—"*Sir John, art thou there, my Deer, my Male Deer?*" "Falstaff," as in "The First Part of King Henry IV.", act ii., scene 4, replies:—"*Give me a Cup of Sack—a Plague of Sighing & Grief, it blows a Man up like a Bladder*". "Ancient Pistol", flourishing a pistol, as in "Henry V.", act ii., scene 1, declares:—"*Base is the Slave that pays.*" The three witches in "Macbeth" trudge with brooms on their shoulders; one of them says, as in "Macbeth", act i., scene 1:—"*When shall we three meet again?*" A fourth witch, or "Hecate", marches with a broom on her shoulder. Another character, "Slender", declares:—"*I will Marry her, that I am freely dissolved.*", see "The Merry Wives of Windsor", act i., scene 1. "Caliban", as in "The Tempest", act ii., scene 2, exclaims:—"*A plague upon y^e^ Tyrant that I serve*". "Richard III.", waving a truncheon, shouts:—"*A Horse! a Horse! my Kingdom for a Horse!*" as in act v., scene 4 of "Richard III." "*Tom's a Cold*" is the cry of "Edgar", in

"King Lear", act iv., scene 2. "The Ghost of Hamlet's father" says:—"*Revenge his foul & most unnatural Murder!*" see "Hamlet", act i., scene 5.

An impression from this engraving faces p. 103 in "The Oxford Magazine", iii., 1769 (P.P. 6115.), and is accompanied by "A particular Account of the Jubilee held at Stratford-upon-Avon in Warwickshire, on Wednesday the 6th of September, and the two following Days, to the immortal Memory of Shakespeare". This text describes the proceedings at length, quotes the songs, odes, and other verses which were introduced, notices the appearance of Garrick, Sept. 7, in the front of the orchestra of the amphitheatre, as represented in "M^r Garrick reciting the Ode", another print, see below. The text states that, at the masquerade which followed the recital of the principal ode, Lady Pembroke, Mrs. Bouverie, Mrs. Crewe were "habited like witches". These ladies were leaders of fashion at this period. Sir Joshua Reynolds painted the latter two in a well-known picture, with the inscription, "Et in Arcadia Ego!" He and other artists painted the ladies separately. Mrs. Crewe was afterwards Lady Crewe, and is described in the "Diary" of Madame D'Arblay, and other works of this date. Boswell appeared "in a Corsican habit", see "James Boswell Esq^r.", No. 4310. A considerable number of distinguished ladies and gentlemen attended the ceremonies; and, for a time, innumerable objects were associated with the "Jubilee"; rows of houses bear the name to this day; at Swanage is a "Jubilee Square".[1] The "Procession" did not occur, on account of the weather being violently rainy on the 8th Sept.; see "Audita atraque parte, Judica," No. 4309, and "Continuation of the Procession", No. 4312.

The magazines and newspapers of this date contain ample accounts of the "Jubilee". In "The Town and Country Magazine", i., 1769 (P.P. 5442. b.), facing page 473, is a print of "M^r Garrick reciting the Ode in honour of Shakespeare," &c.; further see "Life of D. Garrick", by T. Davies, 1808, ii., p. 217.

$6\frac{5}{8} \times 3\frac{1}{2}$ *in.*

4312.

Continuation of the Procession of Shakespeare's Characters.

[*Sept.* 8, 1769]

This engraving is the sequel to that described as "The Procession of the Jubilee at Stratford upon Avon", No. 4311. "Cardinal Wolsey" says, as in "Henry VIII.", act iii., scene 2:—"*How wretched is that poor Man that hangs on Princes' Favours?*". "Henry VIII.", referring to "Queen Katherine of Arragon", who walks near him, says, as in "Henry VIII.", act ii., scene 2:—"*Would it not grieve an able Man to lose so sweet a Bed-fellow? But Conscience! Conscience!*" She remarks, as in "Henry VIII.", act iii., scene 1:—"*Heav'n is above all yet; there sits a Judge that no King can Corrupt.*" "Shylock" follows, with a knife in his hand, saying, as in "The Merchant of Venice", act iii., scene 3:—"*Tell me not of Mercy——I'll have my Bond.*" The "Apothecary", as in "Romeo and Juliet", act v., scene 1, holding a phial which is labelled like medicine, declares:—"*Such mortal Drugs I have.*" "Touchstone" (?) "Audrey", "Friar Laurence", and a pilgrim, are next in order; the friar, as in "Romeo and Juliet", act ii., scene 3, says:—"*Softly and slow, they stumble who go fast.*" The "Gravedigger" in "Hamlet", is the last of the procession; he, as in "Hamlet", act v., scene 1, declares:—"*He that is not guilty of his own Death shortens not his own Life.*"

[1] See in "Autobiography of Mrs. Delany", 1862, Part II., vol. i., 241, edited by Lady Llanover, a curious illustration of the popular interest in the Jubilee.

An impression from this plate faces p. 136 of "The Oxford Magazine", iii., 1769, on which page is a brief reference to it, and that which preceded it in the same volume.

$6\frac{1}{2} \times 3\frac{1}{2}$ *in.* Brit. Mus. Library, P.P. 6115.

4313.

A New Song Sung at several loyal Societies, in this City, on the 28th of October last, the Birth Day of that inflexible Patriot John Wilkes, Esqr.

The Words by a Patriot. Set to Music by H. B. Esqr.

[*Oct.* 28, 1769]

This is a piece of satirical music, the lines being engraved with the words of the first verse on two plates. The verses begin:—

"Here's a Health to our King, lets rejoice, drink, and Sing, and may he grow wiser and wiser; and may he grow wiser and wiser; and wise he'd now be, if it were not for a she, and a damnable Scottish adviser, and wise he'd now be, were it not for a she, and a Damnable Scottish adviser.

(2)

Though by Petticoat Rule, many a Man's made a Fool,
In subordinate Stations of Life;
Yet 'tis sure a Strange Thing that a british born K——
Shou'd be noodled by M—r and W—e.

(3)

No reflection I mean on our Patriot like Queen
She knows our curs'd Mi—y well;
But as to L—d B—e without any Dispute,
We may Damn his Scotch Jacket to Hell.", &c.

There are two more verses.

This piece of patriotic music follows p. 168 in "The Freeholder's Magazine" for 1769. See "The City Chanters", No. 4433. For notes on rejoicings on the birthday of John Wilkes, 1769, see "The Oxford Magazine", iii., 1769, p. 193.

1. $4 \times 5\frac{3}{4}$ *in.*
2. $4 \times 3\frac{3}{4}$ *in.* Brit. Mus. Library, P.P. 3606. e.

4314.

JUNIUS.

T. Bonnor sculp. [*Dec.* 19, 1769]

An engraving, representing three gentlemen screened by a large curtain and seated at a table, apparently discussing papers which lie before them.

The gentleman on our left was meant for Edmund Burke; he is speaking eagerly to his companions, and rests one of his elbows on a book, which is inscribed, "*SUBLIME and BEAUTIFULL*", *i.e.* the "Philosophical Enquiry into the Origin of our Ideas of the Sublime and Beautiful", which was published in 1756. The gentleman in the middle of the group wears a clergyman's cassock and bands; he turns towards Burke, and holds in one hand a paper marked (Letter)

"*To the* KING", and, in the other hand, a pen, as if to signify that here (?) is the author of the letter from "Junius" to "The Public Advertiser", Dec. 19, 1769, which comprised an address "To the King." For the publication of this and other letters, Woodfall, Almon, and others were prosecuted by the government, as detailed in "Britons Strike Home", No. 4366, and "The Royal Chace", No. 4367. It would be interesting to discover who was the person indicated here as the author of the letters of "Junius"; not fewer than forty-two individuals have been thus designated, among whom the most prominent who would be represented in clerical bands are the Rev. John Horne (Tooke); Dr. John Butler, who became successively Bishop of Oxford and Bishop of Hereford; the Rev. Philip Rosenhagen; and Dr. Philip Francis, father of Sir P. Francis; see "Preliminary Essay on Junius and his Writings", attributed to Dr. John Mason Good, and affixed to Woodfall's "Junius", 1812, and reprinted in "Junius", by John Wade, 1850, and the same author's "History and Discovery of Junius".

Notwithstanding the clerical dress, it is beyond a doubt that the face of this gentleman has a very striking resemblance to that of Sir Philip Francis, probably "Junius" himself, as engraved for "Memoirs of Sir P. Francis", vol. i., 1867, by Joseph Parkes. The face, though possibly meant for his, is not like that of Horne, who squinted, and was remarkable for the arrangement of his hair; see "The Parson of Brentford", No. 4225. Dr. Francis was much older than the person represented, and possibly his son, who, in 1770, was thirty years of age. It is almost certain that no one at this time suspected the younger Francis of being "Junius", see "Memoirs", i., p. 286.

The third gentleman is evidently Lord George Sackville (Germain), the so-called "Minden Hero", for whom see entries in this Catalogue, dated Aug. 1, 1759, No. 3680 to No. 3687. The letters of "Junius" were, at the time of their publication, frequently ascribed to this statesman. Sir W. Draper, one of "Junius's" antagonists, believed that Lord George or Edmund Burke was the "nominis Umbra". The gentleman is represented in the design as pointing to a letter on the table before him, which is directed "*To L^d G^e S—k—lle*".

An impression from this plate faces p. 98 of "The London Magazine", xxxix., 1770, on which page is reprinted the letter from "Junius" to the Duke of Grafton, which was dated Feb. 14, 1770, showing that this magazine was published at the end of the month of February, 1770. On the title-page to this number it is stated that it contains a "Portrait of the celebrated Junius." It was believed by many that the letters of "Junius" were written by more than one person.

In a satirical description of a procession attending an imaginary wedding of "Junius to Miss Lætitia Liberty", which is full of personal allusions, "*Burke* and *Barre*, in the character of Junius Brutus" are conspicuous; see "The Political Register", vi., 1770, p. 153 (P.P. 3557. t. a.). For the belief, in which Dr. Johnson shared, that Burke was "Junius", as illustrated by a print, see "Memoirs", &c., "of Edmund Burke", by James Prior, 1826, i., p. 187, which, with other details, mentions:—"A print shown in Dublin, of the author of Junius, exhibited his figure leaning on a volume inscribed *the Sublime and Beautiful.*" On the authorship of "Junius", see "Political Electricity", No. 4422.

$6\frac{1}{4} \times 3\frac{3}{4}$ *in.* Brit. Mus. Library, P.P. 250. i. 10.

4315.

The Times Taken from an Original Character which appear'd at the Masquerade at Lincoln Dec^r. the 21^st. 1769

Publish'd as the Act directs by T. Marks on the pav'd Stones S^t. Martins Lane Price 1^s. 0^d [*Dec.* 21, 1769]

An engraving of a man's figure seen in full front view, and divided by a line down the middle; holding in one hand a scroll of "*MAGNA CHARTA*", the other hand placed in a skirt pocket of his coat. The meaning of each half is explained by inscriptions on ribands winding round the legs; that on the right leg is, "*A SUPPORTER OF THE CROWN PASSIVE-OBEDIENCE. NON-RESISTANCE*"; that on the left leg is, "*A SUPPORTER OF THE CONSTITUTION NO GEN: WARR^TS: NO AMERC: ST: ACT*". The former inscription refers to the character and alleged principles of the "Court Party", at the head of which was the Earl of Bute. The latter inscription is identifiable with the opposite party, including those who favoured Wilkes. In respect to "General Warrants", see "John Wilkes Esq", No. 4050. For the American Stamp Act, see "The Repeal", No. 4140; it was one of those enactments in regard to which the respective parties had strenuously opposed each other.

The hat of the man is turned up in front; on the raised leaf is, "*I AM THE TIMES*", and "*HONI. SOIT. QUI. MAL-Y-PENSE*". On the body of the hat are two running horses, with their jockeys, one of whom exclaims:—"*Devil take the hindmost*"; above the group is "*HONTON*": below it "*DIVORCES*"; thus referring to the divorces of the Duke of Grafton, Viscount Bolingbroke, and Lord Grosvenor; for the first of these divorces, see "The Political Wedding", No. 4292, and, for the last, "A certain personage in the Character of a Fool", No. 4403. At the side of the hat is, "*COGIT*", being part of the motto, "Cogit amor nummi", see below, alluding to the extraordinary gambling then in vogue, especially at Arthur's Club. Two ribands are fixed one side the hat; on one of these is written, "*MORTIMER BUCKINGHAM*"; on the other is, "*B——E*" (*i.e.* Bute) and "*FELTON*"; this riband ends in a man's hand grasping a dagger, thus intimating a possible similarity between the ends of the careers of Lord Bute, by means of a new Felton, and of the Duke of Buckingham. Roger Mortimer, Earl of March, was often associated with Lord Bute as the "favourite" of the King's mother, see "A Prophecy", No. 3966. From the top of the hat issues a vane, on the staff of which is a Cap of Liberty; on the feather of the vane is written:—"*FIXT AS FATE*".

The right half of the face has the features of Lord Bute; the left half those of John Wilkes, which is accompanied by the squinting eye of the latter. On the right shoulder are two ribands, one of which is inscribed:—"*CADE & TYLOR*"; the other bears, "*WILKES & JACK KETCH*", and a gibbet. On the right breast of the coat is, "*CROWN LAW*"; on the left, "*CLUB LAW*". Below "Crown Law" is the English royal crown, from which many pieces of money are falling; the buttons on this side of the coat are soldiers' buttons, inscribed, "3 *R. G*", *i.e.* 3rd Regiment of Guards, the denomination of the so-called "Scotch" regiment of foot guards which was employed to suppress the riot in St. George's Fields, May 10, 1768, when William Allen the younger was killed, see "The Scotch Victory, (A.)", No. 4196, and other entries in this Catalogue with the same date. "Club Law" is illustrated by the figures of two men, one of whom has knocked down the other with a bludgeon; this refers to the death of George Clarke during the riot which accompanied the election at Brentford, Dec. 8, 1768, see "The Brentford Election", No. 4223; "The present State of Surgery", No. 4224, and "A Consultation of Surgeons", No. 4271.

On the right arm is a label inscribed:—"*MAJORITY* 296 *plus* 197", the former being the number of votes for Colonel Luttrell at the Middlesex election,

April 13, 1769, see "Mr L——", No. 4284; the latter number was that of the votes given in the House of Commons for the seating of Luttrell, April 14, 1769, see "Brentford Sweepstakes", No. 4285. On the left arm is a riband marked:—"*MINORITY* 1143 *minus* 143", the former being the number of freeholders' votes in favour of Wilkes at the election, the latter that of the votes in the House of Commons for seating Wilkes, April 14, as above.

From the pocket on the right, or "Crown Law" side of the coat, hang scrolls, inscribed:—"*Methods to curb the licentious spirit of the* TIMES.", "*SUMARY JURISDICTION*", "*AUDITOR OF THE IMPREST*",[1] "*PENSION for LIFE*", "*IRISH PEERAGE & A RED RIBBON*", "*PAYMASTER of the FORCES*", "*CLERK of the CROWN for JAMAICA*". The last inscription refers to Mr. Samuel Vaughan's proposals to the Duke of Grafton that, for £5000, his grace should appoint Vaughan's son Clerk of the Crown in Jamaica, see "S——l V——n, Esq", No. 4304. Lord Holland was Paymaster of the Forces, or Paymaster-General, from 1757 until 1765, and charged with being "a public defaulter of unaccounted millions", see "Renard Stating his Accounts", No. 4299. He was succeeded in 1768 by Mr. Rigby, see "The Union", No. 4210. The other inscriptions refer to offices disposed of by the government for, as it was alleged, purposes of corruption, and to measures devised by Lords Mansfield and Holland for the oppression of the people. From the pocket of the "Club Law", or Wilkes side of the coat, depend scrolls opposed to the above-named inscriptions:—"*BILL of Rights*", "*HABEAS CORPUS*", "*TRYALS PER PAIS*", "*ACT of SETTLEMENT*", "*MIDDLESEX PETITION*", "*YORKSHIRE PETITION*", "*CITY of LONDON PETITION*". For the several petitions, see "Frontispiece to the Middlesex Petition", No. 4289. The other inscriptions refer to the struggle of Wilkes with the government.

One-half of the waistcoat is of tartan, indicating the alleged "Scotch" proclivities of Lord Bute; on this breast is a nobleman's star, alluding to the Garter which Lord Bute had bestowed on himself, see "The Jack-Boot, Exalted", No. 3860; the motto on the garter inclosing this star is "*CHAMBER PRACTICE*", referring to the alleged source of his lordship's influence, see "Gisbal", No. 3848. From the pocket on this side of the waistcoat hangs a paper inscribed:—"*Address of thanks to his Majesty from the Freeholders of the County of Lincoln We Your Majesties most dutifull & loyal*"—, for Lincoln, see the title of the satire. On the other, or left side of the waistcoat, is written "45", the number of "The North Briton" with which Wilkes was eminently associated. From the pocket on this side hangs a paper marked:—"*Humble Petition of Grievances & Apprehensions from the Freeholders of the County of Lincoln We your Majesties*"———. Round the loins of the figure is a band, marked "*STANDING FORCES*", alluding, besides an indecent *double entendre*, to the proposal of the Grafton Ministry to increase the standing army of England.

At our left of the figure is a detached scroll describing it:—"*THE BACK FRONT. On the Weathercock, TEMPORA MUTANTUR. CAP of LIBERTY, FOOLS-CAP Red & Yellow. THE HAT Ticket for the Jubilee*[2] *State Lottery Ticket N°* 45.[3] *SUPERIORIES MUNGOS*[4] *MACARONIES*[5] *Two Tickets sloping BALL-PARÉ . RIDOTTO*

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[1] This is an allusion to the gift of the reversion of the Auditorship of the Impress to Lord Mountstewart, son of the Earl of Bute, a subject of scandal at this time, see "The Oxford Magazine", iv., 1770, p. 233.

[2] An allusion to the Shakespeare Jubilee at Stratford-on-Avon, see "The Procession at the Jubilee", No. 4311.

[3] Alluding to the alleged practice of the government to bribe supporters by means of lottery tickets, see "The Addressers", No. 4273.

[4] Alluding to the subserviency of public servants, and, in particular, to the conduct of Mr. Jeremiah Dyson, see "Mungo", No. 4267.

[5] Alluding to the dandies of the day, see "The Macaroni Painter", No. 4520, who were generally supporters of the government.

AL FRESCO Sides of the HAT. two TABLES.[1] *right.Knave of Clubs & other Cards. left, a box of false Dice, with this Motto . COG IT AMOR NUMMI.*[2] *THE HAIR . Queuë de Renard*[3]*, with two Ribbons. right-Side, BLUE. ROAD TO PREFERMENT. left-Side, ORANGE. BRITISH CHANNELL. THE BACK. right-side. a Painting of the E——I of B——*[4] *left-side. Ditto of John Wilkes Esq^r : & cross the Loins. a scroll, FUNDAMENTAL GRIEVANCES*".

On our right of the figure is a second detached scroll, inscribed:—"*EXPLANATION of the COLOURS. Weathercock, Yellow. Cap of Liberty Blue Hat Orange, brim underneath deep Blue. Tables on Ditto, brown. Jockeys, first Crimson; last Blue. Hair, right-side, Sandy, left, Brown. Coat, right, Blue, lining, Orange. left, Orange; lining, Blue. Waistcoat, right, Plad; left, Blue. Breeches & Stockings. right, Blue, left, Orange. Roses at the Knees & Shoes. right-side, White. left-side, Red.*"

There is an impression from this plate in Brit. Mus. Library, "Politics" (1850. c. 5/107.)

There is an allusion to this print in "Particulars of the Soho Masquerade," p. 265 of "The Town and Country Magazine", 1770 (P. P. 5442. b.), a description of characters at that masquerade, including:—"Mr Wilts supported the character of the *Times*, as represented in a new print." For the masquerade, see "Remarkable Characters at M^rs Cornellys Masquerade", No. 4376. See "The Genius of the London Magazine", 1772. The appearance of this print is recorded in "The Public Advertiser", Jan. 27, 1770, p. 3, col. 2:—"*On Monday will be publish'd, Price* 1^s A New Print of the Times; being the real Masquerade Character in which Capt. W—s appeared at Lincoln. Dec. 21st. 1769, truly Satyric, Characteristic, and Burlesque", &c.

$10\frac{1}{4} \times 12\frac{1}{2}$ *in.*

4316.

The Pageant, exhibiting the Characters of Despotism Marching in Procession to the Cock Pit.

Engrav'd for the Oxford Magazine. [1769]

AN engraving representing a procession of many figures, the first idea of which was doubtless derived from the procession of Shakespeare's "characters" devised by Garrick as an element in the Jubilee at Stratford-on-Avon, see "The Procession at the Jubilee", No. 4311, Sept. 8, 1769. The figures and groups in this "pageant" are numbered, and the numbers refer to the text on p. 220 of "The Oxford Magazine", iii., 1769 (P.P. 6115.), which an impression of the print faces, and on which is an "Explanation" of the satire, entitled "*A Pageant, exhibiting the Characters of Despotism, in their Procession to the Cock-Pit, With a Copper-Plate annexed.*"

The "Cock-Pit" was at Whitehall, and here stands for the principal office of the government. It is represented in the design as a house from the front of which, by way of a sign, are suspended two large money-bags, *i.e.* bribes. No. "1" shows "The Standard of Despotism, borne by the Emblem of Hypocrisy, Avarice,

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[1] Gambling tables.

[2] See "Cog it amor nummi," No. 3350. Part of this inscription is visible on one side of the hat in the front view of the figure, that is, the view shown in the print.

[3] An allusion to Lord Holland, often described as "Renard", or the Fox.

[4] The Earl of Bute.

and Corruption." The Standard bears a Jack Boot, the emblem of the Earl of Bute, see "The Jack-Boot, Exalted", No. 3860, above a beheading axe and a naked sword, *en saltire*; the bearer is Lord Holland, having the head and legs of a fox, for feet the claws of an eagle, clad in an episcopal coat, and wearing on his head a bishop's mitre. Lord Holland was supposed to be the political adviser in chief of the Court party under the Earl of Bute, see "Renard Stating his Accounts", No. 4299.

"2", four young foxes, is a group of drummers, described as "Drums beating the dead March." "3", "Lord W—— bearing his Letter.", refers to the letter written to the Surrey county magistrates by Viscount Weymouth, Secretary of State, urging them not to temporize with rioters, such as those who, after the letter was written, if not in consequence of it, were summarily dealt with in St. George's Fields, May 10, 1768. Lord Weymouth's letter was interpreted as preparatory to severe military measures, such as are described in "The Scotch Victory. (A.)", No. 4196; "Political Electricity", No. 4422, and entries in this Catalogue dated May 10, 1768. Viscount Barrington, Secretary at War, wrote another letter thanking the officers of the troops employed on this occasion for their exertions, and promising them protection. The latter epistle is that referred to in "The Balance Master", No. 4232. Both these letters evoked that bitter resentment in the minds of the people which is illustrated by numerous allusions in this Catalogue.

"4", "A Party of the third Regiment.", two groups of foot soldiers marching, refers to the Third Regiment of Foot Guards, who were employed in the "massacre" in St. George's Fields, as above; to this corps belonged MacLaughlin, the soldier who was accused of the wanton murder of W. Allen the younger. "5", "Their Ensign.", is a gaunt Scotch officer, carrying a flag with St. Andrew's Cross on it. "6" is "The Highland Sergeant.", a lean and ugly Scotchman, marching with a halberd. "7", "Six Hackney Writers.", such as were employed to support Lord Bute, with quills stuck in their hats, follow and hold papers marked "296", which was the number of votes obtained in the House of Commons in favour of the substitution of Colonel Luttrell for Wilkes as M.P. for Middlesex, see "Mr L——", No. 4284, and "Brentford Sweepstakes", No. 4285.

"8", "The Character of Nemesis.", is a Fury marching with a scourge and naked sword. "9", "Some of the Voters for L——l.", men carrying bags of money, or bribes for which they have sold their votes for Colonel Luttrell at the Middlesex election, see "Brentford Sweepstakes", No. 4285. "10", "Mungo, with a Goose and blue paper Measure.", refers to Mr. Jeremiah Dyson, a supporter of Lord Bute, see "Mungo", No. 4267, and "The Carlton House Botchers", No. 4425. The "Goose" is a tailor's iron for pressing cloth; the measure is that of a tailor; "Mungo" is a negro. "11", "Sir Bull-face Double-fee.", is Sir Fletcher Norton, in a legal dress, holding a paper marked, "*Killing no Murder*", and having a bull's head. Sir F. Norton supported the soldiers of the "third regiment", and acted in defence of Balfe and McQuirk, the Irish chairmen who were accused of murdering Mr. George Clarke at Brentford, see "The Brentford Election", No. 4223; for Norton, see "Councellor Double-Fee", No. 4238.

"12" is "Silurus without a Mask.", a bald man walking with a large paper in one hand. Letters signed "Silurus", and supporting the Grafton-Bute Administration, frequently appeared in "The Public Advertiser" of this period, see "New G——n House", No. 4322, and "Junius" by John Wade, i., p. 145, note; ii., pp. 263-4-75. "13", L—— B—— smiling with a drawn Dagger in his Hand." This is Viscount Barrington, Secretary at War, referred to above; he is conversing with "14", "His Grace—in the Character of a Centaur, with the Emblem of Conjugal Fidelity." This is the Duke of Grafton, having horns protruding above his hat, an allusion to the circumstances of his divorce from Anne (born Liddell), his first duchess, see "The Political Wedding", No. 4292;

the duke had, before this divorce was effected, been living with "Nancy Parsons", see "The Female Pilot", No. 4348.

"15", "Some of the Jockey Club.", are six men dressed in flannel as jockeys, the alleged associates of the Duke of Grafton, see "Janus. (A.)", No. 4233. The figures are portraits, one of them bears a cricket bat, and is intended for the Earl of Sandwich, or "Jemmy Twitcher", see "Jemmy Twitcher in High Life", No. 4075. "16" is "The Thane.", or Lord Bute, seated in a car, pushed by a witch, or, probably, the Princess of Wales; the car resembles that described in "The Political Machine that goes without Horses", No. 4319. He was often represented riding with a witch on a broomstick, and escaping to France, *e.g.* "The Scotch Broomstick", No. 3852; "The Flying Machine", No. 3859, and "The Sleepy Shepherd", No. 4320. The Scotch were frequently supposed, as in "Macbeth", to have to do with witches; a parody on "Macbeth" was published to this effect, and in allusion to Lord Bute; see "Macbeth and the Doctor", No. 4040. "17", "The Herse of Despotism used at the B—— Election, M'Quirk and his Countrymen supporting the Pall.", shows a coffin covered by a pall, attended by four Irish chairmen, such as were Mc Quirk and Balfe, who had been concerned in the Brentford election riots, see above. "18" is Sir W. B. P. Chief Mourner", weeping, *i.e.* Sir William Beauchamp Proctor, the ministerial opponent of Sergeant Glynn at the Brentford election, see "Brentford Sweepstakes", No. 4285.

"19" is "B—kstone", carrying "*the Case Considered*", a scroll, indicating a pamphlet, written by "Mungo", *i.e.* Mr. Jeremiah Dyson. Dr., afterwards Sir William Blackstone, wrote a pamphlet entitled "An Answer to the Question Stated". "The Question stated" was the name of a pamphlet written by Sir William Meredith, in reference to the decision by the House of Commons on the incapacitation of Wilkes to sit in Parliament. These brochures were members of a numerous category issued at this period; of the class Dr. Johnson's "The False Alarm" is now remembered. On this question, see "Junius" to Sir W. Blackstone, July 29, 1769, which refers to "The Case of the last Election for the County of Middlesex considered", the alleged work of "Mungo". This letter is one of the writings of "Junius", and illustrates the incapacitation of Wilkes, the main object of this satire; it turns Blackstone's writings in the "Commentaries on the Laws of England" against their author. See likewise "Philo-Junius" to "The Public Advertiser", Aug. 14, 1769, which displays the importance of the allusion and its peculiar application to the subject. See likewise "Junius" to "The Public Advertiser", Aug. 8, 1769, and "Philo-Junius" to the same, May 22, 1771. All these letters are included in "Junius", by John Wade, 1850, with notes on the political bearings of the subject. See in this Catalogue, "Political Electricity", No. 4422.

"20", "A Judge's Gown.", is supposed to be following next, and ready to clothe Blackstone, as a reward for his support of the ministry in the above-mentioned case. "21", "Rebellion inscribed Loyalty.", is a figure of a Highlander holding a torch and naked sword; at his feet is "Loyalty". "22.", "Figure of Despotism drawn by B——s, P——s, &c." This is a female emblematical figure, seated in a car drawn by bishops and peers; two of the latter are Scotch; the leader of the whole wears a Lord Chief Justice's wig, and was probably meant for Lord Mansfield, see "Councellor Double-Fee", No. 4238, and "Lord Chief Justice Jeffries", No. 4440. "23", "Britannia in Chains, guarded by Dragoons and Sc—ts Soldiers."; Britannia thus follows the chariot; the dragoons conclude the procession.

On p. 152 of "The Political Register", vi., 1770 (P.P. 3557. t. a.), is a description of a procession of another kind alleged to have been performed in honour of the marriage of "Junius" to "Miss Lætitia Liberty", and comprising many satirical allusions to men eminent at this date, and bearing emblematic references to their supposed characters and careers. Among these are "Burke

and Barre, in the character of Junius Brutus";[1] "Mrs. Macaulay, in the character of Freedom"; "Mr. Wilkes surrounded by 45 Gentlemen of Bucks"; "The *Union* (Jack, or of England with Scotland) reversed"; "Forty-five Highlanders in chains"; "St Andrew's Flag besh——t"; "Sixteen of C——d's (Cumberland's) Veterans bearing sixteen Rebels heads"; "Humphry Coates with a cork-screw", Wilkes's supporter, Coates, was a wine merchant; "The Seals, (carried) by Mr. Yorkes Ghost";[2] "One hundred glorious Americans, with sheets of the Stamp-act"; "in tears George G——e" (Grenville), see "The Repeal", No. 4140; "The Duke of G——n, in sackcloth and ashes, clean shaved and bare-headed. Nancy P——s, with handkerchiefs, and a rod"; for the rod, see "A Harlot's Progress. Plate III.", No. 2061, and "The Sailor's Revenge", No. 3035; "Nancy P——s" was Nancy Parsons, see "The Female Pilot", No. 4348; "Ayliff's Ghost, beckoning, and tempting Lord H——d to a private conference", see "Ayliffe's Ghost", No. 4038; "Egr—m—t's Ghost, with a cock'd Pistol", see "The British Bull Baited by Mungrels", No. 4328, and "Mr. L——", No. 4284; it was reported that Lord Egremont had committed suicide; "A celebrated Dowager, in the character of Corruption"; this is an allusion to the King's mother, who was styled the Dowager Princess of Wales; "Jack Ketch, with 45 halters"; "Jemmy Twitcher (the Earl of Sandwich), hung round with labels of his crimes"; "Anti-Sejanus", *i.e.* Dr. Scott, see "The Repeal", No. 4140; and "Bloomsbury Jack, carrying a French flag", *i.e.* the Duke of Bedford, &c.

$10\frac{3}{4} \times 6\frac{5}{8}$ *in.*

4317.

The Political Cerberus.

Des^d^ & Engr^d^ for the Political Register. [1769]

An engraving of the entrance to St. James's Palace. Aldermen and others, representatives of the counties or provincial cities of England, are endeavouring to enter, holding petitions, "*from the County of Devon*", "*from the County of Surry*", and "*from the County of Worcester*". "*The Bill of Rights*" has fallen from the hands of one of the party, who are assailed by Cerberus, the collars on whose necks bear the names, "*W——h*", *i. e.* Viscount Weymouth, one of the Secretaries of State at this time, "*H——h*", the Earl of Hillsborough, afterwards Marquis of Downshire, Secretary of State for the Colonies, *i.e.* America, and "*Gr*"——, the Duke of Grafton, who stoops to rend the "Bill of Rights". The representative of Worcester addresses the Duke of Bedford, Lord Holland, and the Earl of Bute, who stands a little behind the other two. The representative says:—"*If you are true to his M—j—y read this to him honestly.*" The Devonshire man lifts one hand in an action of despair, and demands:—"*What signifies my delivering a Petition to be torn to Pieces.*"! on this point see the action of the Duke of Grafton; "Britannia in Distress", No. 4368; "The Effects of Petitions and Remonstrances", No. 4386, and "The Fate of City Rem——ces", No. 4387. The representative of Surrey declares:—"*His Maj—y shall know what you all are.*"

Lord Holland says:—"*I dread the Contents of these Petitions.*", see animadversions on alleged public frauds by Lord Holland, as quoted from the Middlesex Petition of May 24, 1769, in "Frontispiece to the Middlesex Petition", No. 4289, and "Renard Stating his Accounts", No. 4299. The Duke of Bedford says:—

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[1] Does this indicate a belief that either Burke or Barré, or both, wrote the letters of "Junius"? See "Junius", No. 4314.

[2] Mr. C. Yorke, Attorney General, was appointed Lord Chancellor, and about to be created a peer, when, as it was averred, he committed suicide, see "Memoirs of the Reign of King George the Third", by H. Walpole, 1845, iv., pp. 48-51.

"*This my Lord is rank Treason.*" The Earl of Bute declares:—"*Fear them not Lads, I'll screen you both*", see "Secret Influence", No. 4457. The leash of Cerberus is in Lord Bute's hand, placed on the shoulders of Lord Holland.

For Viscount Weymouth, the Duke of Bedford, and Lord Holland, see "What may be doing Abroad", No. 4287. For Lord Hillsborough, see "An Attempt to land a Bishop", No. 4227.

Numerous petitions, generally resembling those of the Freeholders of Middlesex and the Livery of London in respect to the disqualification of Wilkes as M.P., as described in "Frontispiece to the Middlesex Petition", No. 4289, were presented to the King at this period, following that of Middlesex, which was delivered May 24, 1769, and that of London, presented July 5. An address from Surrey, quoted in "The Gentleman's Magazine," 1769, p. 373, was delivered Aug. 24; another from Southwark was resolved on Oct. 17; another from Worcestershire, Aug. 9; that from Devonshire, Oct. 5; in the last Doctor Musgrave was concerned, see "The Screech Owl", No. 4306, and "D^r^ Musgrave prescribing for Brittania", No. 4307. The Buckinghamshire petition was presented Nov. 30; that from the City of Exeter is quoted in "The Gentleman's Magazine", 1769, p. 519; the Yorkshire petition on p. 526 of the same volume.

H. Walpole, in "Memoirs", iii., as below, p. 377 and after, described the movement of the people in respect to petitions against the government of the day and the alleged corrupt House of Commons; after referring to petitions from the counties of Essex, Hertford, Norfolk, Lincoln, Kent, and the city of Bristol, he stated, p. 381:—"Wiltshire and Worcestershire then agreed on a petition and one from Surrey was presented, but the capital stroke was struck by the Electors of Westminster, who petitioned the King *to dissolve the Parliament.*" See the Duke of Grafton himself on the petitions, which disturbed him mightily, in a letter to Lord Camden, Aug. 29, 1769, printed in the "Appendix" to H. Walpole's "Memoirs of the Reign of King George the Third", 1845, iv., p. 407.

See "A Council", No. 4323.

An impression from this plate faces p. 183 of "The Political Register", v., 1769.

$3\frac{7}{8} \times 6\frac{1}{8}$ *in.* Brit. Mus. Library, P.P. 3557. t. a.

4318.

The Machine to go without Asses.

Design'd & Engrav'd for the Political Register. [1769]

An engraving showing a "machine", that is, in the phrase of the time, a public carriage, such[1] as is described in "The Political Machine that goes without Horses', No. 4319.

The vehicle is named "*Magna Charta*"; its wheels are severally marked "*Great Britain*", "*Ireland*", "*America*", and "*India*". The wheels pass over the prostrate bodies of, 1, the Duke of Grafton, the unpopular leader of the administration, much assailed by "Junius", hated by Wilkes and his friends, see "Janus. (A.)", No. 4233; 2, the Earl of Bute, alleged to be the concealed prime mover of the Court party, see "Secret Influence", No. 4457; 3, Lord Holland, see "Renard Stating his Accounts", No. 4299; and, 4, Lord Mansfield, the Lord Chief Justice, the "Jeffries" of many satires, see "The Scots Triumph", No. 4228; "Councellor Double-Fee", No. 4238, and "Lord Chief Justice Jeffries", No. 4440.

[1] It is a "machine" of the kind devised respectively by Messrs. Moore and Patence, *i. e.* a car to go by means of gear worked by the riders, such as attracted much attention at this period, see "A New Flying Machine upon D^r^ Musgrave's Plan", No. 4212.

The King sits in the "machine", and directs it by means of a lever, or tiller, which is inscribed "*the rights of my people*"; by his side is Liberty with the Staff of Maintenance and the Cap of Liberty. The suggestion is that the King guiding the car of State, styled "Magna Charta", by means of the rights of the people, as understood by the "Supporters of the Bill of Rights", a society then in full force, and counselled by Liberty, would crush the "arbitrary faction" of the Grafton Administration, dissipate the "secret influence" of Lord Bute, and be welcomed by Fame, who hovers here, ready to crown his majesty with laurel. Hanging on behind, like footmen, standing in the "boot" of the car, are the members of "*The Family Compact*", the Emperor of Austria (?), the Kings of France and Spain.

An impression from this plate faces p. 247 of "The Political Register", v., 1769; on that page is "An Essay on Liberty and Independency", the general purport of which agrees with the suggestions of the satire.

$6 \times 3\frac{1}{8}$ *in.* Brit. Mus. Library, P.P. 3557. t. a.

4319.

The Political Machine that goes without Horses.

[1769]

An engraving showing the Duke of Grafton seated in a car upon a chest which is inscribed, "*Treasures Plunderd from the Nabobs*"; the back of the car is decorated with an axe and a gallows; from the latter a man is hanging. In one of the duke's hands is a whip, in the other he holds a trophy comprising an episcopal crook and bags of money, mitres, a coronet, "*Titles*", "*Places*", and "*Pensions*". He cries:—"*Draw away, for I will be Master! I have been your Tool. now you Shall be Mine.*" This speech is addressed to the Earl of Bute and the Duke of Bedford, who drag the car towards the Mouth of Hell and over the prostrate body of Britannia; the earl says:—"*It was I that raised you to that Height Mon, and the Deel Split me but I'll let you down Soon, gin I burn my Sel for it.*", see below. The Duke of Bedford says:—"*I'll help the Minister through the Flames of Hell, if it is only to spite the Town of Bedford*". The Chevalier D'Eon, kneeling at the side of the car, prays to the rider:—"*Me pray for de Justice. Contre le Docteur Musgrave, begar he blow us all.*" Lord Holland kneels next to D'Eon and exclaims:—"*I'll bear your Grace Company so soon as I Settle my Accounts.*" The Devil, who holds a halter round the Duke of Grafton's neck, and is acting as footman behind the car, cries:—"*I have Served you all. now you must all Pay me for my Trouble*".

A Mr. Moore invented a carriage to travel without horses; on July 21, 1769, he "waited upon his majesty at Richmond with one of them (the "machines"), who was pleased to express his approbation of it." See "The Gentleman's Magazine", 1769, p. 365; and, in the same volume, p. 376, a woodcut of a machine designed to go in the same mode.

An impression from this plate faces p. 188 of "The Oxford Magazine", iii., 1769 (P. P. 6115.), on which page is the following letter to the editors:—"Gentlemen. Messieurs Moore and Patence have each of them invented a Machine to go without horses, neither of which have fully answered the expectations of the Public. I have therefore invented a *political* machine to go without horses, and have sent it to you for insertion, which every one will be pleased with *MORE* or *LESS*."

For "Treasures Plunderd from the Nabobs", a reference to the attempts of the government to obtain funds from the East India Company, a matter much debated at this time, see "Captain Macheath", No. 4182. The "Mastership" of the duke refers to the manner in which he entered public life under the

tutelage of W. Pitt, and afterwards as subservient to Lord Bute; he was, by "Junius" and other satirists, charged with revolt and ingratitude. "The Duke of Grafton has always some excellent reasons for deserting his friends", was asserted by "Philo-Junius" in a letter to "The Public Advertiser", June 22, 1769. "Junius" compared him with his great grandfather as the betrayer of the family to which he owed everything; see "Janus. (A.)", No. 4233; "Lord Chatham was the earliest object of your political wonder and attachment. Yet you deserted him upon the first hopes that offered of an equal share of power with Lord Rockingham", &c.; see "Junius" to the Duke of Grafton, May 30, 1769; the above letters are in "Junius", by John Wade, vol. i., 1850. His grace's alleged practice of corruption by "Titles, Places, and Pensions", was the frequent subject of satire.

For the allusion to the "Town of Bedford", see "The Screech Owl", No. 4306, an entry which illustrates the speech of D'Eon, on which further see "A New Flying Machine", No. 4212, and "The Chevalier D'Eon producing his Evidence", No. 4308. For the speech of Lord Holland, see "Renard Stating his Accounts", No. 4299; it was said that Lord Holland would not live in England on account of the extreme unpopularity which attended his measures.

For another illustration of a similar character to this one, see "The Machine to go without Asses", No. 4318.

$4\frac{1}{8} \times 6\frac{3}{8}$ *in.*

4320.

The Sleepy Shepherd.

Engrav'd for the Oxford Magazine. [1769]

An engraving of George III. sleeping while seated on a pedestal, which is formed of various disjointed, unmortared stones. The King rests his face on his hands, which are clasped on the top of a fragment of a column, "*The Pillar of too much Security*". The pedestal forms a treasure chamber; the stones are severally inscribed "*Prerogative*", "*Liberty of the Press*", "*Bill of Rights*", "*Religion*", and "*Magna Charta*". The last and "Liberty of the Press" have been pulled away; the former of the two by Lord Mansfield, who, in the form of a wolf, is labouring at the pedestal to destroy it with a mattock. The Duke of Grafton has removed "Magna Charta" from its place with a similar implement, having previously displaced "*Public Faith*". Sir Fletcher Norton, as a bull, has embraced the "Pillar" and pulls hard at it. Lord Weymouth (?), as a dog, has thrown down his pickaxe and kneels in order to grasp bags of money in the broken chamber, and eggs which are inscribed "*Pensions*"; he seems to have removed a block marked "*Honour of England*", and has already secured a bag of "*Places*". A lawyer, like a harpy, and a bird-headed gentleman are preparing to take their shares of the spoil. An ape carries off a large bag inscribed, "*Profits of Pimping*". A Scotchman is loaded with "*Emoluments of Governorship*"; another person bears away "*Pensions on poor Ireland*"; a fourth has a bag of "*Pluralities*" on his back.

The Earl of Bute and an old witch, probably intended for the Princess of Wales, sit astride a broom and are departing through the air bearing two large bags of money. The Devil is ferrying Lord Holland, as a fox, in a boat which is laden with sacks of gold. Near the Duke of Grafton is a treasure-chest, inscribed, "*Treasure to ward off Impeachments*". A trumpet is near the King's ear coming from Heaven, with a voice saying, "*vox Populi vox Dei*". Britannia, seeing the proceedings of the spoilers of the country, cries in great alarm to the sleeping monarch:—"*Awake my Son or I perish*".

An impression from this plate faces p. 280 of "The Oxford Magazine", iii., 1769 (P.P. 6115.), on which page is a reference to this satire.

At this period the King was popularly believed to neglect his duties, and to leave the performance of them in the hands of his mother and her alleged paramour the Earl of Bute, see "The Lion well Booted", No. 3928; "The scotch Cradle", No. 3936; "The Tame Lion", No. 3960; "The Lion made Ridiculous", No. 3962, and "The Tenant's Complaint to David Simple", No. 4021. For the Duke of Grafton, see "Janus. (A.)", No. 4233, and "Secret Influence", No. 4457. For Sir Fletcher Norton, commonly called "Sir Bull-face Doublefee", see "Councellor Double-Fee", No. 4238. "Liberty of the Press" refers to the proceedings against Wilkes, see "John Wilkes Esq^r", No. 4050; "The Devils Triumphant", No. 4065, and Williams, a publisher, for whom see "La Croix de S^t Pillory", No. 4117, and other entries in this Catalogue dated Feb. 14, 1765. The excessive granting of pensions on the Irish Establishment was a fruitful source of complaint against several governments at this period, see "The Irish Stubble alia(s) Bubble Goose", No. 4068. For Lord Bute's flight, see "The Flight from Dover", No. 4211. For the departure of Lord Holland, see "The Political Machine that goes without Horses", No. 4319, and "Renard Stating his Accounts", No. 4299. For his "places", see "The Sturdy Beggar", No. 3579. "Profits of Pimping" may refer to the pension granted to Mr. Bradshaw, see "Junius" to the Duke of Grafton, Feb. 14, 1770. "Treasure to ward off Impeachment" may refer to the alleged bribing of the Chevalier D'Eon not to confirm charges made against the ministry by Dr. Musgrave, see "The Screech-Owl", No. 4306.

$6\frac{1}{8} \times 3\frac{7}{8}$ *in.*

4321.

The Political Coal Heavers.

[1769]

An engraving showing the Duke of Grafton seated in an arm-chair and saying to Wilkes, who stands before him :—"*Would you be quiet M^r W—— I could help you to a little Scotch Cole*". Wilkes, shaking an empty purse, replies :—"*I had rather be frozen to Death than purchase warmth by my Countrys Ruin*". On the ground before the speakers are bags of money; one of these is labelled :—"*Small Cole for N——y P——s 300£ per Ann.*"; another bears on a label the inscription :—"*Round Coal to keep the C— C—l warm for the M——y*". Near these bags lie others, labelled :—"*For the use of MacQuirk.*" A coal-heaver on our left is shovelling coal, *i.e.* "cole", a slang term for money, see "The Cole Heavers", No. 3423, into the duke's coat-pocket, and declaring:—"*He loves to Pocket the Cole*". "*Ay burn him so he does*", is the rejoinder of a second coal-heaver; a third such labourer is shovelling coal on the ground, and saying:—"*These dark things will come to light*". On our right is a grenadier of a Scotch regiment of the foot guards, declaring :—"*I serv'd you faithfully in S^t George's Fields, pray give me some Cole*".

An impression from this plate faces p. 232 of "The Oxford Magazine", ii., 1769, on which page is a reference to the engraving.

In respect to the offer of the duke to Wilkes, see a letter from the Rev. John Horne (afterwards Tooke), dated Jan. 3, 1766, to Wilkes, printed in "Memoirs of John Horne Tooke", by A. Stephens (614. i. 8), 1813, i., p. 76. See "Kaw Jack", No. 4041. This letter says:—"I have this moment seen a letter from England, that tells me that Fitzherbert has sent you a power to draw on him to the amount of 1000*l.* a year.", &c. "The sum in question, however, was not to be taken out of the public money, but levied by a voluntary subscription from the salaries of those in place." This refers to a period before Wilkes's return from Paris to London, see "The Election", No. 4098, and "John Wilkes Elected Knight of the Shire", No. 4189: rumours of attempts to bribe Wilkes were rife after this date. Being in an impecunious state during 1768 and 1769, sub-

scriptions were made for the payment of his debts and numerous gifts of money, wine, eatables, clothing, and other articles were sent to him in prison.

"N——y P——s" was "Nancy Parsons", the Duke of Grafton's mistress, afterwards Viscountess Maynard, who was said to have accumulated money by taking bribes to secure her interest with the minister; when the duke married Miss Wrottesley he settled 300*l.* per annum on Miss Parsons. On this person, her character and alleged practice of taking bribes, see "The Political Wedding", No. 4292, and the references it contains to other entries in the Catalogue, especially "The Female Pilot", No. 4348. Bribes were said to have been employed to procure support for the ministry from citizens of London, see "The Conference", No. 4269; "The Addressers", No. 4273; "The Battle of Cornhill", No. 4274, and the references comprised in the last entry. The allusion to "MacQuirk", the name of one of the men charged with the murder of Mr. George Clarke at Brentford, Dec. 8, 1768, is explained in "What may be doing Abroad", No. 4287. The reference to St. George's Fields, *i.e.* to the shooting of William Allen the younger and others during a riot in that place, May 10, 1768, is explained in "The Scotch Victory, (A.)", No. 4196. It was averred that Maclaughlin, a Scotch soldier in the third regiment of foot guards, was pensioned by the government, although accused of the wilful murder of young Allen.

The coal-heavers of London had, just before this time, been very conspicuous by their riotous conduct, see "The Gentleman's Magazine", 1768, p. 298, "Monday (June 6) the coal heavers and sailors had a terrible battle, when many were wounded on both sides. The coal heavers are grown a terror to the whole neighbourhood of Stepney and Wapping, and commit the most shocking outrages."

$6\frac{3}{8} \times 3\frac{7}{8}$ *in.* Brit. Mus. Library, P.P. 6115.

4322.

New G——n House.

Design'd & Engrav'd for the Political Register. [1769]

An engraving showing the front of "*New G—n House*", near "*Hay Hill*". Three "*Middlesex Freeholders*" are pulling away a pole which supported a scaffold in front of the house. One of them cries:—"*Their own Works have confounded them*"; this refers to the fall of a number of men with the scaffold. The falling persons are designated:—"*Vindex*", "*Silurus*", "*Equus*", "*Creon*", and "*Poetikastos*". From the pocket of "Silurus" protrudes:—"*Verses in praise of y^e^ M——y*"; in the hand of "Equus" is a bill, showing:—"*His Gr—e the D—e of G——n debtor for Letters against Junius*"; at the pocket of "Poetikastos" appears:—"*Vindication of y^e^ D—e of G——n*". "*Sir F—— N——n*" (Sir Fletcher Norton, afterwards Lord Grantley) lies insensible on the ground, with a fractured skull, and having labels on each side of his neck; one label bears "*Pro*", the other "*Con*". This minister was reputed to be of very uncertain principles, and was therefore called "Sir Bullface Double-fee", see No. 4238. "*Coll. L—t—l*" (Colonel H. L. Luttrell, *i.e.* Wilkes's opponent during the election for Middlesex, April, 1769, see "M^r^ L——", No. 4284, and "Brentford Sweepstakes", No. 4285.) hangs by the neck from a pole. A clergyman, probably intended for the Rev. John Horne (afterwards Tooke), points to the catastrophe of the scaffold, and cries:—"*Thus will y^e^ Lord reward y^e^ evil doers*". A crane is hoisting three large bales into Grafton House; on the bales are "*Surplusses of y^e^ Aggregate Fund*", "*Extract from y^e^ Sinking Fund*", and "*Winnings at Newmarket*".

The original notion of this design was probably due to an accident which happened, Nov. 12, 1768, at the house then building for the Duke of Grafton, at

the corner of Hay Hill, Piccadilly, whereby an interior partition wall fell, killed two men, and dreadfully bruised several others. "Creon", "Vindex", and other writers in the public journals vindicated the conduct of the Duke of Grafton, and the ministry of which he was the ostensible leader. "Poetikastos" was Sir John Macpherson, afterwards Governor-General of India, author of a "Monody on the Tears of Sedition on the Death of Junius". The vindicator of the Duke of Grafton was, or was supposed to be, Edward Weston, a writer in the "Gazette", who published a tract called "A Vindication of the Duke of Grafton", see below. It was believed that Grafton House was built with pilferings from public funds, and by means of the duke's winnings at Newmarket; he was a notorious "patron" of horse-racing, see "The Balance Master", No. 4232.

For remarks on attacks on the Duke of Grafton[1] at this period, attacks attributed to the author of "Junius", see "Memoirs of Sir Philip Francis", 1867, i., p. 177 and after, by Joseph Parkes (2040. g.). For Mr. Weston, as author of the "Vindication", see "Junius to Mr. Edward Weston", April 21, 1769, in "Junius", 1850, by John Wade, i., p. 144, and note †. For "Silurus", "Poetikastos", see the same, i., p. 145, note; and ii, pp. 263, 264, and 276.

An impression from this plate faces p. 65 of "The Political Register" for Feb. 1769; another impression faces p. 1 of the same publication (P. P. 3557. t. a.) for July, 1769.

7 × 4⅜ *in.* Brit. Mus. Library, P. P. 3557. t. a.

4323.

A Council.

[1769]

An engraving showing the Privy Council, or that portion of it which was known to include "the King's Friends", seated round a table, on which lie rolls of paper, being petitions presented to the King from "*Middlesex*", "*Buckingham*", "*Westminster*", "*Southwark*", "*Devonshire*", "*Worcester*", "*Exeter*", "*Essex*", and "*Kent*". For these petitions, see "The Essex Procession", No. 4272; "The Addressers", No. 4273, and other entries in this Catalogue dated March 8, 1769; the entries on the disqualification of Wilkes, dated April 13, 14, and 16, 1769; "Frontispiece to the Middlesex Petition", No. 4289; the entries dated July 5, 1769; "The Duke of B——d's Reception at Exeter", No. 4302; "The Assembly of Beasts", No. 4303; "The Screech-Owl", No. 4306; "Dr Musgrave prescribing for Brittania", No. 4307 (the last four refer to the Devonshire and Exeter petitions), and "The Political Cerberus", No. 4317, which illustrates the history of the petitions from Devonshire, Surrey, Worcester, and other places.

The members of the "Council" look very much discomfited and disgusted by the number and character of the memorials before them. Beginning on our right, the persons represented are, 1, an archbishop (F. Cornwallis, whose portrait by Dance resembles the head of this prelate); 2, standing up behind, is a tall man, the Clerk to the Council, who wears spectacles, and, with displeasure, reads aloud the "*Petn.*——*York*"; for the York Petition, see "The Gentleman's Magazine", 1770, p. 360 and p. 465; 3 is Lord Mansfield, with a Scotch "bonnet" above his official wig, see "Councellor Double-Fee", No. 4238; 4 is a young man, probably Lord North; 5 is the Duke of Grafton, as in "Janus, (A.)", No. 4233;

[1] Sir N. W. Wraxall, a contemporary, describes in "Historical Memoirs", 1815, i., p. 443, the effects of the denunciations by "Junius" of the Duke of Grafton, (see "The Political Wedding", No. 4292). It would appear that "Junius" knew how much his victim suffered under the satiric "flaying knife".

6 is Viscount Barrington, as in "The Balance Master", No. 4232; 7 is a young lawyer, who touches his eye with one of his forefingers; 8 looks like the Earl of Sandwich, or "Jemmy Twitcher", see "Jemmy Twitcher in High Life", No. 4075; 9 wears a lawyer's wig; 11 resembles Mr. Rigby, see "The Union", No. 4210, a supporter of the Duke of Bedford, who is 10, standing up, and speaking to the council with much passion; he was supposed to have been bitterly enraged by the treatment he had incurred at Bedford, see "The Screech-Owl", No. 4306, and at Exeter, see "The Duke of B——d's Reception at Exeter", No. 4302; 12, a peer, may be Lord Marchmont, or Lord Egmont. For Lord Mansfield, see "Lord Chief Justice Jeffries", No. 4440.

Under the table, appearing behind the raised table-cover, are the Devil, who says:—"*I direct their Councils*", and a young man in a fool's cap, who says:—"*And I assist*". This last, if not Folly, was probably meant to refer to the King's brother, the Duke of Cumberland, who was at this time called "the Fool", see "Old Nero look'd on Burning Rome", No. 4404.

An impression from this plate faces p. 79 of "The London Museum", i., 1770 (P.P. 5435. c.). "A list of the Party who call themselves *the King's Friends*" will be found on p. 33 of the same publication, vol. ii., 1770; see "The King and his Friends", No. 4439.

$6\frac{3}{4} \times 4\frac{1}{8}$ *in.*

4324.

Committee of Grievances and Apprehensions.

I D. fecit. Publish'd Iune 12 1769
Pub^d, April 20^th^, 1792, *by H. Humphrey N°.* 18 *Old Bond Street.* [1769]

An etching containing a group of caricatured heads of men with discontented and angry expressions on their faces; in the centre, with an owl perched on his head, is a bust portrait of George III., looking much bewildered and very angry. The design appears to refer to the state of the King's mind at the period of the presentation of numerous "petitions" of grievances and apprehensions, see entries in this Catalogue dated May 24, 1769, especially "The City Carriers", No. 4296.

The second publication line shows that this satire was reprinted in 1792, with regard to circumstances similar to those which originally evoked it.

There is a coloured impression from this plate.

This work has been attributed to Gillray.

$9\frac{3}{4} \times 5$ *in.*

4325.

THE INSTELLATION.

——— *Audiar*
Æternum meditans decus
Stellis inserere.

[1769]

The frontispiece to "Lyric Consolations. With the Speech of Alderman W—— Delivered in A Dream, at the King's Bench Prison the evening of his Inauguration. London: Printed for J. Almon, opposite Burlington-House, Piccadilly. MDCCLXIX."

An engraving representing a celestial globe, standing with a curtain concealing a portion of its surface. It is the frontispiece to a collection of "Imitations of Horace's Odes", and the "Speech" as above, which contain allusions to political

circumstances and persons of the time, including the Earl of Bute, the Princess of Wales, the House of Stuart and its alleged tergiversations, Lord Mansfield, the "Scotch", General Wolfe, Admiral Howe, and Sir W. Draper, who captured Manilla, and was one of "Junius's" antagonists. The following, from p. 38, is a parody of Horace's Ode VIII. Book 24:—

"Great bards great favours can bestow,
In heaven above or hell below,
They can convey you with a nod," &c.

Of the persons alluded to in the verses, "Lollius" appears to have been Lord Bute; "Æacus", Lord Camden; "Minos", Lord Mansfield. "S——h" was Lord Sandwich; the "duke" was the Duke of Bedford, who was of a portly, not to say, corpulent figure; "Castor the jockey", the Duke of Grafton; "R——y" was Mr. Rigby, see "The Union", No. 4210; "slow Bootes of the North" was Lord Bute. "Ode VIIIth of the 2d Book" is addressed to "Nelly O'Brien".

"The Apotheosis or the Instellation. Ode XXVth Book 3d", p. 50, refers to the frontispiece, with regard to Lord Bute:—

"Where can I find a cave to muse
Upon his lordship's envied glory;
Which of the Nine dare to refuse
To tell the strange and recent story?" &c.

The engraving shows the constellations thus: a strong fox, seizing a goose by the neck, while the latter is perched on the top of a big jack-boot. On the last is placed a large star, the badge of the Order of the Garter, for which, in connection with Lord Bute, see "The Jack-Boot, Exalted", No. 3860. The reference to the Pyrenees may indicate Lord Bute's continental journey, see "The Flight from Dover", No. 4211.

The "Speech of Alderman W——" is supposed to have been uttered by John Wilkes during his incarceration in the King's Bench Prison, on the evening of his "inauguration" as Alderman of the Ward of Farringdon Without, see "Epigram 3d.", No. 4286. He was elected Jan. 27, 1769.

$7\frac{1}{8} \times 8\frac{5}{8}$ *in.* Brit. Mus. Library, 643. k. 2./4.

4326.

"Date Obolum Belisario"

[1769]

A DRAWING with a pen in ink, and slightly tinted. It represents John Wilkes in a forlorn condition, reclining on the ground, holding out his hand for alms, and, with a truculent leer, saying:—"*Date Obolum Belisario*". A broken Staff of Maintenance and the Cap of "*LIBE*"(rty) lie under him. Near him are papers, inscribed, "*To the R*"——, "*Lor*"(d Temple?). He is begging from several bystanders, among whom is Lord Mayor Beckford, Wilkes's staunch supporter, see "The Scotch Ovation", No. 3817, in the red robe of his office, who turns aside, and refuses to give anything. A man with a musket, who looks like a coal-heaver, is laughing; a gentleman, in a puce-coloured coat and breeches, places his hand in his bosom, and walks away, laughing, while another puts out his tongue with a jeer. A ragged fellow on our left stands and touches his hat to the company, as if craving gifts.

It was said that Wilkes was not unwilling his patriotic exertions and personal sacrifices should obtain for him acknowledgments in money or other forms of reward. It was declared that he made himself so troublesome that, when power was in the hands of the Duke of Grafton and Lord Rockingham, they gave him £100 each to induce him to retire to France, see "Kaw Jack", No. 4041. He was

likewise declared to have received a pension of £1,000 per annum from the private means of the Lords of the Treasury and Lords of Trade, see "Memoirs of John Horne Tooke", 1813, by A. Stephens, i., pp. 78, 80. Horne Tooke charged Wilkes with having consumed his own fortune, and that of his wife, in profligate indulgences, and of incurring a debt of £20,000, and of soliciting Mr. Thomas Walpole to obtain for him a pension on the Irish Establishment of £1,000 for thirty years. The Supporters of the Bill of Rights, a society founded by Tooke, which met at the London Tavern, contrived so that, "In consequence of its unabating exertions,"—"the debts of Mr. Wilkes, to a very large amount, were either paid or compounded;" see "Memoirs", as above, p. 167. For an account of the members, objects, proceedings, and character of the society in question, see the same volume, p. 163. See likewise, in this Catalogue, "The Inchanted Castle", No. 4275; "The Triumverate or Britania in Distress", No. 4298, and "Remarkable Characters", No. 4376.

17 × 9 *in.*

4327.

A Citizen of the World searching for a Wise Prince.

Alack, there lies more Peril in thine Eye, Than Twenty of their Swords. Shakespeare.

Frontispiece to "The New Foundling Hospital for Wit", "Part the Fourth", London: Printed for J. Almon. in Piccadilly. 1771.

[1769]

An engraving showing a street in London with, suspended from the corner of a house, a signboard painted with a portrait of the Princess of Wales, which is labelled:—"*Oh thou Head of the Wrong Heads.*" From the extremity of the frame which supports the sign hangs a large jack-boot, the emblem of John, Earl of Bute, see "Gisbal", No. 3848, and "The Jack-Boot, Exalted", No. 3860. Behind is a house with the sign of the Crown. In the foreground walks a gentleman in civic official dress, blindfolded, and feeling his way with one hand, while, in the manner of Diogenes, he carries a lighted lantern. This person may be intended for John Wilkes, who was elected Alderman for the Ward of Farringdon Without, April 1, 1769, see "Epigram 3[d]", No. 4286; or, more probably, the figure may represent Lord Mayor Beckford under the circumstances alluded to in "The Conference", No. 4269. Possibly the search of Beckford, if it is he, may be associated with the presentation of the Petition of the Livery of London, June 5, 1769, see the entries bearing that date in this Catalogue.

"The New Foundling Hospital for Wit", Part IV., edit. 1771, is (992. a. 4.).

$2\frac{3}{4}$ × $4\frac{1}{2}$ *in.*

4328.

The British BULL Baited by MUNGRELS.
Plate 3.

[1769]

An etching of a rocky landscape near the seashore, where a bull, or John Wilkes, with a collar marked "*LIBERTY*", is baited by dogs. The bull cries:—"*Resolute by Opression, and Steadfast in Defence of Freedom*". The dogs' names are on their collars; "*S[r] Bull Face*", a mongrel spaniel and mastiff, says:—"*By alter-*

ing the Records and the want of Dobble Fee". "*MAN*" (Mansfield), in a Lord Chief Justice's wig, seizes the bull by one of his hind-legs and growls:—"*For two & Twenty Months I have him fast*". —"*RLY*" (Harley), a bull-dog, faces the bull and barks:—"*To be of the Privy Council*". "*Curry*", a small spaniel, runs away and declares:—"*My Affidavid Prooves my Repentance*". Another dog, with "*Eg—r—mt*" (Egremont) on his collar, lies dead near Scotch thistles, "*General Warrants*", and "*Outlawry Reversed*". A dog, with his tail between his legs and "*al—f—x*" (Halifax) on his collar, declares:—"*I fear his fury Eg—r—mt is no more.*" A pistol lies near Egremont.[1] Close by is a chain, the "*Link of Slavery*". A dog in the distance treats with contumely a large jack-boot, the emblem of the Earl of Bute, and says:—"*It will be always filthy*". A she-goat, the Princess of Wales, looks down from a (Welch) mountain, and laments:—"*Oh my Boot I miss thy Mickle Might*". See "Gisbal", No. 3848. On the other side of the Channel, near "*Calais*", is a monkey in a Scotch "bonnet" and plaid, for Lord Bute, saying:—"*Ill to Charley*"; that is, he will join the Pretender. In a cavern under the rock is seated the Earl of Chatham as a dog crowned, an extinguisher surmounting his coronet; he is leaning on a crutch, and solacing himself with thoughts of:—"*Retirement with Place & Pention*".

Rising among clouds in the mid-distance is an obelisk inscribed:—"*To the Memory of Young Allen who was Barberously Murdred. & the Noble Deeds of Just-Ass Kill-Him and the Letters of thanks from L—— B to the Heroic Veterans of the Blanket Arse Regim^t who so Gloriously Fought in S^t Georges Fields* (M)*ay the* 10 1768." Fame is proclaiming from her trumpet:—"*Rewards and Pention for Massacree, Murder, &c.*"

Below the design are engraved verses commencing:—

"Behold the Bull, Britannias delight
'Gainst Mungrel Dogs, in the unequal fight
His Ground Maintains, and "Liberty" he cries
Liberty which venal Curs so much despise
Will he defend, and with it will repel,
With Shame all those, who dare there Country Sell", &c.

"Liberty" was Wilkes, who was "baited" at this period by the government, and confined in the King's Bench Prison pending the confirmation or reversal of his outlawry, see "The Political Mouse-Trap", No. 4067; "Jemmy Twitcher in High Life", No. 4075; "John Wilkes Elected Knight of the Shire", No. 4189; "The Flight of Liberty", No. 4192, and other entries in this Catalogue dated April, May 10, and June, 1768. "Sir Bull Face" was Sir Fletcher Norton, afterwards Lord Grantley, see "Councellor Double-Fee", No. 4238, which alludes to his alleged practice of taking fees from both sides in a cause. "Altering the Record" refers to a proceeding executed by Lord Mansfield at the instance of the Crown, and by means of Sir F. Norton, when a change was made in the previous information against Wilkes; it was done at Lord Mansfield's house, Feb. 20, 1768. See "The Gentleman's Magazine", 1768, pp. 226, 298, and 299, and "Lord Chief Justice Jeffries", No. 4440. On the "alteration of the record", see farther J. Wilkes's "Letter to the Electors of Aylesbury", Paris, Oct. 22, 1764; "Letters of J. Wilkes", 1805, by J. Almon, i., p. 85; and "Biographical", &c., "Anecdotes", by J. Almon, 1797, i., 242. Lord Mansfield's speech may be illustrated by the inscription attached to a figure of the same statesman in "The Scots Triumph. N°. 1", No. 4228, where the lawyer reserves his opinion on the outlawry "till the Day of Judgement", and the quotation on the effect of that reticence in keeping Wilkes a prisoner, as he had previously been outlawed since his departure for Paris in 1763. "Two and twenty months"

[1] This may refer to the duel impending between himself and Wilkes until Lord Egremont's death, or to the fact that this peer was supposed to have shot himself.

was the period of Wilkes's imprisonment, following a decision of the House of Commons, Feb. 3, 1769, for publishing obscene and seditious libels. At the same time he was expelled the House.

"Harley" was Mr. Thomas Harley, M.P., and Lord Mayor of London, an opponent to Wilkes, who, on account of his conduct against the "Wilkesite" mobs, as illustrated in "Frontispiece to 'The Court and City Medley'", No. 4069, "The Rape of the Petti-Coat", No. 4190, was appointed Privy Councillor. "Curry" was Michael Curry, or Corry, a printer, by whose means part of the "Essay on Woman" had been obtained, see "The Execution", No. 4066, note on p. 298; and "Jemmy Twitcher in High Life", No. 4075. His "Affidavit" was made before Lord Mayor Harley, Aug. 3, 1768; it will be found in "English Liberty: Being a Collection of interesting Tracts From the Years 1762 to 1769" (8132. f.), and in "The Oxford Magazine" (P.P. 6115.), 1768, i., p. 121. Lord Egremont had joined Lord Halifax in signing the "General Warrant" against Wilkes and others; he died not long after, see "The Scots Triumph", No. 4195, and "The many Headed Monster", No. 4231. Lord Bute was absent from England at this date, see "The Flight from Dover", No. 4211, which illustrates the above reference to the Pretender, or "Charley". For the Earl of Chatham and his pension at this period, see "The Cat's Paw", No. 4148, and "Harlequin", No. 4180; he was said to have been extinguished by his coronet, see "An Hieroglyphic Epistle from (Beelzebub)", No. 4145; "The Patriot unmaskd", No. 4146, and entries in this Catalogue dated Aug. 1766. For "Young Allen", see entries dated May 10, 1768. "The Scotch Victory. (A.)", No. 4196, illustrates the meaning of the proclamation of Fame that massacres and murders were rewarded, in respect to the pay given to the soldier charged with shooting W. Allen. "Just-Ass Kill-Him" was Mr. Justice Gillam, a magistrate who ordered the soldiers to fire at the mob, May 10, as above, see "Midas", No. 4201. "L——B" was Viscount Barrington, who wrote a letter of thanks to the officer in command on this occasion, see "The Scotch Victory. (A.)", No. 4196, and "The Balance Master", No. 4232.

In the verses the "prey to worms" was the dead Lord Egremont; the "Leering lop-eard Mate" was Lord Halifax; "Sir Bull Face" is explained above to be Sir F. Norton; "Sawny M——y" was Murray, Lord Mansfield, a Scotchman; "Curry" is explained above; "My Mazarine Antagonist" was Lord Mayor Harley, see "A Figure that appear'd in a Mazarine Gown", No. 4213. He was:—

"The Privy Counceller, or twice Lord M——r."

The "luckless brute" was the monkey, the Earl of Bute, who "returned" to England, July 21, 1769.

$12\frac{3}{4} \times 7\frac{7}{8}$ *in.*

4329.

Claudius pouring Poison into the King's Ear, as he is Sleeping in the Garden.

Scene in Hamlet Act I. Scene III

Engraved for the Oxford Magazine. [1769]

An engraving, the landscape background of which suggests Kew Gardens, the residence of the Princess of Wales, see "You have got him Ma'am, in the right Kew", No. 4245, and the references it contains. George III., as a young man in a stage costume as the father of Hamlet, sits sleeping on a garden seat, while the Earl of Bute, standing behind, pours poison into the King's ear, and the Princess of Wales, with one hand on Bute's shoulder, signals with the other hand that there should be caution and silence. See "The R——l Dupe", No. 4442.

An impression from this plate faces p. 49 of "The Oxford Magazine", vol. ii., 1769 (P.P. 6115.), on which page the following quotation is printed:—

"Hamlet. Act 1. Scene III. *with a Copper-Plate annexed.*

——— Sleeping within my garden,
My custom always in the afternoon,
Upon my secure hour thy uncle stole
With juice of cursed Hebona in a phyal,
And in the porches of mine ears did pour
The leprous distilment, whose effects
Hold such an enmity with the blood of man,
That swift as quicksilver it courses thro'
The natural gates and alleys of the body,
So it did mine ———".

In "The Dedication" by Wilkes to the Earl of Bute of the revived tragedy called "The Fall of Mortimer", see "A Prophecy", No. 3966, and "Edward the Third seizing Mortimer", No. 4150, is the following passage which doubtless gave origin to this design, and illustrates popular belief of the position of Lord Bute:—"I have scarcely ever felt myself more forcibly affected, than by this poor neglected player (Arthur Murphy), except a few months ago, at the Dutchess of Queensbury's, where your Lordship so frequently *exhibited.* In one part, which was remarkably *humane* and *amiable*, you were so great, that the general exclamation was, *here you did not act.* In another *part* you were no less perfect. I mean in the famous scene of *Hamlet*, where you *pour fatal poison into the ear* of a good, unsuspecting King. Of the great names of Murphy and Bute, *as players, pensantur eàdem trutinâ*, it is no flattery to say, that you, my Lord, were not only superior, but even unrivalled by him, as well as by all who have ever appeared on the great *stage* of the world. As a *writer*, I take M^r^ Murphy rather to excel you, except in points of *orthography;* as an *actor*, he can form no pretensions to an equality. *Nature*, indeed, in her utmost *simplicity*, we admire in M^r^ Murphy; but *art, art*, characterises your Lordship." See Sir N. W. Wraxall's "Historical Memoirs", 1818, vol. ii., p. 63, and Wilkes's letter to the Earl of Bute, March 15, 1763.

The character in which Lord Bute—whose stage performances at Leicester House during the lifetime of the Prince of Wales were recorded—appeared was that of "Lothario"; in this it was said he "did not act." For Arthur Murphy, see "The Fishermen", No. 3876. For the "dedication", as quoted above, see "English Liberty", &c. (8132. f.) For the influence of Lord Bute over the King, see "Secret Influence", No. 4457.

$4\frac{1}{4} \times 6\frac{1}{4}$ *in.*

4330.

A View of the Princess Dowagers Palace at Kew.

[1769]

An engraving representing the house indicated by the title, with persons walking and gardeners at work in front of the building. At our left, on a garden-seat, are the Princess of Wales and the Earl of Bute embracing each other, see "Gisbal", No. 3848, and "You have got him Ma'am", No. 4245. See likewise "A View of Lord Bute's Erections at Kew", No. 4177.

An impression from this plate occurs in "The Oxford Magazine", vol. iii., 1769 (P.P 6115.), facing p. 283, and surmounted by the inscription:—"Engrav'd for the Oxford Magazine"; it is referred to on p. 283, in a letter dated "Brentford, Jan. 18, 1770."

$9\frac{5}{8} \times 5\frac{3}{8}$ *in.*

4331.

The great Duke of Grafton mortally wounded before the Walls of Cork.

S. Wale, delin C. Grignion sculp. [1769]

An engraving representing an attack by soldiers on a breach in the wall of a fortified city. An officer, intended for Henry Fitzroy, the first Duke of Grafton, an illegitimate son of Charles II., lies on the ground, supported by a comrade and mortally wounded, Oct. 9, 1690.

This print was intended as a satire on Augustus Henry, third Duke of Grafton, the minister of this period, many times satirized by prints described in this Catalogue. See "Janus. (A.)", No. 4233. An impression faces p. 180 of "The Oxford Magazine", iii., 1769, on which page is "Memoirs of the first Duke of Grafton", displaying the alleged virtues and valour of that peer, and concluding with an oblique reference on his great-grandson.

$4\frac{3}{8} \times 3\frac{1}{4}$ *in.* Brit. Mus. Library, P.P. 6115.

4332.

Lord Russell, Ancestor to the Duke of Bedford nobly refuses to escape from Prison.

S. Wale del. C. Grignion sculp. [1769]

An engraving representing Lord William Russell resisting the entreaties of his friend Lord Cavendish that, by exchanging clothes with him, he would escape from the Tower; Lady Rachel Russell stands by wringing her hands. The design illustrates "Memoirs of the Life of William, Lord Russell, Father to the present Duke of Bedford, which has the motto:—

"*Sequitur que patrem non possibus æquis. Virg.*"

The print occurs facing p. 121 of "The Oxford Magazine", iii., 1769, and was designed to satirize the then living Duke of Bedford, so often condemned for his part in concluding the Peace of Paris, see entries dated Feb. 10, 1763, and, as current at the date of the present satire, "The Duke of B—d's Reception at Exeter", No. 4302. The text facing the print concludes thus, after reference to the heroism of Lord William Russell:—"If there be any descendants from such illustrious ancestors, let us ask them, if they are equally zealous for the rights of their countrymen?" &c.

A passage in a letter from "Junius" to the Duke of Bedford, Sept. 19, 1769, seems to suggest the original notion of this satirical comparison. Following a bitter attack on his grace the "dark satirist" wrote:—"Consider the character of an independent, virtuous Duke of Bedford; imagine what he might be in this country, then reflect one moment on what you are. If it be possible for me to withdraw my attention from the fact, I will tell you in theory what such a man might be." &c.

$4\frac{1}{2} \times 3\frac{1}{2}$ *in.* Brit. Mus. Library, P.P. 6115.

4333.

The Duke of Cumberland refusing to treat with the Rebels

S. Wale del. C. Grignion sculp. [1769]

An engraving designed to satirize Henry Frederick, Duke of Cumberland, brother of George III., by a comparison of his conduct, in respect to an intrigue with Lady Grosvenor, with that of the King's uncle, the deceased Duke of Cumberland, against the Scottish raiders in 1745-6, and at the battle of Culloden. The design represents the entrance of Carlisle, during the siege of that city by the English in 1745. An officer, the Duke of Richmond, receives from the Duke of Cumberland a written refusal to treat with the Highlanders except by granting their lives, at the King's pleasure. A bareheaded Highlander waits for the reply. Many spectators are on the walls.

An impression from this plate faces p. 227 of "The Oxford Magazine," iii., 1769, on which page is "Memoirs of his Royal Highness William, Duke of Cumberland.", &c., and this text contains comparisons between the respective times of the dukes in question, references to the "blockading" of the throne by the "northern swarm", *i.e.* the clients of Lord Bute at the later period; see "We are all Come", No. 3858; it is averred that "the unprovoked rebellion in the north, is buried in oblivion; and the descendants of those, who threatened this nation with fire and sword, are caressed as the mirrors of loyalty." "Yet it was not so in the year 1745", when the former Duke of Cumberland dealt with the rebels after the manner shown in the satire. See "The Trial of Henry Frederick, Duke of Cumberland", No. 4400.

$4\frac{1}{8} \times 3\frac{1}{4}$ *in.* Brit. Mus. Library, P.P. 6115.

4334.

HIGH LIFE in the EVENING, OR QUALITY DINNER HOUR.

Publish'd according to Act of Parliament July 1st 1769 Price 1s, but given Gratis to the Purchasers of the Court Miscellany. [1769]

An engraving representing the hall of a large house in London; a clock shows the time to be 5.30; an open doorway gives a vista of a passage leading to the kitchen, at the extremity of which two hams are hanging against the wall. A staircase leads to the upper part of the house; a lady and a gentleman are ascending, accompanied by a cook's assistant who carries a covered dish so carelessly that gravy pours out; the lady's petticoats are so short and widely spread that her legs and garters are visible from below. On our left a servant goes away with a dish on which is a fowl, part of which he gnaws while turning to stare at the company in the hall; a dog runs at his side and barks loudly.

A gentleman, whose face strongly resembles that of the Duke of Grafton, see "Janus. (A.)", No. 4233, is welcoming the guests who have come to dine; foremost of these is a young lady whose bust is much exposed; she simpers with an affectation of grace while the host looks directly into her bosom. Behind this lady is a much older and fatter dame, who carries a little dog in one arm and turns over her shoulder to listen to the whispered remarks of a gentleman in a Scotch "bonnet"; these persons were intended for the Princess of Wales and the Earl of Bute. See "Gisbal", No. 3848. An elderly gentleman at the side of the lady does not notice that the Scotchman has put one of his hands familiarly on the princess's arm. Another gentleman, not unlike the Earl of Chesterfield, and his neighbour, who is dressed in an embroidered coat, complete the company.

Below the design these verses are engraved:—

"The Great, in one eternal Round;
Of Folly and Excess are found;
They rise at Noon, at Eve they dine,
At Midnight in their Routs they shine;
Till by Fatigue, or Lawless Fire,
By Five theyre prompted to retire:
Such dissipated Lives they pass,
Nor once reflect how runs their Glass."

It may be that the lady who is welcomed by the host was intended for "Nancy Parsons", the Duke of Grafton's mistress, see "The Political Wedding", No. 4292, and "The Female Pilot", No. 4348. She was reputed to have lived in the duke's house after his divorce, but this was probably not the case in London; see the latter entry in this Catalogue. Nor need we conclude that the satirist was acquainted with this report.

$12\frac{5}{8} \times 7\frac{1}{4}$ *in.*

4335.

The Happy Consultation, or Modern Match.

J. Roberts sc. London, Printed for Rob^t Sayer, Map & Printseller, N°. 53 in Fleet Street. Publish'd as the Act directs 13 *Aug^t* 1769. [1769]

An engraving of the interior of a room where three persons are seated in conversation respecting the marriage of two of the party. The third person is an old man, father of one of the others, and he is addressing his companions. The lady is past her prime, ugly, and lean. She watches her intended bridegroom with a dismal expression; the latter is a fat youth who sits and seems not to heed the matter in question. On the table is a paper inscribed, "*Articles of agreement between M^r Acres & Miss Biddy Lackit.*"; near this is a squirrel in a cage. A lapdog, parrot, and an ape are in the room. The last thrusts one of his legs through the lady's muff.

This print is one of a series, see "The Methodist Taylor", No. 4248.

$13\frac{1}{4} \times 8\frac{5}{8}$ *in.*

4336.

The RECRUITING SERJEANT.

Engraved after an Original Picture in the Possession of M^r Parker.

Jn°. Collett pinxit. J. Goldar sculpsit
Published by Tho^s Bradford. N°. 139 Fleet Street, and Hen^y Parker, N°. 82 in Cornhill London: as the Act directs 1^st Sep^r. 1769. [1769]

An engraving showing the outside of a country public-house where is said to be "*Good Lodging for Travellers*". The house is neglected, the windows are broken, a hungry cat has climbed to the pent-house above a casement, and is trying to capture the birds which live in a bottle placed against the wall; a woman, leaning from an upper casement, threatens the cat with a hard broom. A dead stoat is nailed against the wall; a boy plays with a blackbird in a cage suspended near. Two women look out of a window of an outhouse, one of them holds a pot and pipe.

The name of the public-house is "*The Three Jolly Butchers*"—whose figures at full-length are painted on the signboard—on which is likewise written "*now Kept by the Widow Wishfort*". The widow herself, very old and decrepit, sits on a bench outside the door and vainly denounces the conduct of her son, a strapping lad, who, in the centre of the design, is receiving the "King's shilling" from a recruiting serjeant, and enlisting as a soldier. His sweetheart, a pretty young woman, weeps and endeavours to restrain her lover; in her pocket is a ballad entitled "*Deel take the wars*". Near this hangs a heart-shaped cushion, pierced by pins. A slatternly serving-woman offers the old hostess a glass of spirit taken from a bottle, and a neighbour addresses the mother sympathetically. Two children play with the serjeant's halberd, which he has relinquished. A gaunt drummer is talking to a country lad who has enlisted; the former is apparently taking tobacco from a box. Two men are whispering together and looking at the act of enlistment. "*THE PORTSMOUTH COMMON STAGE WAGGON.*" has halted at the gate of the public-house. The passengers in this vehicle consist of two women and a soldier; the last caresses one of his companions and is assailed by the other. A goat bites vegetables from a basket carried by the boy who is playing with the halberd.

This satire is in the collection of the works of John Collett.

$20\frac{3}{4} \times 15\frac{1}{4}$ *in.*

4337.

In Place—ha! ha! hah!

J. Collett inv^t. et del.
Published as the Act directs Nov^r 9^th 1769, by Rob^t Sayer N^o 53 in Fleet Street, & Jn^o Smith N^o 35 in Cheapside, London. [1769]

A LINE-ENGRAVING representing a gentleman standing by a table on which are placed two pine-apples and three bottles; the latter are severally labelled "*Burg^y*", "*Claret*", "*Champ^ne*". The gentleman points gleefully to the wines as if these were due to his being a placeman. In his pocket is "*An humble Address to the K*"(ing). On the wall hangs a portrait of the Earl of Bute.

This satire was issued during the public excitement attending the presentation of Addresses to the King, and, on the other hand, "Petitions and Remonstrances". For the subject, see "The Addressers", No. 4273, and other entries in this Catalogue dated March 8, 16, and 22; April 13 and 16; May 24; and July 5 and 18, 1769; likewise "The Pageant", No. 4316, and "The Political Cerberus", No. 4317. The portrait of the Earl of Bute in the background indicates the alleged secret influence of that minister, see "Secret Influence", No. 4457.

This print is in the collection of the works of John Collett, and is the companion to "Out of Place and Unpension'd", No. 4338.

$9\frac{3}{4} \times 12\frac{3}{8}$ *in.*

4338.

Out of Place and Unpension'd.

J. Collett inv^t. et del.
Published as the Act directs, Nov^r 9^th. 1769 by Jn^o Smith. N^o 35 in Cheapside, & Rob^t. Sayer, N^o 53 in Fleet Street London. [1769]

A LINE-ENGRAVING representing a gentleman standing in a disconsolate manner pressing a walking stick to his chin, before a table on which are a plate of radishes, a piece of bread, and a beer pot. On the last is engraved the owner's address:—

"*Mills Fleet Mark*t." The suggestion is that the man is in the Fleet Prison for debt. "*The Middlesex Journal*", a newspaper which supported the popular side at this period, is on the table; on the wall are a portrait of John Wilkes and "*The Middlesex Petition*"; for the last see "Frontispiece to the Middlesex Petition", No. 4289.

This satire is the sequel to "In Place—ha! ha! hah!", No. 4337, which see for illustrations of the subject.

This print is in the collection of the works of John Collett.

$9\frac{3}{4} \times 12\frac{1}{2}$ *in.*

4339.

"*G. Lockman*".

*N*o. 7 T. P. (in a monogram, for Thomas Patch.) —69 [1769]

An etching, one of the series described in "Tommaso Patch", No. 4260. It is a bust portrait of a young man in profile to our right, showing a prominent nose, protruding mouth, large and widely parted lips, and a very large chin.

4 × 6 *in.*

4340.

"*M*r *Huger.*

*N*o. 10 —69 T. P. (monogram.) [1769]

An etching, one of the series mentioned in "Tommaso Patch", No. 4260. It is printed in red, to imitate a drawing in chalk of that colour, and represents a bust of a gentleman in profile to our right, a mass of hair being, in the manner of the Macaronis (see "The Macaroni Painter", No. 4520), tied in a large loop behind his head. He has arched eyebrows and a narrow forehead; the base of his nose protrudes considerably, the profile line of the feature itself is concave; he has a short, raised upper lip, an open mouth, and a shallow chin.

$3\frac{1}{2} \times 5\frac{1}{2}$ *in.*

4341.

"*Ferd*o *Gregori*"

*N*o. 15 T. P. (monogram.) 1769. [1769]

An etching, one of the series referred to in "Tommaso Patch", No. 4260. It is the satirical portrait of an English (?) gentleman standing in profile to our right, with one hand in his vest, the other in a pocket of the same garment. He has a grave expression, a low prominent forehead and aquiline nose, and a sharp prominent chin. His hair is brushed high and backwards from his forehead.

$6\frac{5}{8} \times 13$ *in.*

4342.

"*R. Dalton Esq*r"

*N*o. 21 T. P. (monogram.) 1769. [1769]

An etching, one of the series mentioned in "Tommaso Patch", No. 4260. It is the satirical portrait of Mr. Richard Dalton, Keeper of Prints and Drawings to the King, George III., and Surveyor of the Royal Pictures, an engraver and draughtsman, member of the artists' committee appointed to establish an academy

of arts, Treasurer and a Director of the Society of Incorporated Artists in 1766.[1] Born about 1720, he died Feb. 7, 1791. He was long in Italy and Greece; he travelled for a time with the Earl of Charlemont, and was author of "Antiquities and Views in Greece and Egypt", 1791, and other works. Often mentioned in memoirs of the time, *e.g.* "Inquiry into the Rise and Establishment of the Royal Academy of Arts", 1775, by Sir R. Strange. Dalton was a honorary member of the Royal Academy, with Dr. Johnson and Oliver Goldsmith.

R. Dalton is here represented as a tall man standing in profile to our right, in the act of speaking, while he holds a medallion, coin, or miniature in one hand, a large lens in the other. He has a large forehead, small eyes, and a habitual sneer; his lower jaw hangs low and protrudes, his lower lip is pendulous. His costume is worn in a slovenly manner, and comprises a loose old coat, and a wig tied in a small knob behind.

$6\frac{5}{8} \times 13$ *in.*

4343.

"—— *Benbridge. N°.* 24"

T. P. (monogram.) 1769 [1769]

An etching, one of the series mentioned in "Tommaso Patch", No. 4260, marked in pencil, "*Warden of the Fleet*", and representing the figure of a tall stout man standing, with his left hand on the back of a chair, his right hand hanging at his side. The face is heavy, with a dull and stolid expression, the jaw is much underhung. He has a large belly, and wears a long striped vest and a long loose coat. The hair is brushed off his face, and tied in a small tail behind the head.

It has been stated that this is a portrait of Thomas Bambridge, Warden, or Deputy Warden of the Fleet Prison, who is represented in Hogarth's picture of the "Examination of Thomas Bambridge before a Committee of the House of Commons, 1729," which is now, 1878, at Castle Howard, the property of the Earl of Carlisle, and was engraved by T. Cook, and again engraved on a large plate by the same, made from a copy of the picture belonging to Mr. Ray, and published June 1, 1803, by G. and J. Robinson. See, for an account of the production of this picture, "The Genuine Works of W. Hogarth", by J. Nichols and G. Steevens, i., p. 27; iii., p. 80. The Committee of the House of Commons sat in 1729, and the picture represents Bambridge as a man of not less than forty-five years of age at that time, whereas Patch's etching, dated 1769, gives the likeness of one who was not more than forty, probably younger, and his name is given as "—— Benbridge", not "Bambridge". The faces in the respective portraits are not alike, and it is not probable that Patch would publish in 1769 a portrait of a culprit who, according to a memorandum by Oldys, quoted in "The Genuine Works", as above, i., p. 29, and note, had cut his own throat twenty years before. The notion that this etching is a portrait of Bambridge probably arose from the fact that J. Caulfield, in "Portraits, Memoirs, and Characters of Remarkable Persons", 1820, iii., p. 28, published an account of Bambridge, and illustrated it with a copy of Patch's etching named "—— Benbridge", see "Bambridge", No. 4344.

$6\frac{5}{8} \times 13$ *in.*

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[1] See "A Scene of a Pantamime", No. 4220.

4344.

BAMBRIDGE,

(Dep^{y} Warden of the Fleet Prison.)

R. Grave sc. (After Thomas Patch.) [1769]

An engraving copied from the etching by Thomas Patch, described here as "—— Benbridge", No. 4343, which see for the history of the work and probable error in the title of this example. Thomas Bambridge, Warden, or Deputy Warden, of the Fleet Prison, was deprived of his office by order of a Committee of the House of Commons, in 1729, as a punishment for his outrageous cruelty to prisoners in his charge.

This print occurs in "Portraits, Memoirs, and Characters of Remarkable Persons", 1820, by James Caulfield, iii., facing p. 28, and was introduced to illustrate a memoir of Thomas Bambridge. It is improbable that it represents this person, but rather an acquaintance of Patch's in Florence, at a much later date than that of Bambridge's notoriety, at which time Patch, if he was then living, was very young.

A Mr. Henry Bembridge exhibited a portrait of General Paoli with the Free Society of Artists, see "The Public Advertiser," May 10, 1769, p. 1, col. 3. He contributed "A Portrait of a Gentleman", and another, Nos. 14 and 15, to the second exhibition of the Royal Academy, 1770.

The "Bembridge" here represented can hardly be confounded with the person implicated with one Powell in nefarious transactions at a later date, see "Historical Memoirs", by Sir N. W. Wraxall, 1818, iii., p. 417-30.

4 × 6¼ *in.*

4345.

A Portrait of M^{r} William Lynch, Seller of Pamphlets (?)

Taken from the life Jan^{y} 1769 & now by desire of several of his old customers dedicated to y^{e} pious & decent memory of M^{r} W^{m}. Lynch.

M^{r} Orde del. Ch^{s} Bretherton f. [1769]

An etching, representing an elderly man standing upright, turned in three-quarters view to our right, with his hands joined behind him. In the breast of his coat many books are "stuffed". Below the design is the following, indicating the vocation of the subject of this plate:—

"*Cleanse thy stuff^{d} bosom of that perilous Stuff (Shaks Mack;)*".

The pamphlets alluded to were doubtless some of those political essays which provoked the government of this period to institute prosecutions against the writers and sellers of such "perilous stuff". Mr. Thomas Orde, draughtsman of this satire, became Lord Bolton in 1779, Secretary to the Treasury in 1782, M.P., and died in 1807.

5⅜ × 7¼ *in.*

4346.

L—— W—— (Lady Waldegrave.)

D—— of G—— (Duke of Gloucester.)

[1769]

Two medallion bust-portraits in oval frames, engraved on one plate, and members of a series of similar works, illustrating "The Town and Country Magazine", vol. i., January, 1769, each pair of which is called a "Tête à Tête", and has satirical biographies attached; this instance names these two as "Dorimont and Maria". In this case, the portraits face p. 13 of the volume. The former is in little more than profile view to our right. The lady wears a loose kerchief over her head; her bust is displayed by her open dress. The latter portrait is in three-quarters view to our left; the eyes look to the front; the dress is laced with gold on the edges.

"L—— W——" stands for Lady Waldegrave, *i.e.* Maria, Countess Dowager of Waldegrave, illegitimate niece of Horace Walpole, whose alleged marriage to the Prince William Henry, Duke of Gloucester, the "D—— of G——" of the above title, fifth child of Frederick, Prince of Wales, and younger brother of George III., is alluded to. For an account of the connection of these persons, see Horace Walpole's "Memoirs of the Reign of King George the Third", 1845, iii., p. 402, and the text of the magazine in question. The latter says the world believed the lady to be the (second) daughter of Mrs. C——ts (Mary Clements), a milliner of Bath, and Sir Edward Walpole, elder brother of Horace, the letter-writer, as above. Mrs. C——, it is stated, lived in London afterwards, and "had two other daughters", one of whom married an "ornament to the church", the other the son of a Scottish nobleman; "they have a brother who holds a distinguished rank in the army." [1] The career of "Maria", or Lady Waldegrave, is further described, with references to herself and her admirers, her marriage with Lord Waldegrave, and the relations between her and "Dorimont", the Duke of Gloucester. The expostulations of Horace Walpole, the prohibition of the King, and the residence of the lady at Hampton Court, are indicated here.

The portrait of Lady Waldegrave is a copy from Sir Joshua Reynolds's picture, which was engraved by McArdell. There is another portrait of the Duke of Gloucester, in profile to our left, engraved by R. Earlom, from a picture by H. D. Hamilton.

Each oval, $2\frac{1}{4} \times 2\frac{3}{4}$ *in.* Brit. Mus. Library, P.P. 5442. b.

4347.

N°. IV. (Mrs. Ann G—n—r).

N°. V. (Jeffrey, first Lord Amherst?)

[1769]

Two medallion bust-portraits in oval frames, engraved on one plate, and members of a series of similar works, illustrating "The Town and Country Magazine", vol. i., February, 1769, each pair of which is called a "Tête-à-Tête", and has

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[1] Laura, eldest daughter of Sir E. Walpole, married Dr. F. Keppel, Dean of Windsor and Bishop of Exeter. Charlotte, another daughter, married Lord Huntingtower, and became Countess of Dysart. For Edward Walpole, a soldier, see H. Walpole's letter to Sir H. Mann, Sept. 9, 1758; he died in 1771.

satirical biographies attached; this pair bears the names, "Americanus and Eliza". The portraits face p. 57 in the volume. The former is in three-quarters view to our right, the head is slightly inclined to the front and downwards; the hair is turned back from the forehead, and covered by a cap. The latter portrait is in rather less than three-quarters view to our left; the eyes look straight forward; round the neck is an officer's gorget, hanging on a military coat.

The text describes the relationship and careers of the persons represented. "Americanus" is stated to have been a protégé of the Duke of Cumberland, and, at his recommendation, "appointed commander in chief of an expedition which was as glorious as it was arduous. He conquered an almost inaccessible enemy, and the success that crowned this enterprise could be surpassed by nothing but the courage, skill, and intrepidity of the leader; though the voice of envy was industrious about this time, that Americanus generally slept on shipboard, to prevent his person being endangered by any nocturnal attack from the enemy". Before receiving this appointment, "Americanus" had become acquainted with "Eliza", when she was not more than eighteen years of age.

"Americanus", from the likeness between this print and the portrait in armour by Sir J. Reynolds of Sir Jeffrey Amherst, first Lord Amherst, appears to have been intended for that Commander-in-Chief in America from 1760, and Governor of Virginia. He died in 1797, and was married twice. "Eliza" has not been identified. On this person, see "The Town and Country Magazine", p. 418, a letter to Mrs. "Ann G——", signed "A——", which may stand for "Amherst", by which it appears that he had lent Mr. P——ll (? Powell) £15,000 "to purchase a share in the patent of a certain theatre". Mr. "P——ll" was then dead; see the same volume, p. 340, which refers to the "C— of A—". In "The Town and Country Magazine", ii., 1770, p. 184, is another letter from "Ann G—n—r", dated Newmarket, April 21, 1770, directed to "Americanus".

See, on the political position of Sir Jeffrey Amherst at this period, "The Grenville Papers", 1853, iv., 344, a letter from Mr. Knox to Mr. Grenville, Aug. 20, 1768, in which the writer says that he had sent "this story to the "Political Register". See the same volume, p. 326. Sir Jeffery's affairs were the subjects of frequent animadversions by "Junius".

Each oval, $2\frac{3}{8} \times 2\frac{3}{4}$ *in.* Brit. Mus. Library, P.P. 5442. b.

4348.

The Female Pilot. ("Nancy Parsons".)

A Prime Minister. (The Duke of Grafton.)

N°. VII.

N°. VIII.

[1769]

Two medallion bust-portraits in oval frames, engraved on one plate, and members of a series of similar works illustrating "The Town and Country Magazine", vol. i., March, 1769, each pair of which is called a "Tête-à-Tête", and has satirical biographies attached; this pair bears the name of "Palinurus and Annabella". The portraits face p. 113 in the volume. The former portrait is nearly in full face, slightly turned to our right, a small cap on top of the head. The latter is in profile to our left, and shows the black riband which invariably appears in portraits of the Duke of Grafton, prime minister; see "Janus. (A.)", No. 4223.

The text describes, from a satirical point of view, the careers and characters of the persons in question. "The Female Pilot" was Miss "Nancy Parsons" (afterwards, June, 1776, Viscountess Maynard), mistress of the Duke of Grafton, *i.e.* "A

Prime Minister", whose connection is illustrated in "Cæsar's repudiating his Wife Modernised", No. 4270, and "The Political Wedding", No. 4292. "Palinurus", the pilot in the "Æneid", is said to be "premier to the King of Naples", "a man of much erudition, with a lively genius and great application to business", whose adversaries represented him as "a gamester", but whose wife's devotion to gambling had caused mischief between them. "She lost one evening ten thousand ducats at quadrille, which, added to her former disbursements this way within a very short period amounted to near treble that sum". Thus separated from his wife, "Palinurus" became intimate with "Annabella", "Nancy Parsons", who had previously been the mistress of "Signior H.", *i.e.* Mr. "Horton", or "Hoghton", a man of property in the West Indies, to which islands "Annabella" accompanied him, where she changed her name from "Signiora P——" to that of "H——".

Reynolds painted Miss Parsons as "Juno", leaning against a chariot with peacocks; the picture was engraved by R. Housman.

"Nancy Parsons", at one time mistress of the Duke of Dorset, was the:—

"——nymph who is almost as chaste as she's fair."

Each oval, $2\frac{1}{4} \times 2\frac{3}{4}$ *in.* Brit. Mus. Library, P.P. 5442. b.

4349.

Lady S—— B—— (Lady Sarah Bunbury.)

Lord W—— G—— (Lord William Gordon.)

N . X.

N°. XI.

[1769]

Two medallion bust-portraits in oval frames, engraved on one plate, and members of a series of similar works illustrating "The Town and Country Magazine", vol. i., April, 1769, each pair of which is called a "Tête-à-Tête", and has satirical biographies attached; this pair bears the name of "Gordianus and Messalina". The portraits face p. 169 of the volume. The latter is shown nearly in three-quarters view to our right, the face and eyes in the same direction; the hair is nearly covered by a cap and rolled off the face, a carcanet is about the neck, the bust is exposed, and the shoulders are covered by a lace shawl. The face of the former portrait is in nearly three-quarters view to our left, looking over the right shoulder; the subject wears a dressing-gown lined with tartan, thus indicating that he was a Scotchman.

The text describes, from a satirical point of view, the careers and characters of the persons in question. "Lady S—— B——" was Lady Sarah Bunbury (born Lennox), fourth daughter of Charles, second Duke of Richmond, of that creation, wife of Sir Thomas Charles Bunbury, the elder brother of Henry William Bunbury, the satirist. "Lord W—— G——" appears to have been Lord William Gordon, second son of Cosmo George, third Duke of Gordon; Lord William was made Deputy Ranger of St. James's Park.[1]

The text states that "Messalina" was high-born and extremely beautiful, "above the middle size, shaped with a graceful symetry; a fine oval face, with

[1] He was a brother of Lord George Gordon, of the "No Popery" Riots, 1780, and married, in 1781, Frances, daughter of Charles, ninth Viscount Irvine, and died May 1, 1823, leaving a daughter, Frances, who died, unmarried, Sept. 2, 1831. This daughter was the subject of the famous picture by Reynolds, called "Heads of Angels", which is now No. 182 in the National Gallery.

sparkling blue eyes, which gave additional lustre to a most transparent complexion, further heightened by the finest auburn tresses flowing down a taper neck," &c.[1] "Her constant devotion was universally noticed, during this attempt, in a certain chapel, and in a particular department allotted to some peculiar personages. No sooner did the ——'s nuptials take place, than the fervour of her devotion diminished so much, that for several months she was not seen either at that chapel, or any other place of worship. Disconcerted in this plan, Messalina in a state of desperation, resolved to accept the first offer that was proposed".[2] The story of Lady Sarah's haymaking in Holland Park, Kensington, while the King rode by, is well known; see H. Walpole's "Memoirs of the Reign of King George the Third", 1845, i., p. 64. Walpole, in a letter to Sir H. Mann, July 23, 1761, stated:—"There is a Lady Statira Lenox who had like to have stood a little in her (the queen's) way, or, rather, I believe, helped her a little on her way."[3] This text says that Lady Sarah's husband was more devoted to races and jockeys than to his wife. "Gordianus" is described as the younger brother of a northern nobleman, and a very handsome youth, who was first acquainted with "Messalina" when in his twentieth year. The pair endeavoured to elope, but they were detected and brought back. On this subject, see "An Illustration to "The Lovers", No. 4350; "Lady S—— B—— habited as a Clergyman", No. 4353, and "Lord W—— G—— habited as a Milliner", No. 4354. See "The New Foundling Hospital for Wit", 1784, iv., p. 182, "The Petticoat Administration", reprinted from "The London Museum", i., 1770, p. 50; among the posts proposed for ladies in "The Petticoat Administration", is one for "Sweet Lady Sarah". See likewise "The Jockey Club" (13 EEe. 126.), p. 94, Part I.

The further career of Lord W. Gordon is illustrated by "The Gentleman's Magazine", 1770, p. 390.

Each oval, $2\frac{3}{8} \times 2\frac{3}{4}$ *in.* Brit. Mus. Library, P.P. 5442. b.

4350.

An Illustration to "The Lovers: or the Memoirs of Lady Sarah B—— and The Countess P——." 1769. (A.)

Page 68. [1769]

This is an engraving representing a young and handsome lady dressed in a clergyman's cassock and bands, walking to our right near a low wall, holding a hat in one hand, the other hand outstretched and pointing forward. She turns

[1] See the portraits of Lady Sarah Bunbury painted by Reynolds, and H. Walpole's descriptions in letters to Mr. G. Montagu, Jan. 22, 1761; the Countess of Ailesbury, June 13, 1761; the Hon. H. S. Conway, Sept. 9, 1761; Sir H. Mann, Sept. 10, 1761. Mrs. Piozzi, in her "Autobiography", said that Lady Sarah Bunbury was "gloriously beautiful", and that she used to play at cricket on the Steyne at Brighton, and eat beefsteaks. A letter from Mrs. Harris to her son, March 6, 1769, printed in "Letters of the first Earl of Malmesbury", edited by the Earl of Malmesbury, 1870, i., p. 173, states:—"Lady S—— B—— is in lodgings at Kensington or at Knightsbridge". See a letter from Mrs. Delany to Miss D'Ewes, Oct. 14, 1768, in the "Autobiography of Mrs. Delany", 1862, edited by Lady Llanover, 2nd Series, vol. i., 183.

[2] See Walpole's letter to Mr. G. Montagu, Nov. 28, 1761, which states "Lady Sarah Lenox has refused Lord Errol."

[3] See "Mr. Grenville's Diary", in "The Grenville Papers", 1853, iv., p. 209. Mr. Grenville wrote "Lady Sarah was at this time in love with Lord Newbottle", and gave an account of this affair which is different from the above.

back as if to speak to some one on our left. See "Lady S—— B—— habited as a Clergyman", No. 4353.

It is a plate to "The Lovers", i., facing p. 68, as above, and designed to illustrate a letter from "Lady Sarah B—— to the Countess P——".[1] "The Lovers" consists of a series of letters relating to an alleged intrigue between Lady Sarah Bunbury and Lord William Gordon, and a similar connection between the Countess Percy and "Captain F——". The epistle thus illustrated is "Letter XX.", which describes arrangements made by the writer for a flight to her lover, Lord William, arrangements which involved the use of a disguise procured by a female servant:—"Lord H——'s chaplain[2] being in the country, Mrs. B—— is gone to steal the sacred garment."

Some of the letters comprised in "The Lovers" are reprinted in "The Oxford Magazine", iii., 1769, p. 169.

$3\frac{3}{4} \times 5\frac{3}{4}$ *in.* Brit. Mus. Library, 838. c. 11.

4351.

An Illustration to "The Lovers: or the Memoirs of Lady Sarah B—— and the Countess P——." 1769. (B.)

Page 208. [1769]

An engraving representing a young gentleman dressed as a milliner's female apprentice, carrying a small box and walking rapidly to our left, and smiling while his right hand is raised near the face as if to request silence. See "Lord W—— G—— habited as a Milliner", No. 4354

It is a plate to "The Lovers" as above, i., p. 208, and designed to illustrate a letter from "Lord William G——. In continuation, &c.", see "An Illustration to "The Lovers", &c. "(A.)", No. 4350, which contains the history of the satire to the point in question here. The letter describes the mode alleged to have been adopted for procuring access for Lord William Gordon, see "Lady S—— B——", No. 4349, to Lady Sarah Bunbury during her recovery from illness. The means employed was a disguise in the clothes of a female apprentice of "Mrs. D——", a milliner of Bond Street.

$3\frac{7}{8} \times 5\frac{5}{8}$ *in.* Brit. Mus. Library, 838. c. 11.

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[1] The marriage of this lady to Hugh, second Duke of Northumberland, who at the date of this satire was known as Earl Percy, was dissolved by Act of Parliament in May, 1779. See H. Walpole's letter to Sir H. Mann, May 9, 1778. See "M^rs^ W—t—e", No. 4357, which accompanies "Memoirs of Honorius and M^rs^ Wh—te", vol. i., p. 338, of "The Town and Country Magazine", 1769. See likewise in "The London Museum", i., 1770, p. 51, "The Petticoat Administration", a parody on "Chevy Chase", being verses proposing places for distinguished ladies of the period; these verses are repeated in "The New Foundling Hospital for Wit", 1784, iv., p. 182. See a letter from Mr. Gilly Williams to Mr. G. Selwyn, p. 279, vol. ii., of "G. Selwyn and his Contemporaries", by J. H. Jesse, 1843; and, in the same volume, p. 292, a letter from the Earl of Carlisle to Mr. G. Selwyn, April 16, 1768.

[2] Dr. Philip Francis (father of Sir Philip Francis, one of the supposed authors of "Junius") may be intended here. In a letter to his son, Aug. 3, 1768, Dr. Francis says:—"Pray write to me, and if possible contradict that unhappy story of Lady Sarah." See "Memoirs of Sir P. Francis", 1867, by J. Parkes, i., pp. 212 and 360. An anecdote of George Selwyn, quoted in "The London Museum", 1770, i., p. 116, illustrates this scandal.

4352.

An Illustration to "The Lovers: or, the Memoirs of Lady Mary Sc——, and the Hon. Miss Amelia B——. Vol. ii., 1772. (C.)

Page 172. [1769]

An engraving of the interior of a room, where a lady and gentleman are seated on a sofa, evidently just disturbed in an embrace, by the sudden entrance of the lady's husband, an elderly gentleman, who angrily draws his sword. It was designed to illustrate "The Lovers", &c., vol. ii., as above, see "An Illustration to "The Lovers", &c., "(A.)", No. 4350. This volume contains a series of letters, and refers to the first volume as written by "Mr De Vergy". The incident illustrated is part of an intrigue of "Lady Mary H——y" with "Lord C——", and a scene of the nature described by the design, and was intended to display a trial of the credulity of "General Sc——", the lady's intended husband. The text contains references to Earl and Countess Ligonier, the Duke and Duchess of Portland, Lady Almeria Carpenter, the Duke of Cumberland, Lord and Lady Grosvenor, Tenducci the singer, Lady Rodney, Countess Percy, Lady Sarah Bunbury, the Duchess of Grafton, the Earl of Upper Ossory, Mr. Powell (the actor?), Miss "Kitty" Hunter (daughter of Mr. Orby Hunter of the Admiralty), her lover the Earl of Pembroke, the Rev. John Horne (Tooke), the Countesses of Huntingdon, Harrington, and Carlisle, Chevalier D'Eon, Henrietta V——n (Vernon, *i.e.* Lady Grosvenor), and Mrs. Cornelys's place of entertainment. For the last, see "Remarkable Characters at Mrs. Cornellys Masquerade", No. 4376.

$4\frac{1}{4} \times 5\frac{3}{4}$ *in.* Brit. Mus. Library, 838. e. 12.

4353.

Lady S—— B—— habited as a Clergyman.

[1769]

An engraving showing a young and handsome lady, moving to our right, dressed in a clergyman's cassock and bands, holding a hat in one hand, and supporting her robe with the other so as to show much of one of her legs. It is intended to represent Lady Sarah Bunbury (born Lennox), as to whom in the circumstances alleged by this satire, see "Lady S—— B——", No. 4349. It is an illustration to a paper comprising two letters, entitled "Letters between two celebrated Beauties", on p. 517 of "The Universal Museum", vol. v., 1769. These letters are extracted from "The Lovers: or the Memoirs of Lady Sarah B—— and The Countess P——", 1769 (838. e. 11.), where the letter now in question appears as one of a series of erotic epistles. See "An Illustration to "The Lovers", "(A.)", &c., No. 4350, and "Lord W—— G—— habited as a Millener", No. 4354. For the alleged intrigues of this lady with "Clodius", "a celebrated tragedian", *i.e.* Powell, and others, see the text of "Lady S—— B——", No. 4349, and, as to the connection with Powell, the same volume of "The Town and Country Magazine", 1769, p. 340. For Powell see "The Triumphal Entry", No. 4209, and "An Illustration", No. 4352.

$3\frac{1}{2} \times 5\frac{7}{8}$ *in.* Brit. Mus. Library, P.P. 5440. a.

4354.

Lord W—— G—— habited as a Millener.

[1769]

An engraving showing a young gentleman dressed as a milliner's female apprentice, carrying a box in one hand and, with the other hand extended, walking to our right. It is intended to represent Lord William Gordon, under circumstances described in "An Illustration to "The Lovers", &c. "(B.)", No. 4351. See "Lady S—— B——", No. 4349. It is an illustration to a paper entitled "Letter from Lord W—— G—— to Captain F——; from "The Lovers", lately published.", on p. 579 of "The Universal Museum", vol. v., 1769. See "Lady S—— B—— habited as a Clergyman", No. 4353.

$3\frac{1}{2} \times 5\frac{7}{8}$ *in.* Brit. Mus. Library, P.P. 5440. a.

4355.

M^rs D—s—n. (Mrs. D * * * l * * n, born Faulkner.)

Hurgo Dunkaro.[1] (The Earl of Halifax.)

N°. XIII.

N°. XIV.

[1769]

Two engraved medallion portraits in oval frames on one plate, and members of a series of similar works illustrating "The Town and Country Magazine", vol. i., May, 1769, each pair of which is called a "Tête-à-Tete," and has satirical biographies attached. This pair bears the names of "Dunkaro and Marianne." The portraits face p. 225 of the volume; that of the female is nearly in full face; the eyes are turned to the front, the hair is rolled off the forehead and decorated with a jewel, a broad riband is about the neck, which is further decorated by a carcanet; the dress is cut square to expose the bust of the wearer. The face of the gentleman, George Dunk, last Earl of Halifax of that creation, Secretary of State, for whom see "John Wilkes Esq^r", No. 4050, is in three-quarters view to our left; the eyes are to the front. The text describes, from a satirical point of view, the careers and characters of the persons in question.

"Mrs. D—s—n" was "Mrs. D—lt—n", born Mary Anne Faulkner, niece and adopted daughter of "Peter Paragraph", or George Faulkner, a printer, publisher, and writer of Dublin, employed by Swift in the former two of these capacities, for whom see "Portrait of Samuel Derrick", No. 4282, in which entry "Mrs. D—s—n" is alluded to. Her career is described at considerable length in "The Genuine Memoirs of Miss Faulkner; or Mrs. D * * * l * *n; or, Countess of H * * * * * *, in Expectancy", London, Printed for William Bingley, 1770 (12511. c.c.). This text describes the early life of Miss Faulkner, who appeared as a singer in Marylebone Gardens, and attracted much attention; she performed at Covent Garden Theatre, and married "Mr. D—lt—n", who had a post in the Custom House, and courted her in order

[1] "Hurgoes" were the "Lilliputian Lords" often referred to in the reports of proceedings in parliament furnished by "The Gentleman's Magazine", see vols. v., p. 376; and viii., 286, of that publication; the "Hurgo Dunkaro" is distinguished in these reports; the name is founded on that of "Dunk", which belonged to Lord Halifax.

to secure possession of her money; having lost this by gambling, he treated her cruelly and deserted her; indebted to Lord Halifax for assistance she becomes ostensibly the governess of his daughters, but really his mistress, and mother of two children by him; her husband obtained a place in America; his lordship was so entirely devoted to her that he broke off a match with a very wealthy lady,[1] see p. 260, which details how, leading her two children by their hands, she "fell prostrate before him, and begged his Lordship to have pity on her". Lord Halifax being appointed Lord Lieutenant of Ireland (Oct. 1761), Miss Faulkner accompanied him to that country. In Ireland Miss Faulkner provided for her brothers, and endeavoured to serve "her uncle and aunt Paragraph". Her husband returned to Ireland and compelled Lord Halifax to give him a place and a pension there. Foote is introduced as overhearing a conversation between "Peter Paragraph" and his wife. Lord Halifax became First Lord of the Admiralty, June, 1762, and Secretary of State in the following October, until July, 1765. Her brother, "Captain F——", is described as "an heterogeneous monster", and his proceedings, which were backed by his sister and others, are said to have been of the most nefarious kind. Miss Faulkner became rapacious in selling places.

The text of "The Town and Country Magazine", as above, states that "Mrs. D—l—n" first appeared at Covent Garden Theatre as "Polly" in "The Beggars' Opera", but that the applause she received was due more to the zeal of her friends than to her own merits".

On Miss Faulkner, see "The Irish Stubble alia(s) Bubble Goose", No. 4068.

$2\frac{3}{8} \times 2\frac{3}{4}$ *in.* Brit. Mus Library, P.P. 5442. b.

4356.

M^rs S—d—rs.

Volpone (Lord Holland.)

N°. XVI.

N°. XVII.

[1769]

Two medallion portraits engraved on one plate, and members of a series of similar works illustrating "The Town and Country Magazine", vol. i., June, 1769, each pair of which is called a "Tête-à-Tête", and has satirical biographies attached. This pair bears the names of "Volpone and Mrs S——." The portraits face p. 281 of this volume; that of the female is in three-quarters view to our right; she wears a laced cap, a riband is round her neck, a broad lace collar half covers

[1] This was Miss Mary Anne Drury, daughter of Sir Thomas Drury, Bart., of Overstone, Northamptonshire, afterwards Countess of Buckinghamshire. The circumstance is alluded to in H. Walpole's letter to the Earl of Strafford, June 7, 1760:—"They say the hundreds of Drury have got the better of the thousands of Drury." A note to this passage, in the "Appendix" to Walpole's "Letters", 1859, vol. ix., p. 521, states:—"You have heard Lord Halifax is going to be married to Sir Thomas Drury's daughter, an heiress, and that Miss Falkner is retired upon half-pay. G. Montagu to Walpole, Great-worth, n.d. (M.S.)". Walpole mentioned her to Mr. Conway, June 21, 1760. Mr. Cunningham added a note that Lord Buckinghamshire married Miss Drury, July 14, 1761. See, in a note to a letter from H. Walpole to Mr. G. Montagu, Sept. 7, 1769, p. 185, an extract from a letter by Mr. G. Montagu to H. Walpole, Aug. 28, 1769.

her bust. The portrait of "Volpone", by which designation Lord Holland had long been known, see "The ever-memorable Peace-Makers", No. 4300, is in three-quarters view to our left; the eyes are to the front. For Lord Holland, see numerous references to entries in the third volume of this Catalogue, grouped in "The French King in a Sweat", No. 3691.

The text describes, from a satirical point of view, the careers of Lord Holland and Mrs. S—d—rs. It is averred that, when in power, Lord Holland, then Mr. H. Fox, provided for his friends, and that among them "an obscure clerk in an office, whom the world have *made him* adopt for a nephew, or a natural son, was appointed agent to three-fourths of the army; and his revenue was superior to any nobleman's estate in the kingdom". This was Mr. Calcraft, for whom see "H. Renardo & his Squire", No. 3638; "Miss B——e", No. 4360, and "The Soho Masquerade", No. 4375. The text continues with reference to the "unaccounted" millions of public money, see "Renard Stating his Accounts", No. 4299: "Some millions of the p—— money are still unaccounted for by Volpone; while his economy is so great as to have solicited and obtained a turnpike to be erected a few yards beyond his house, to avoid the payment of the toll." This probably refers to the turnpike which formerly stood in the Hammersmith Road, some distance westwards of Holland House, Kensington. "A p——ge was the reward of these faithful services to his country". He is said to have met Mrs. S—d—rs at Bath. This statement introduces a biographical notice of Mrs. S—d—rs, which records that she was the daughter of a gentleman of small fortune in Yorkshire, whose beauty attracted many admirers. While under age, she married Mr. S—d—s, an Irishman "of good family". Poverty soon dissolved their union; he went abroad, and she became acquainted with the Duke of K—— (? Kingston), who "had seen her at York assembly, and had long entertained a *tendre* for her; but as his connexion with Miss C—— (? Chudleigh, see "Miss Chudleigh", No. 3030, and "The Rambler's Magazine," 1788, pp. 366, &c.) was so universally known, he could not at that time hit upon any expedient to recommend his suit". His grace cut down a whole forest to secure the favour of Mrs. S—d—s by paying her husband's debts. "His lordship taking umbrage at the visits of a certain deceased personage, he left her entirely in the possession of *Ned*, whose r—l finances were too limited to support the luxurious manner of life she now figured in." "Ned" was Edward Augustus, Duke of York, who died Sept. 17, 1767. Lord Holland first saw Mrs. S—— during her intimacy with "Ned", and, outbidding H.R.H., secured Mrs. S—d—s for himself. She made a pretext of "some little infidelities on the part of Ned", and left him for Lord Holland, who provided her husband with an appointment abroad. Lord Holland is described as "laying out the p—— money in building ruins in the isle of Thanet (at Kingsgate), and writing ludicrous letters to his nephew to debauch the women of Kent", &c. See "The Fox in Horrors", No. 4377.

Each oval, $2\frac{3}{8} \times 2\frac{7}{8}$ *in.* Brit. Mus. Library, P.P. 5442. b.

4357.

M^rs W—t—e (Mrs White.)

D—— of N—— (Duke of Northumberland.)

N°. XIX.

N°. XX.

[1769]

Two medallion portraits engraved on one plate, and members of a series of similar works, illustrating "The Town and Country Magazine", vol. i., July.

1769, each pair of which is called a "Tête-à-Tête", and has satirical biographies attached. This pair bears the names of "Honorius and Mrs. Wh—te". The portraits face p. 337 of this volume. That of the female is nearly in full face, the eyes are to the front; a small cap is on the head, a riband round the neck; a scarf on the shoulders partly hides an exuberant bust, in front of which a full-blooming rose appears. The portrait of the gentleman is nearly in profile to our left, the eyes look in the same direction; the figure wears a star and riband.

The text describes, from a satirical point of view, the careers of "Mrs Wh—te" and the Duke of Northumberland, *i.e.* Sir Hugh Smithson, who, in 1740, married Lady Elizabeth Seymour, and, in 1766, was created Earl Percy and Duke of Northumberland; he died in 1786. Hugh, Earl Percy, for whom see "An Illustration to 'The Lovers,' (A.)", No. 4350, was his son, and succeeded him; on the latter, see "Miss L—b—t", 1772, in this Catalogue.

The duke, or "Honorius", is commended in high terms, on account of his birth, fortune, connections, and influence, see "The Irish Stubble alia(s) Bubble Goose", No. 4068. In Ireland his magnificence and liberal expenditure of money made him popular; his devotion to his duties benefited that country. The marriage of his son with the daughter of the Earl of Bute, see "An Illustration", as above, somewhat diminished the popularity of Lord Northumberland, who obtained the ducal title through the influence of the "favourite".

Mrs. Wh—te is described as very beautiful, and born in Ireland, where her gallantries were "somewhat obscured by the remoteness of the scene of action." Her lover was "Captain B—— of the train", who was succeeded by "Captain M——n", who soon deserted her for "Kitty Fisher," "who bore the captain's name and cypher". Lord George Sackville followed in her favours; she next passed to Governor Johnston, who spared no expense to please her, "and it is even said she cost him his life, according to the Derrickian system", see "Portrait of Samuel Derrick", No. 4282. Mrs. W—te, "having realized an easy competence, was resolved to listen to nothing but a coronet". On Mrs. White, see further "The Town and Country Magazine", ii., 1770, p. 627, and "Miss Ken—dy", No. 4463.

Each oval, $2\frac{1}{4} \times 3\frac{3}{4}$ *in.* diameter. Brit. Mus. Library, P.P. 5442. b.

4358.

The Countess of L——a. (The "Countess" "La Rena.")

Scotius. (The Earl of March, afterwards Duke of Queensberry.)

N°. 22.

N°. 23.

[1769]

Two medallion portraits engraved on one plate, and members of a series of similar works illustrating "The Town and Country Magazine", vol. i., August, 1769, each pair of which is called a "Tête-à-Tête", and has satirical biographies attached. This pair bears the names of "Scotius and the Countess of L——a". The portraits face p. 393 of this volume; that of the female is in three-quarters view to our right, she wears a riband round her neck, her bust is freely exposed. The portrait of the gentlemen in the three-quarters view to our left.

The text describes, from a satirical point of view, the careers of the "Countess" in question and Lord March. Of the latter it is said, that his life

"blends as many incompatible virtues and vices in one person, as any man in so exalted and conspicuous a character". "He is the champion of religion, and the scourge of indecency, yet a Deist, and professed debauchee; arrogant to his equals, and insolent to his inferiors, but fawning to a wretch in power, and associating with jockies and gamblers; at the same time is uncommonly generous to a prostitute". Lord March was said to be the "champion of religion and the scourge of indecency", because of his share in exposing Wilkes as the promoter of "The Essay on Woman", his chaplain, Kidgell, having been, it is said, at his lordship's instance, an active agent in inducing the printers of that work to betray their employer, see below, and "The Political Mouse-Trap", No. 4067, and "Jemmy Twitcher in High Life", No. 4075.

"Scotius" endeavoured to form an alliance with a daughter of "the late Mr P——" (? Mr. Pelham, a person of high political standing; the lady may have been the wealthy Miss Fanny Pelham, born Aug. 18, 1728, died at Claremont, Jan. 10, 1804. That Miss Pelham is here alluded to is confirmed by Sir N. W. Wraxall in "Posthumous Memoirs of his own Time", 1836, ii., p. 162; she was a great gambler. See the same volume, p. 160 and after, for the Earl of March's career), "whose house in Piccadilly was adjacent to his own", this plan was disconcerted by the death of the lady's father. "Scotius" made himself a skilful jockey, and gained so much money by that means that he recovered his former losses. He became an oracle on racing; he was concerned in "the invention of a carriage that was to contain one person, and run twenty miles in an hour, for a thousand guineas, which was won with the greatest ease", this "will be a lasting monument of his fame at Newmarket." Allusion is made to the affair of "The Essay on Woman":—"Scotius's worthy chaplain (Kidgell), *grief of griefs*, that type of religion and paragon of virtue, at the instigation of his *pious* master, most violently attacked Mr. W—— as the supposed author of this book, in a certain letter published some time ago. Notwithstanding this *incontestible* proof of the upright disposition of this reverend gentleman's heart, by some strange omission, or rather forgetfulness, he thought proper to go abroad with a capital sum in his hands belonging to a public trust, and has not yet returned himself, or remitted the money". Of Lord March's mistresses, it is said that the first was Madame L——, an Italian, who married a Count of the Holy Roman Empire, but gave him such cause to doubt her fidelity, that he left her destitute in Paris; she fell into the hands of a wealthy farmer-general, who pensioned her liberally, but she was unfaithful to him with the tenth Earl of Pembroke, the peer who ran away with "Kitty" Hunter; Lord Pembroke[1] marrying Lady Elizabeth Spencer, the Countess of L—— was deserted, notwithstanding her energetic remonstrances and entreaties. Lord March was her next lover, but becoming jealous, provided the countess with a house in an adjacent street to his own, sent for her sister from Italy to watch her, and forbade her to speak to any man in public. She visited Paris and renewed her acquaintance with the farmer-general, "whose generosity kept pace with his forgiveness; and she come back loaded with jewels and other presents". She discovered that "Scotius" had entered on an intrigue with "signiora Z——i" (Zamperini, see below); at her instance he dismissed the latter and went with the "Countess" to Bath. This, according to Lord March's letter to Mr. G. Selwyn, Dec. 23, 1766, in "G. Selwyn and his Contemporaries", by J. H. Jesse, 1843, ii., p. 116, appears to be incorrect.

The Countess de L——a was often mentioned in the correspondence of Mr. G. Selwyn, see "George Selwyn and his Contemporaries", by J. H. Jesse, 1843, as "La Rena", see vol. i., 210; and vol. ii., 48, 71, 75, 90, 97, 106, 115, 126, 128; and likewise H. Walpole's letter to Sir H. Mann, Nov. 20, 1757. See likewise the same to Mr. Conway, Sept. 9, 1762. Walpole had been "put into" "The North Briton", No. II., because, in his "Royal and Noble Authors", he had

[1] For the Earl of Pembroke in this Catalogue, see "M^rs K—dal", 1772.

expressed a favourable opinion of the abilities of the Scotch, see likewise No. XXXVI. of that periodical. Sir H. Mann, replying, Dec. 13, 1757, to the above note of Walpole's, Nov. 20, 1757, wrote :—"The Countess Rena picked up that title in her travels. Here she was known by all the young English, and by their Valets de Place, by the name of La Rena. She is certainly in a *pais de connoissance*", see "'Mann' and Manners in Florence", 1876, edited by J. Doran, i., p. 430.

The Signora Anna Zamperini was a famous dancer and singer, a few years before this date and in 1769, see H. Walpole's letter to the Countess of Upper Ossory, Dec. 5, 1769; and the same to Sir H. Mann, Feb. 22, 1771. See her portrait by N. Hone, facing p. 126, ii., in "G. Selwyn", &c., as above; as to this person and her intimacy with Lord March, see the same volume, pp. 69, 81, 106, 111, 115, 119, 125, 126, and 128. She appears to have been one of the mistresses of Henry Frederick, Duke of Cumberland, see "The Countess of D—h—ff", No. 4359.

On the Earl of March, at a later period than this, see "The New Foundling Hospital for Wit", 1784, v., p. 5. "On the talked of marriage of the Earl of March".

This proposed bride for the earl was the beautiful Lady Henrietta Stanhope, daughter of the Earl of Harrington, and afterwards Lady Foley, who died 1781.

Each oval, $2\frac{1}{4} \times 2\frac{7}{8}$ *in.* diameter. Brit. Mus. Library, P.P. 5442. b.

4359.

The Countess of D—h—ff. (Countess Dunhoff.)

Nauticus. (Henry Frederick, Duke of Cumberland.)

N°. XXV.

N°. XXIV.

[1769]

Two medallion portraits engraved on one plate, and members of a series of similar works illustrating "The Town and Country Magazine", vol. i., September, 1769, each pair of which is called a "Tête-à-Tête", and has satirical biographies attached. This pair bears the names of "Nauticus and the Countess of D——ff." The portraits face p. 449 of this volume; that of the female is in three-quarters view to our right; the eyes are nearly in the same direction; the hair is rolled off the forehead and partly covered by a cap. The portrait of the gentleman is in three-quarters view to our left; he wears a riband of knighthood. See Liotard's portrait of Henry Frederick, Duke of Cumberland, which resembles this one.

The text describes, from a satirical point of view, the career of Camilla Elizabeth, Countess Dunhoff, elder daughter of Charles, third Earl of Tankerville, who first, Sept. 5, 1764, married Count Dunhoff, a Pole; and second, in 1778, Mr. Robert Robinson; she died Sept. 2, 1821. "Nauticus" was Henry Frederick, Duke of Cumberland, brother of George III., appointed an admiral in 1764, for whom, in this Catalogue, see "The Trial of Henry Frederick", No. 4400, and, as associated with this countess, see "The Couch of Adultry", No. 4294.

"Nauticus", said to have "been born in an elevated rank of life, is endowed with an understanding not *unworthy* his dignity". As to the alleged virtues and accomplishments of H.R.H., see "A certain great Personage learning to Spell", No. 4402; "A certain personage in the Character of a Fool", No. 4403, and "Old Nero look'd on", No. 4404. "Trained from his youth to a marine life, he has

already performed two voyages to the Mediterranean; and regularly risen, by his *merit only*, to a command in the navy." H.R.H. "relaxed from the severities of a naval life" and indulged in intrigues. Signora Zamperini, for whom see "The Countess of L——a", No. 4358, "was the first lady of any rank in the republic of gallantry that assailed the yielding heart of Nauticus." H.R.H. was for two years devoted to Miss Ell—t (Elliot).[1] After "Nauticus's" return home he fell into the hands of Miss Polly J—nes, who was at that time "united with l—d B—ke" (Bolingbroke?). This connection lasted several months, and was dissolved when "Nauticus" met the Countess Dunhoff. A letter, signed "Mary J—nes", is printed in "The Town and Country Magazine", as above, p. 407.

The narrative turns to the career of the Countess Dunhoff, who is described as the legitimate daughter of "l——d T—— (Tankerville), who, left in France to be educated, made the acquaintance of the present K—— of P——d (Stanislaus II., Augustus Poniatowski, last King of Poland), who settled 400*l.* a year on her, a pension which may have been withdrawn, she went to Warsaw, and remained there two years, was created Countess Dunhoff, and lived in the utmost splendour." She returned to England, and "judiciously gave out that she was the widow of the K—— of P——'s brother, and that her title descended from that branch". "Her ladyship now resides in Cavendish-square, where she has frequent drums and routs, at which the first n——y assist; and among the rest Nauticus never fails to be present. It is, indeed, reported that her card parties are supported by subscription; but is this compatible with the supposition of her being mistress of so exalted a lover?" "Nauticus" declares himself her admirer, and she retires to a "snug retreat near his hunting seat". For an alleged employment of her house in Cavendish Square by the Duke of Cumberland, see "The Trial of Henry Frederick", No. 4400, and the evidence given by the Countess Dunhoff's servants during the trial of the duke for adultery with Lady Grosvenor. "The Town and Country Magazine", ii., 1770, p. 377, contains a letter, signed "One of the female Coterie",[2] which declares that "Jealousy, it is plain, operated on Jack Sprat (alias the countess of D—h—ff*)[3] who took so much pains to acquaint his lordship", &c. See "The Couch of Adultry", No. 4294. See a letter from "A Busy Body" in "The Town and Country Magazine", 1769, p. 658, with further reference to "Nauticus". The Countess Dunhoff appears

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[1] Anne Elliot, a well-known actress of this period, whose "memoirs" are in "The Town and Country Magazine", as above, p. 322, was born at Tunbridge; she first adopted the name of Hooper, and was introduced to the stage by an eminent dramatic writer, who, having joint control of a theatre, brought her on the stage as "Maria" in "The Citizen"; a part is said to have been expressly written for her. This points to Arthur Murphy, whose play, "The Citizen", was first performed in 1761 at Drury Lane Theatre, while the author was joint manager with S. Foote. Miss Elliot, as "Maria", made her *débût* in this piece. She was extremely extravagant, became intimate with a "certain *celebrated* turn-coat counsellor"; she was next connected with the Hon. Mr. H——, who induced her to quit the stage, but he was not able to support her wastefulness. She then "fell into the hands of a certain gallant youth of the very first rank", *i.e.*, the Duke of Cumberland, as above, who "offered her *carte blanche*, and was accepted. She read Milton, and other English classics, to her lover, hunted with him, and amassed much property by his means". Deserted by H.R.H., she soon after died of an inflammatory disorder at her house in Greek Street, Soho Square. "The Gentleman's Magazine", 1769, p. 319, thus records her death. May 30, 1769:—"Miss Elliot, a favourite dramatic performer. She has left 8000*l.* among her poor relations."

[2] See "The Female Coterie", No. 4472.

[3] "* It seems this lady wrote to lord G——r under this signature, to point out to him the places of assignation of his lady and the D."

to be the person whose name was mentioned by H. Walpole in a letter to Lady Ossory, June 4, 1773:—"Lord Grosvenor has been at Gloucester House; if the Duchess of Cumberland (*i.e.* Anne Horton, born Luttrell) had lain in, I suppose he would have offered to stand godfather with Madame Rheda, or the Countess Dennhoff". Probably "Madame Rheda" should be the so-called "Countess La Rena", see "The Countess of L——a", No. 4358, which would make the allusion intelligible.

Each oval, $2\frac{1}{4} \times 2\frac{3}{4}$ *in.* diameter. Brit. Mus. Library, P.P. 5442. b.

4360.

Miss B——e. (Miss Bride.)

The Amorous Agent. (Mr. John Calcraft, M.P.)

N°. XXVIII.

N°. XXIX.

[1769]

Two medallion portraits engraved on one plate and members of a series of similar works illustrating "The Town and Country Magazine", vol. i., October, 1769, each pair of which is called a "Tête-à-Tête", and has satirical biographies attached. This pair bears the names of "The amorous Agent and Miss B—de". The portraits face p. 505 of this volume; that of the female is in three-quarters view to our right, the eyes are nearly to the front; her hair is arranged in a broad plaited band, and bound about her head, over this is a cap; she wears a neckerchief tied in a bow before her bust. The portrait of the gentleman is in three-quarters view to our left, the eyes are in the same direction.

The text describes, from a satirical point of view, the careers of Miss B—de (Bride) and Mr. John Calcraft, the "Crafterio" of current satire, part of whose life is described in "H. Renardo", No. 3638, and "The Soho Masquerade", No. 4375. The text begins with an allusion to the "unaccountability" of Lord Holland, as a Paymaster whose accounts had been "retarded" for a series of years, see "Renard Stating his Accounts", No. 4299. Volpone, or Lord Holland, appointed Mr. Calcraft "to the agency of three fourths of the army." See "Mrs. S—d—rs", No. 4356. "It is indeed said that Volpone shared in the spoils of this *military* plunderer, and thereby added many thousands to his ill-gotten pelf." "He (Calcraft) has lived with all the pomp and luxury of nobility,[1] has realized a considerable fortune". He became intimate with "Miss B——y" (Miss George Anne Bellamy, afterwards called Mrs. Bellamy[2]), a first-rate actress "at Covent Garden Theatre, who had lived with Sir George M—g— y

[1] Mr. Calcraft lived at and died in Ingress Abbey, Belvedere, Kent. See "The North Briton", No. LXXXIII., Jan. 7, 1769, which contains an account of Mr. Calcraft's alleged conduct when the Treasury demanded from him a settlement of a public account of £200,000. See likewise "Junius" to "The Public Advertiser", Oct. 5, 1771:—"Even the silent vote of Mr. Calcraft is worth reckoning in a division. What though he riots in the plunder of an army, and has only determined to be a patriot when he could not be a peer?" Mr. Calcraft wished to be created Earl of Ormond, see H. Walpole's letter to Lady Ossory, Dec. 5, 1769, and "H. Renardo", No. 3638.

[2] See "An Apology for the Life of George Anne Bellamy. Written by Herself." 1785 (10826. a. a.). She was said to have been one of the natural daughters of Lord Tyrawley.

M—t—m", *i. e.* Sir George Montgomery Metham. Miss Bellamy went to Edinburgh, and there allied herself to Mr. Digges, otherwise West, a relation of Lord Delawarr, and, afterwards, with Mr. Woodward, the actor. Meanwhile she had become distinguished as an actress at Covent Garden Theatre. Miss Bellamy's "Apology", as before, contains a long and detailed account of her career, with stringent animadversions on Mr. Calcraft.

Miss B—de's person is described; her father was a bill-sticker and scene-shifter, an honest man, who, on finding that his daughter had formed an evil connection with Mr. Calcraft, destroyed himself. "Crafterios's children will, probably, all be very handsomely provided for; and particularly the young lady, daughter to M^rs^ B—— (Bellamy), as some overtures have already been made for marrying her with a fortune of a hundred thousand pounds; and it is even said the M—— of G——y (Marquis of Granby) proposed his hand on those terms; but finding her father intended to deduct one half of her fortune, which the M—q—s was in arrears to him, it has occasioned a demur with respect to this alliance".[1]

The text continues with an account of "Crafterio's" desertion of "Volpone", Lord Holland, whose political agent and supporter he had been during many years, and (November, 1768) his joining "the three brothers", *i.e.* Lord Chatham, G. Grenville, and Earl Temple, in promoting a petition of grievances, see "The Soho Masquerade", No. 4375; "Political Electricity", No. 4422, and the entries respecting that City Remonstrance which deeply incriminated Lord Holland, *e.g.* "Frontispiece to the Middlesex Petition", No. 4289; "Britannia in Distress", No. 4368; "The Hydra", No. 4370, and "England's Friends", No. 4438. The text contains allusions to "Volpone's" powerful political influence, to "Crafterio's" conduct at a late Buckinghamshire election at Aylesbury, to Lord V—y (Verney), Mr. A—y, and Mr. H—n. It is stated that "The acquisition of such a character as Crafterio, is *doubtless* an *honour* to any party: for although his oratory never before displayed[2] his amazing latent talents, it is now believed from this specimen (a speech at Aylesbury) that he will be able to make a figure next s—ns in the house of c—ns, and vociferate *aye* or *nay*[3] as emphatically, and with as much judgment, as Sir Francis Wronghead himself." See H. Walpole's letter to Mr. Conway, May 1, 1763, last sentence.

Mr. Calcraft had been, Nov. 1768, the agent of a reconciliation between Lord Chatham and Earl Temple, in which Mr. Grenville had part; see "Correspondence of the Earl of Chatham", 1839, iii., p. 349, note; in this publication are many letters from Mr. Calcraft to Lord Chatham. See H. Walpole's letter to Mr. G. Montagu, Dec. 1, 1768.

For Miss Bride, an actress at Drury Lane Theatre, and her position with Mr. Calcraft, see "The Court of Cupid," p. 310 of "The Westminster Magazine", i., 1773.

Each oval, $2\frac{3}{8} \times 2\frac{5}{8}$ *in.* Brit. Mus. Library, P.P. 5442. b.

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[1] This alleged negotiation of marriage is referred to again on p. 10 of "The Town and Country Magazine", ii., 1770, which comprises a biography of the marquis, see "Signiora G——i", No. 4458. Likewise George Anne Bellamy's letter to Mr. Calcraft, dated Oct. 1, 1767, and printed in vol. v. of her "Apology", as above, p. 278; Bellamy asserted that the young lady refused this match.

[2] See, in a previous note, the comment of "Junius" on the "silent vote" of Mr. Calcraft.

[3] See the "Apology" of G. A. Bellamy, as above, iii., 147, on the "Yea" and "Nay" of Calcraft in Parliament.

4361.

Miss R—— (Miss Ray.)

Jemmy Twitcher. (The Earl of Sandwich.)

N°. XXXI.

N°. XXXII.

[1769]

Two medallion portraits engraved on one plate, and members of a series of similar works, illustrating "The Town and Country Magazine", vol. i., November, 1769, each pair of which is called a "Tête-à-Tête", and has satirical biographies attached. This pair bears the names of "Jemmy Twitcher and Miss R——y." The portraits face p. 561 of this volume. That of Miss Ray is in nearly full face, slightly turned to our right; the head is held sideways, in the same direction; the eyes are turned to our right; the hair is rolled off the forehead, and surmounted by a scarf which hangs in a loop behind, one end falling in front over the left shoulder. The dress is a morning robe, open in front to expose the bust of the wearer. The portrait of the Earl of Sandwich is in three-quarters view to our left; the eyes are turned to the front.

The text describes, from a satirical point of view, the careers of the persons in question. It is stated that "Jemmy Twitcher" was not the original of the character so named in "The Beggars' Opera", though "there is so strong a likeness in many of the *features of their minds*, that our present hero has for some time been generally called and universally known by the stile and title of the *Political Jemmy Twitcher*". For the origin and history of this nickname, see "The Political Mouse-Trap", No. 4067; likewise, "Jemmy Twitcher in High Life", No. 4075. The earl is stated to have begun life with many advantages of birth, education, and genius. "He was an early member of the Beef Steak Club, a friar of the Order of St. Francis, and a rival to Sir Richard Atk—ns[1] in the

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[1] For Sir Richard, not Robert, Atkins and Fanny Murray, see H. Walpole's letter to Mr. G. Montagu, Oct. 20, 1748:—"It is the year for contraband marriages, though I do not find Fanny Murray's is certain. I liked her spirit in an instance I heard t'other night: she was complaining of want of money: Sir Robert Atkins immediately gave her a twenty pound note: she said "D—n your twenty pound! what does it signify?" clapped it between two pieces of bread and butter, and ate it." Sir R. Atkins was of Clapham, Surrey, brother of the beautiful Penelope Pitt, Lady Rivers. Fanny Murray was a notorious meretrix. The invocation of "The Essay on Woman", "Awake, my Fanny", was to her, and that poem was inscribed to "Miss Fanny Murray". She was of Bath, the mistress of the Hon. John, called "Jack", Spencer, the heir of Sarah, Duchess of Marlborough, and after his death, in 1746, "Fanny" became the mistress of Beau Nash. She married a Mr. Ross, and died in 1770. See, on Fanny Murray and "The Essay on Woman", "Notes and Queries", 2nd series, iv., p. 1 and p. 41, by "D", or Mr. C. Wentworth Dilke, and "Papers of a Critic", (12274. cc. 1.), by Sir C. W. Dilke, 1875, ii., 275, and note.

The following is from Sir William Musgrave's "Biographical Adversaria", P—smo., Brit: Mus. MS., 5722, Plut. CLXXXII., C., under "Frances Ross, when Fanny Murray." "Fanny Murray, afterwards Mrs. Ross, was the daug^{r} of—— Rudman, a musician of Bath; having lost both father and mother at the age of 12 y^{rs}. she commenced a retail merchant of nosegays & bath rings at the rooms. In this situation she was first taken notice of by "Jack Spencer" as he was familiarly called & he soon found means to seduce her Innocence. Next (Beau) Nash is

embraces of Fanny M——y, whilst he supported Lucy Cow—r for her wit and sprightliness." For the Beef Steak Club, see "The Political Mouse-Trap", No. 4067, and "The Election", No. 4098; for the Order of St. Francis, see "The Secrets of the Convent", No. 4072, and the references it contains.

Passing under the patronage of Mr. Pelham, the Earl of Sandwich was sent as English Plenipotentiary to negotiate the Peace of Aix-la-Chapelle, see "Tempora mutantur", No. 3015, in respect to which it is said that to him or his instructions may be due "the *glory* of having given hostages as securities for our restoring Cape B——n (Breton), and the other *judicious concessions*" which were in that treaty, see "Tempora mutantur". His lordship's behaviour to John Wilkes relative to the "Essay on Woman" is referred to, see "The Political Mouse-Trap".

The history of Miss Ray, or Rae, is here given. She was the daughter of persons "in genteel life", who gave her a good education at Chelsea; she became a proficient in French, dancing, and music; her person is described. The death of her father compelled Miss Ray to become an apprentice to a mantua-maker. Of her position in Lord Sandwich's house, see a letter from Lord March to Mr. G. Selwyn, in "George Selwyn and his Contemporaries", 1843, by Mr. J. H. Jesse, ii., p. 380. She was shot by the Rev. Mr. James Hackman, while leaving Covent Garden Theatre, April 7, 1779. See a detailed history of Miss Ray, her connection with Mr. Hackman, her death, and his execution, in "The Town and Country Magazine", 1779, p. 179. This biography differs considerably from the above. See H. Walpole's letters to Lady Ossory, April 8, 1779; to Sir H. Mann, April 17, 1779, and to Mr. Cole, March 13, 1780. See "The New Foundling Hospital for Wit", 1784, v., p. 15, "Upon Jemmy Twitcher", and p. 16, "Lord North in the House of Commons."

For a series of letters said to have passed between Miss Ray and Hackman, see "Love and Madness" (C. 39. f. 5.), ascribed to Sir Herbert Croft, 1780.

$2\frac{1}{4} \times 2\frac{3}{4}$ *in.* diameter. Brit. Mus. Library, P.P. 5442. b.

4362.

M^rs Heidelberg. (Mrs. Clive.)

Baron Otranto. (Horace Walpole.)

N°. XXXIV.

N°. XXXV.

[1769]

Two medallion portraits in oval frames, and engraved on one plate. They belong to series of similar works, prepared to illustrate "The Town and Country Magazine", vol. i., Dec. 1769, each pair of which is called a "Tête-à-Tête"; the satirical biographies attached to them are entitled "Histories of the Tête-à-Tête annexed". In this instance the portraits face p. 617 of the magazine. The portrait of "Mrs. Heidelberg" is a bust, in three-quarters view to our right; the eyes are to the front, the light is from our left; she wears a cap of the mode of *c.* 1770; her dress is cut low and square across the chest. The portrait of "Baron Otranto" is in profile to our left; it is a bust, with the hair pushed off the forehead, and tied in a small bag behind; the coat is laced at the collar and front with gold.

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said to have carried on an amorous correspondence with her". There is a portrait of "Miss Fanny Murrey", painted by H. Morland, and engraved by J. McArdell; likewise a copy from this print by "Corbutt".

The text indicates that these prints represent Horace Walpole, the letter-writer, and author of "The Castle of Otranto", which was published in 1765, and Mrs. Clive (born Raftor), the celebrated actress. The "history" alleges that Mrs. Clive was Walpole's mistress, and that "it is generally reported some beautiful pledges of their loves are now visible at *Mul*berry-hill, which naturalists account for upon the principles laid down in a well-known book, under the title *Lucina sine concubitu*." With this are biographical notices, such as leave no doubt that these two persons are intended. It is said that Walpole wrote farces for "Mrs Heidelburgh's" benefit, and that she lived in a house which Walpole called Cliveden, otherwise Little Strawberry Hill, and near his house at Strawberry Hill, with a door of communication, and, afterwards it is added, she "is now a constant resident at *Mul*berry-hill". It is stated that "Mrs Heidelburgh" having been forty-one years connected with Drury Lane Theatre, had then just retired from the stage, taking "leave of the public in an Epilogue, written by Otranto, which is not to be reckoned amongst the happiest of his poetic flights". H. Walpole, in "Short Notes of my Life", 1769, April 24, stated, "Mrs Clive spoke an Epilogue I had written for her on her quitting the stage". She first appeared in a theatre, Aug. 6, 1730, in Coffey's ballad opera, "The Devil to Pay". "Mrs Heidelberg" was a favourite character of Mrs. Clive's; there is a whole-length portrait of her in "The Burney Collection of Theatrical Portraits", II., 184, in this character, "from an Original Picture of the same size, in the possession of the Dutchess of Northumberland", and dated, 1769.[1] The "farces" said to have been written by Walpole for Mrs. Clive, are probably those pieces which bear her name—"The Rehearsal, or Bays in Petticoats", "Every Woman in her Humour", "Sketch of a fine Lady's return from a Rout", "The faithful Irishwoman", and "The Island of Slaves"; the last is a translation from Marivaux's "*Isle des Esclaves*", "made by a gentleman (Walpole) at Mrs Clive's request". See Walpole's letter to R. Bentley, Nov. 3, 1754; the same to Mr. G. Montagu, July 21, 1766, and the same to Lord Nuneham, Dec. 6, 1773. In a letter to Miss Berry, dated May 12, 1791, Walpole seems to hint at the imputation involved in these satirical prints—desiring that his correspondent should be put in possession of "Cliveden"; he says:—"and the rest would follow of course, as I had (done the same) for Mrs Clive". For Mrs. Clive in this Catalogue, see "The Theatrical Contest", No. 2599.

An impression from this plate occurs in "The Works of Thomas Chatterton", by Dr. Gregory, 1803 (C. 30. f), i., facing p. 48.

Each oval, $2\frac{1}{4} \times 2\frac{5}{8}$ *in.* Brit. Mus. Library, P.P. 5442. b.

4363.

Parrawankaw. (An Indian Squaw.)

D^r Squintum. (The Rev. George Whitefield.)

N° XXXVII

N° XXXVIII

[1769]

Two medallion portraits engraved on one plate, and members of a series of similar works illustrating "The Town and Country Magazine", vol. i., Supplement to

[1] "Mrs. Heidelberg" is a character in "The Clandestine Marriage", a comedy by G. Colman and D. Garrick, which was first played at Drury Lane, Feb. 20, 1766. Mrs. Clive was the original exponent of this part, in which she played with King, Mrs. Abington, Palmer, Yates, and others.

the year 1769, each pair of which is called a "Tête-à-Tête" and has satirical biographies attached. This pair bears the names of "Dr. Squintum and Parrawankaw". The portraits face p. 673 of this volume; that of the female represents an "Indian" squaw of North America, with her hair in straight masses hanging about her head, a top knot standing erect on its summit; she wears a blanket on her shoulder. The face is in three-quarters view to our right and tattooed; the eyes are in the same direction. The portrait of Whitefield is nearly in full face, slightly turned to our left; he wears a clerical wig, cassock, and bands.

The text describes, from a satirical point of view, the careers of the persons in question. Whitefield is said to be "orthodox and upright", one whose "powers of enthusiasm might operate so strongly as to endanger so numerous a body catching the cacoëthes of bigotry, and *pervert* (upon a moderate computation) thirty thousand of his majesty's liege subjects to errant Methodists", &c. The alleged early life of Whitefield is detailed, and he is accused of various vicious acts. He went to America in Dec. 1737, on the way converting the Governor of Gibraltar (this would be Lieut.-Gen. Sabine), "who wished to be a despised Methodist". Whitefield arrived in Georgia, and there first met "*Parrawankaw*", the sister of an Indian chief, named "*Toma Chachi*"; he returned to England in Dec. 1738, and "made a great number of converts, immense collections of money for charitable uses, and an amazing number of candidates for St. Luke's, some of whom were his frequent correspondents,[1] after their confinement in these hospitals." Having drained the purses of his supporters, Whitefield, as it is alleged, thought it prudent to go again to America, with large sums for the new Colonies in Georgia, having an ardent desire to convert Parrawankaw; "he found from the prolific constitution of Parrawankaw, it would be necessary to make some provision for her offspring; and this suggested to him the first design of the orphan-house at Georgia, where many of his natural children now are, with numbers of those of his teachers". "Upon the new converts thus obtained he levied considerable sums, which enabled him to support the Orphan-house and secure a considerable fortune for himself", which he lodged in the funds: "besides rearing a stupendous building near Tottenham Court under the denomination of a Tabernacle". This refers to the Tabernacle now, 1881, standing in Tottenham Court Road. See "The Spirit is Willing", No. 4609. The text continues with allusions to the conflict of Whitefield with Foote, for which see "The Retort", No. 3738, and "Retort upon Retort", No. 3739. The text further describes the beauty of Parrawankaw, relates her success as a preacher, and her intention to appear in that capacity in England, where "It is expected she will be a shining ornament at the Tabernacle", and may induce the fair sex to imitate her personal appearance, "so that we may possibly have another chirurgical branch added to dentists and corncutters, under the appellation of *scarifiers*, to imitate the beauty-spots (tattoo-marks) that are so great an embelishment to the face of the lovely Parrawankaw".

For an account of Whitefield, especially in his relations to Foote, see "My Own Life and Times", by Thomas Somerville (10826. b.), p. 66; see "Frontispiece to the Celebrated Lecture on Heads", No. 4113, for a travesty of Whitefield's manner of preaching.

Each oval, $2\frac{1}{4} \times 2\frac{1}{8}$ *in.* diameter. Brit. Mus. Library, P.P. 5442. b.

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[1] See, as to this charge against Whitefield, "Credulity, Superstition and Fanaticism", No. 1785; "Enthusiasm Delineated", No. 2425, and "Enthusiasm Display'd", No. 2432, which contain references to other satires on the "Preacher"; see likewise "The Scheming Triumvirate", No. 3730, and its references, and "D[r] Squintum's Exaltation", No. 4005. As to Whitefield from another point of view, see "The Tree of Life", No. 4570.

4364.

The WELCH PETITIONER: or POLITICAL SCAPE GOAT. Address'd to the Worthy MAJ—RITY of the Year 1770.

[*Jan.* 8, 1770]

AN etching showing the gate of St. James's Palace, on one part of which is a label inscribed, "*CLEVELAND ROW*"; over the roadway is written:—"*THE LIONS DEN*". On a platform in front of the palace sit two young lions, the Prince of Wales (George IV.), wearing his peculiar coronet, with the motto "*ICH DIEN*", and the Duke of York, wearing a mitre inscribed with part of the title bestowed on him as Bishop of "*OSNAB*"(urg). A "*Medal*" hangs round the young prelate's neck.

Kneeling before the princes is a large goat uttering "*A PETITION* or *PREACHMENT recommending Flints or Scotch Pebbles to mend our Ways Preach'd at S^t^. J—s's before their R. H. the P. of W. and the Bishop of Os— by Dicky ap Richard ap P—rrot ap Goose: Fellow of Impudence and Master of Artifices.*" On the back of the goat stands a parrot in top boots, holding a whip under its wing and, in its beak, "*The humble Petition of RAGGED POLL for £500 or a small Place or Pension to repair her loss of FEATHERS &c.*" Instead of a saddle on the back of the goat is a scroll inscribed:—"*Oh! P——t The Weight of thy Guilt will sink thee lower than thy venal Pride stoops for Reward. Gra——s. Geo—e, Wilks—ns—n &c &c.*" On the ground are petitions from the "*Livery of London*", "*Somerset*", "*Westminster*", "*Durham*", "*Devonshire*", "*Middlesex*", and "*County of York*". Likewise a book inscribed:—"*Essay on Paper Kites &c the uses of the Petitions*",[1] and a paper on which is written:—"*The British Constitution undermined by Vermin*", a rat is gnawing it. Another book lies a little way from these articles, on it is written:—"*Natural History of Birds and Beasts*", "*PARROTS Birds of Prey The Affinity of Goats & Wolves consider'd*". The goat is emitting from behind:—"*Flattery is the fundamental Source of Political Preferment, how fulsome soever it be.*" In the air is the inscription:—"*The Virtues of the Sea Cow's Tail preferable to those of a Bull's Piz—le. A Play thing for a Pr—ce.*"

For "Sir Richard Perrot" who presented a petition to the Prince of Wales containing signatures alleged to be those of persons connected with the County of Flint, see "Sir Richard P——", No. 4365, and "A Conversation Piece in the Kings Bench Prison", No. 4399. The petitions lying on the ground and trodden on by the goat are those presented from the places whose names they bear and were designed for a purpose opposed to that of the Flint Petition. On the "uses of Petitions", see "The Fate of City Rem—ces", No. 4387, in which the Prince of Wales is represented asking his father for "some Paper to make a Kite".

The following (among the satires on Perrott which circulated at this time) is from "The Gentleman's Magazine", 1770, p. 42:—"Sir Richard Perrot, Bart. arrived from Wales with a petition from Flint addressed to his royal highness the prince of Wales, expressive of their loyalty and of their disapprobation of petitions for the dis—n of parliament". Page 59 of the same volume, quoting "The London Evening Post", states in effect that this Perrott was the son of a decayed distiller in Shropshire; a profligate impostor, who, after running a career of vice, dissipation, and deceit, for which he richly deserved to be hanged,

[1] For this "essay", see "The Fate of City Rem—ces", No. 4387.

appeared in North Wales as Sir Richard Perrott, and induced the Bailiffs and Corporation of Flint to appoint him to deliver their petition.

See the Baronetages of Great Britain, under "Perrott."

See "The Oxford Magazine", iv., 1770 (P.P. 6115.), p. 27.

12 × $7\frac{1}{2}$ *in.*

4365.

Sir Richard P——. (Perrott.)

[*Jan.* 8, 1770]

A WOODCUT bust-portrait of Sir R. Perrott, an alleged adventurer whose proceedings are described in "The Welch Petitioner", No. 4364, and "A Conversation Piece in the Kings Bench Prison", No. 4399. The portrait is in three-quarters view to our right, on the head is a rather high toupée, with a large bag attached behind. It is placed on p. 92 of "The Town and Country Magazine", ii., 1770, and illustrates "*Anecdotes of the* HARD-HEARTED *Baronet, the Carrier of the* FLINTY *Address.*" These anecdotes describe the alleged career of Perrott, as the son of a man who kept a "gin-shop" in Shrewsbury, and they refer to his family, father, mother, brother, and sisters, likewise to his own proceedings of a flagitious kind, in reference to "M^{rs} B—t", and Miss Morris, a mistress of the Earl of Catherlough, formerly Lord Luxborough, and son of Mr Robert Knight, Cashier to the South Sea Company, for whom see "Robin's Flight", No. 1707; H. Walpole's letter to Sir H. Mann, June 26, 1747, and the same to Miss Berry, Sept. 4, 1789. Perrott is declared to have been guilty of numerous frauds. "To complete so uncommon a character, he has within these few weeks presented an address to the P. of W. supposed to have been the sentiments of the freeholders of the county of F—t; but which in fact was only signed by a few ostlers, and such low people. He has for the present very prudently decamped, and has gone over to Ireland", &c. This account of Perrott differs considerably from that given on p. 59 of "The Gentleman's Magazine", 1770. See likewise "The Political Register", vi., 1770, p. 101.

For Lord Catherlough see "M^{rs} D—v—s", 1771, which entry contains further allusions to Perrott.

There is a mezzotint portrait of "The Hon. Sir Rich^{d} Perrott Bar^{t}." by Val. Green, "ad vivum delin^{t}. et fecit, et excudit.", with the motto:—"Be thou as chaste as Ice, as pure as Snow, thou shalt not escape Calumny", "published July 23^{d}. 1770." This print is alluded to in "The Oxford Magazine", v., 1770, p. 155; which contains verses entitled "On seeing Sir R. Perrott's Head stuck up in the Print Shops."

Oval, $2\frac{3}{8}$ × $2\frac{5}{8}$ *in.* diameter. Brit. Mus. Library, P.P. 5442. b.

4366.

BRITONS STRIKE HOME.

An Old Song, to a New Tune.

[*Jan.* 1770]

AN engraving of two lines of music, with the words:—"*Britons strike home, Revenge, Revenge your Country's Wrongs*".

Between the lines is represented a large jack-boot from which issues the head of the Earl of Bute, his neck wrapped with a tartan scarf. A hand, armed with a beheading axe, threatens the earl.

This satire is an expression of that bitter hatred for the Earl of Bute which

was almost universal in the minds of the people at this period and is abundantly illustrated in this Catalogue by entries dated from the accession of George III., as in "Long live his Most Excellent Majesty", No. 3732; "The Quere?", No. 3735, and "The Loyal Beasts", No. 3740. Lord Bute was generally symbolized by a jack-boot, see "The Jack-Boot, Exalted", No. 3860, and "Gisbal", No. 3848. The design is a repetition of "Britons Strike Home", No. 3405.

An impression from this plate faces p. 5 of "The London Museum", i., January, 1770, a periodical which vigorously and systematically opposed the measures of the Court party at this period, and often satirized members of that party individually. John Almon, Wilkes's publisher and strenuous advocate, was prosecuted by the government, see a note to "Junius's" preface to his own "Letters", p. 93, vol. i., of "Junius", by John Wade, 1850:—"merely for having sold in a magazine, entitled "The London Museum", (1770 January) which he did not print, a transcript of Junius's letter to the King, first published in the Public Advertiser (Dec. 19, 1769), and thence copied into many other newspapers."[1] The trial of Almon occurred June 3, 1770; see "A Circumstantial Account of the Trial of Mr. Almon", &c., in "The Political Register", 1770, vii., p. 17.

See "Junius", No. 4314; "The Royal Chace", No. 4367; "Round about the Cauldron go", No. 4392, and "The Printers before the Committee of the Robinhood Society", 1771.

$3\frac{1}{2} \times 5\frac{1}{8}$ *in.* Brit. Mus. Library, P.P. 5435. c.

4367.

The Royal Chace.

[*Jan.* 1770]

An engraving of a landscape, in the centre of which stands a large oak, the British Oak, on the trunk of which is written, "*Junius*". The King and Lord Mansfield, the latter wearing his state wig, are riding fast after three running men, printers, see below, on the back of one of whom is a placard inscribed:—"*London Museum*". Lord Mansfield cries:—"*The Printers! hey! ho!*" Other horsemen are joining in the chase. In the branches of the tree a man is half concealed; this is meant for the "nominis Umbra", "Junius" himself.

Below the design this verse is engraved:—

"To Drive the Printers (with) hound and horn,
George and Mansfield took their Way:
The Child may rue that was unborn,
The Hunting of that Day.
Chevy Chace".

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[1] It is noteworthy that the copy of "The London Museum" for the month in question, which is (P.P. 5435. c.), does not contain this letter, and that an advertisement in "The Gazeteer", Jan. 1, 1770, p. i., col. 3, which was repeated on the next day, p. i., col. 2, states that this magazine contained "Junius's last Letter", yet the same number of the magazine was again advertised in that newspaper for Jan. 3, p. i., col. 3, but without reference to this "last letter", *i.e.* the letter dated Dec. 19, 1769. Another advertisement in "The General Evening Post", Jan. 2-4, 1770, p. 4, col. 4, enumerates the contents of "The London Museum" for that month, without referring to the "last letter". It thus appears that this "letter" was republished in "The London Museum", but afterwards withdrawn and an edition of that magazine issued without it, of which edition (P.P. 5435. c.) is a copy. "The London Museum" published after this, in its May number, "Junius's" letter to "The Public Advertiser", Apr. 3, 1770, which refers to the King's answer to the City Address, see "The Guy Faux of 1770", No. 4384. See "The King and his Friends", No. 4439.

An impression from this plate faces p. 59 of "The London Museum", ii., 1770 (P.P. 5435. c.). The satire refers to the government prosecution of Almon, the bookseller of Piccadilly, for having sold in "The London Museum" for Jan. 1770, a letter from "Junius" to "The Public Advertiser", Dec. 19, 1769, under circumstances described in "Britons Strike Home", No. 4366. Almon was found "guilty" by a jury, June 2, 1770, and a motion for a new trial refused; and, on June 13 following, the Court of King's Bench, under Lord Mansfield, tried Henry Sampson Woodfall, the original printer of "Junius's" letter "To the King", in the "The Public Advertiser", Dec. 19, 1769. He was found guilty of printing and publishing the same only. On July 18, Mr. Miller, publisher of "The London Museum", was tried in the same court, and acquitted of re-publishing the same letter in "The London Evening Post". Woodfall is famous in connection with the writings of "Junius", and the publication of "The Public Advertiser". Mr. Baldwin, printer of "The St. James's Chronicle", another accused, was acquitted, July 18, as above.

On Nov. 20, 1770, after the publication of this print, a new trial was granted for the case of the King against Woodfall, for printing and publishing "Junius's" Letter to the King, Dec. 19, 1769, see "Junius", No. 4314. On Nov. 28, Almon received sentence for the republication, as above, in "The London Museum"; he was fined ten marks, and ordered to find securities for his good behaviour for two years. See the "Preface" to "Junius's Letters" by "Junius", p. 94, in "Junius", by J. Wade, 1850, vol. i., and, in the same volume, a note on pp. 255, 256, and "Junius" to Lord Mansfield, Nov. 14, 1770.

Almon was in close communication with Earl Temple, the Duke of Devonshire, the Marquis of Rockingham, and other leaders of the liberal party, see "Junius", as above, ii., p. lxvi. He had been prosecuted by Lord Mansfield, May 1, 1765.

See "Round about the Cauldron go", No. 4392, and "The Printers before the Committee of the Robinhood Society", 1771.

$4\frac{1}{4} \times 6\frac{1}{8}$ *in.* Brit. Mus. Library, P.P. 5435. c.

4368.

Britannia in Distress.

Engrav'd for the Oxford Magazine. [*Jan.* 1770]

An engraving showing Britannia seated in a chair, fainting, while an official, probably the representative of a civic corporation, kneels before her, and has laid at her feet a "*Petition of all England. against evil Physicians Corrupt Members, and wicked Councellors*". To such an effect were many of the petitions and remonstrances presented to the King at this period, see "Frontispiece to the Middlesex Petition", No. 4289, entries in this Catalogue dated July 5, 1769, and "The Political Cerberus", No. 4317. Numerous petitions to the above effect were presented to the King after the publication of this satire in Feb. 1770, see entries dated March 14, 1770; April 6, April 8, June 13, were likewise so occupied. See "The Trial of M^{r} Cumberland", No. 4401.

A group of statesmen are gathered about Britannia. The Duke of Grafton, saying:—"*She is Mad & must be confined in Chains!*", fixes manacles on her hands. A bishop cries:—"*Petitions against the Higher Powers are Irreligous and Profane.*" Lord Mansfield, wearing a Scotch "bonnet" over his wig, and holding a dagger, says:—"*She must lose more blood Petitions are Rebellious.*"; see "Lord Chief Justice Jeffries", No. 4440. Sir Fletcher Norton, lately elected Speaker of the House of Commons, with a bull's head, says:—"*A Petition is a Libel against Government.*", see "Councellor Double-Fee", No. 4238. On the other side, the Marquis of Rockingham threatens the Duke of Grafton with an axe, and

says:—"*This is a proper Fee for such a Physician*". Earl Temple says:—"*They have ruined her Constitution*". The Earl of Chatham cries:—"*Poor Brittannia!*"

For the alliance between the last-named three statesmen, see "The Gentleman's Magazine", 1770, p. 44, col. 2:—"A conference was said to be held at a house in Grosvenor square, at which, among other things, it was settled, that, should the present opposition succeed, L—d C——m, L—d T—ple, and the M——s of R——m, should be created Dukes, and each hold a cabinet office; that G. G——lle, under the controul of the three Dukes, should appear as ostensible minister, at the head of the treasury; and to render the present administration permanent, that all who call themselves the K—g's friends, in both houses, should be turned, and for ever kept, out of office.", &c. See "Miss B——e", No. 4360; "The Hydra", No. 4370; "Political Electricity", No. 4422; "England's Friends", No. 4438; "The King and his Friends", No. 4439, and "Advice to a Great K—g", No. 4424.

An impression from this plate faces p. 64 of "The Oxford Magazine", iv., 1770, on which page is a letter from "S. L.", referring to its publication.

$4\frac{1}{4} \times 6\frac{1}{4}$ *in.* Brit. Mus. Library, P.P. 6115.

4369.

A New Patriotic Song on the Times.

Moderato con Spirito

[*Jan.* 1770]

This is a piece of satirical music, the lines being engraved with the words on two copper-plates. The words begin:—

"Ye Sons of Britannia now lift up your Voice,
For Wilkes and fair Freedom again we'll rejoice,
Tho' Petitions avail not, our Middlesex Band
Shall be firm in supporting the rights of the Land;
To a Man we'll be staunch, & Court Rascals defy,
And for Wilkes and for Liberty Conquer or die.

2

While Beckford's for London, and Saville for York,
Our Hearts, tho' oppress'd, shall be light as a Cork;
Tho' the K— makes a Speech with the Horned Cattle first,
Yet his Meaning we know—which we'd tell if we durst.
Cho^{s}. To a Man &c."

The verses continue with reference to Lord Camden's resignation, to the "Culprit", to Lord Barrington and "his villainous Letter of Thanks", see "The Scotch Victory, (A.)", No. 4196; to Messrs. Sawbridge and Townshend, the Sheriffs of Middlesex, see "Certain Petitioners requesting a Master to discharge his Servants", No. 4297. Reference is made to the "Scoundrel"—

"——— who can swear Black is White,
And persuades our good King to do wrong 'stead of right".
* * *
"Behold gracious Heav'n hurl the Bolt at each Foe!
See a C—t and a Y—k sent to Regions below:"
* * *

"6

In spite of L—d B——n's ignoble Ranks;
In spite of his villainous Letter of Thanks;
Lo our worthy Lord Mayor tells his Lordship a Tale!
And the Pow'r of a Sawbridge and Townshend prevail.

7

Let G——n persist in his State dirty Work,
We on our Side can boast of a Glyn and a Burke,
May the Patriots of England be never forgot!
And the Ministry die, like the Sheep, of the Rot!
Cho[s] To a Man we'll be staunch and Court Rascalls defy,
And for Wilkes and for Liberty conquer or die."

For "Petitions", see "Frontispiece to the Middlesex Petition", No. 4289; "The Petition of the Livery of London", No. 4295, and "A Council", No. 4323. The first entry explains the term "Middlesex Band"; "the rights of the Land" refers to the alleged infringement of the Bill of Rights by the Grafton Administration, under, it was said, the guidance of Lord Bute; see Walpole's letter to Sir H. Mann, Jan. 10, 1770. See, in the same to the same, Jan. 12:—"Sir George Saville,[1] a man of great fortune, spotless character, and acute though injudicious head, has twice told them (the House of Commons) that they sit illegally"; see the same to the same, Jan. 18.

Mr. Charles Yorke died Jan. 20, 1770. It was believed that, despairing of forgiveness from the relations and friends with whom he had hitherto acted, Mr. Yorke committed suicide three days after he was appointed Lord Chancellor, hence the allusion in the "Song"; see Walpole's letters to Mann, Jan. 22, 1770, and to Sir D. Dalrymple, Jan. 23, 1770, and "The Gentleman's Magazine", 1770, pp. 44 and 45. It was a subject of strong complaint on the part of the people that the King, when addressing the House of Lords, Jan. 9, 1770, devoted the first paragraph of his speech to the disease then prevailing among horned cattle, rather than to considerations of the grievances of the subjects, as alleged in numerous petitions which are here referred to. The term "horned cattle" often occurs in satires of this period, and has reference to the divorces of the Duke of Grafton, Viscount Bolingbroke, and Lord Grosvenor, eminent members of the House of Lords; for the first, see "A Political Wedding", No. 4292; and, for the second, see "The Trial of M[r] Cumberland", No. 4401, and "The City Cuckolds", No. 4473. For the last, see an anecdote on p. 116 of "The London Museum" (P.P. 5435. c.), i., 1770. "C—t" was Sir John Cust, Speaker of the House of Commons, see "Hercules cleaning the Augean Stable", No. 4186, who died two days after Mr. Yorke. "L—d B——n" was Viscount Barrington, and his "ignoble Ranks" were not only the party with whom he acted in Parliament, but the soldiers employed to suppress the riots in St. George's Fields, May 10, 1768, see "The Scotch Victory, (A.)", No. 4196; this entry explains the meaning of the "Letter of Thanks". Messrs. Sawbridge and Townshend were Sheriffs of Middlesex, who took the "patriotic" part, see "Certain Petitioners requesting a Master to discharge his Servants", No. 4297. "G——n" was the Duke of Grafton, see "Janus, (A.)", No. 4233. "Glyn" was Serjeant Glynn, M.P. for Middlesex, see "The Brentford Election", No. 4223. For Sir G. Saville, see "Political Electricity", No. 4422.

This satire occurs after p. 272 of "The Freeholder's Magazine", Jan. 1770.

1. $3\frac{7}{8} \times 6$ *in.* Brit. Mus. Library, P.P. 3606. e.
2. $3\frac{7}{8} \times 1\frac{1}{4}$ *in.*

[1] For the conduct of Sir G. Saville at this time, in respect to the Petition from the County of York, see "The Gentleman's Magazine", 1770, pp. 465-6-7.

4370.

The Hydra.

Design'd & Engrav'd for the Political Register. [*Jan.* 1770]

An engraving representing a Hydra attacking the prostrate body of Britannia, and itself assailed by the Earl of Chatham with his crutch, and the Marquis of Rockingham and Earl Temple with swords. The sun breaks through clouds above, and lightnings threaten the hydra. The heads of the monster are those of—1, Lord Mansfield, with a Scotch "bonnet" over his legal wig, his face furnished with a sharp beak, which, opening wide, displays a barbed tongue darted at the assailants, see "Lord Chief Justice Jeffries", No. 4440; 2, the Earl of Bute, likewise wearing a "bonnet"; 3, the Duke of Grafton, having a black cravat round his neck, as in "Janus, (A.)", No. 4233, and having buck's horns issuing from his forehead, alluding to the adultery of his wife with the Earl of Upper Ossory, see "The Political Wedding", No. 4292; 4, Lord Holland, with the head of a fox. There are four other heads, not portraits.

On the alliance between Lords Chatham, Rockingham, and Temple in Jan. 1770, in opposition to the party then in power, see "Britannia in Distress", No. 4368, and the references it contains to other entries in this Catalogue. Likewise, "Political Electricity", No. 4422, and "England's Friends", No. 4438.

An impression from this plate faces p. 121 of "The Political Register", vi., 1770.

$4\frac{1}{2} \times 6\frac{1}{2}$ *in.* Brit. Mus. Library, P.P.

4371.

The Death of the Foxes.

Engravd for the Oxford Magazine. [*Jan.* 1770]

An engraving representing two large foxes suspended by their necks from a gallows, while on the ground below geese hiss at them; a cock crows triumphantly; sheep and goats look on with apparent pleasure; and, in the distance, a farmer and his wife contemplate the scene with glee.

An impression from this plate faces p. 46 of "The Oxford Magazine", iv., 1770, on which page is a letter signed "T. L.", to the effect that the writer was happy to see "a sentence executed on two voracious animals"; that "an honest farmer and his wife, who had suffered greatly by their depredations, were the prosecutors, jury and executioners."

As this satire was published in the February number of the above-named magazine, it refers doubtless to the resignation of some of the ministers who were allied with the Duke of Grafton, including probably the Duke of Bedford, who quitted his post as Master of the Horse to the Queen, Jan. 17, 1770, and the Duke of Grafton, who resigned the office of First Lord of the Treasury, Jan. 28. The farmer and his wife may be the King and Queen. Sir John Cust, Speaker of the House of Commons, died Jan. 22, 1770.

For satirical notes on the "Fox", see "The Oxford Magazine", iv., 1770, p. 29.

$3\frac{3}{4} \times 6\frac{3}{8}$ *in.* Brit. Mus. Library, P.P. 6115.

4372.

The Treasury.

[*Feb.* 6, 1770]

An engraving representing the interior of a room, where four statesmen of the day sit at a large round table. One of them says to his opposite neighbour:—"*We*

will support you my Lord, right or wrong". The speaker looks like the Duke of Bedford, the person spoken to was probably intended for Lord North, although the face does not resemble his; he says:—"*I am the Premier*", and holds by his extended right hand a large balance, on the beam of which is written:—"*The Ballance of Administrat*"(ion); in one of the scales scrolls marked "*Trial by Juries*", "*Liberty of the Press*", "*Right of Election*", and "*Right of Petitioning*", are outweighed by the other scale, in which are "*Pensions*", "*Vice Roy*", "*Pay Masters*", "*Ambassadors*", "*Com for Sec. of State*", and "*Contracts for Army & Navy*". Three other ministers, the central one of whom looks like Mr. Rigby, Paymaster-General, sit at the table. The Lords of the Treasury at this period were Lord North, Mr. G. Onslow, Mr. C. Jenkinson, afterwards Lord Hawkesbury, and Earl of Liverpool, Mr. J. Dyson, and Mr. C. Townshend. In reference to three of these officers, H. Walpole in "Memoirs of the Reign of King George the Third", 1845, iv., p. 110, wrote concerning the "right of election". In a press at the back are closed books, on the fore-edges of some of which are written the names of leaders of the administrations preceding that of Lord North:—"*Bolingbroke*", "*Newcastle*", "*Rockingham*", "*Grenville*", "*Grafton*", "*Oxford*", "*Walpole*", and "*Bute*".

Lord North took office as First Lord of the Treasury, Feb. 6, 1770. The rights referred to by the contents of the lighter scale were those popularly supposed to have been endangered, if not abrogated, by the proceedings of successive administrations acting under the advice of Lord Mansfield, and according to the inspiration of Lord Bute; see "Secret Influence", No. 4457, and "Lord Chief Justice Jeffries", No. 4440. The scale-bearer may have been intended for Lord Bute, but neither the face nor the figure is his. "Trial by Juries" was said to have been threatened by Lord Mansfield; see "Junius" to Lord Mansfield, Jan. 21, 1772:—"Lord Mansfield was by principle a tyrant"; see H. Walpole's "Memoirs", as above, iv., p. 126; "the extension of the Habeas Corpus Act prevented by Lord Mansfield" is described by the same author, p. 142, among "the instances of an aristocratic spirit which prevailed in the Court." "Liberty of the Press" was threatened by the proceedings against Wilkes, see "John Wilkes Esq", No. 4050, and against Williams and Kearsley, the booksellers, see "1765", No. 4114, and "La Croix de S^{t} Pillory", No. 4117, and Almon, Woodfall, Miller, Baldwin, and others, see "The Royal Chace", No. 4367. "The Right of Election" was believed to be imperilled by the rejection of Wilkes as M.P. for Middlesex, and the admitting of Colonel Luttrell in his place, see "The Funeral of Freedom", No. 4288, and "M^{r} L——", No. 4284. It was proposed by the government of that day to restrict the "Right of Petitioning", on account of the alleged abuse of that right in the presentation of petitions and remonstrances, see entries in this Catalogue dated May 24 and July 5, 1769, and the references they contain to other illustrations of the practice; likewise "The Welch Petitioner", No. 4364; "The Birthright of Englishmen", No. 4383, and "Secret Influence", No. 4457.

Among the sources of government influence, alleged to be abused as above, were "Pensions", as in the case of J. Dyson, see "Round about the Cauldron", No. 4392, and "Alas: Poor Mungo", Nov. 25, 1771; the appointment of the "Vice Roy", or Lord-Lieutenant of Ireland, Pay-masterships, as in the cases of Lord Holland, see "Renard Stating his Accounts", No. 4299, and Mr. Rigby, see "The Union", No. 4210. Other sources of this nature were the appointing of ambassadors, the putting into commission the offices of the Secretaries of State, so that many appointments were instituted, and the giving profitable contracts, as in the case of Mr. Thomas Harley, see "John Wilkes Elected Knight of the Shire", No. 4189, and "The Battle of Cornhill", No. 4274. On the appointment of ambassadors, see, in "The Political Register", as below, p. 335, a list of ambassadors, governors, commanders, and consuls, who were Scotchmen. See, in "The Oxford Magazine", iv., 1770, p. 78, a list of members of Parliament who

held places under the government—192 in all. Wilkes said he was to have been appointed ambassador to Constantinople, see "Kaw Jack", No. 4041.

An impression from this plate faces p. 185 of "The Political Register", vii., 1770, in the index of which, p. 415, is a reference to the design.

This plate was used again to illustrate "The Royal Magazine", Dec., 1771 (P.P. 5441. a.); an impression faces p. 689.

$6\frac{5}{8} \times 4\frac{1}{8}$ *in.* Brit. Mus. Library, P.P. 3557. t. a.

4373.

The RECEPTION *in* 1760.

The Reception in 1770 *in our next.*

[*Feb.* 16, 1770]

An engraving showing George III. in a state carriage, driven by the state coachman along a street which is crowded with spectators, who cheer:—"*He's a sweet pretty Man*", "*Huzza!*", "*Huzza!*", "*Huzza!*", "*God bless your sweet Face*", "*Long live King George the Third*", and "*Honor & Glory to our British King*". The windows of the houses are filled with spectators. The King looks pleased and at ease.

An impression from this plate faces p. 111 of "The Oxford Magazine", iv., 1770, on which is a letter signed "Tristram Shandy, Jun.", and dated "Parliament-Street March 14, 1770." This is the date of the presentation to the King of the City Petition and Remonstrance, see "The Guy Faux of 1770", No. 4384, and entries in this Catalogue bearing this date. The letter, by implication, refers to the state visit of the King to the House of Lords, Feb. 16, 1770, and describes an enthusiastic reception given to him by the people in the beginning of his reign, probably that of Nov. 18, 1760, when he went in state to the House of Peers, or the similar occasion of Dec. 23, in the same year. The entries dated Nov. 9, 1761, refer to a state visit of the King to the City of London, when the first manifestation of popular discontent with his majesty's conduct occurred, and Lord Bute was denounced. Lord Bute was the original cause of this satire, which was designed as a contrast to the sequential print here described as "The Reception in 1770", No. 4374.

The letter of "Tristram Shandy, Jun." expresses popular delight in the accession to the throne of a king who was born an Englishman; this is an allusion to the royal speech of Nov. 18, 1760, in which the King felicitated himself thus:—"Born and educated in this country, I glory in the name of Briton". "This is all very fine", says the Corporal, "but believe me, Sir, I do not think that you are fool enough to be a prophet; and that your prediction, like the Sybil's leaves, will be the sport of the wind. Remember what the Classic says, Ante obitum nemo". "My Uncle was proceeding in his rapturous soliloquy, when the Corporal cut him short with saying, "Remember this is the year 1760!" What happened in 1770 is illustrated by "The Reception in 1770", No. 4374.

$6\frac{3}{8} \times 3\frac{7}{8}$ *in.* Brit. Mus. Library, P.P. 6115.

4374.

The RECEPTION *in* 1770.

[*Feb.* 16, 1770]

An engraving, the sequel to "The Reception of 1760", No. 4373, representing George III. in his state coach, driven along an empty street by the Duke of Grafton, who is dressed as a jockey, and says:—"*We are no longer plagued with*

the Acclamations of the People". The King looks chapfallen and nervous. The Yeomen of the Guard walk without difficulty in the empty street; one of them says:—"*We pass very quietly it was not thus in* 1760"; another avers:—"*We are not incommoded by the Mob*". A gentleman turns from the royal coach and remarks:—"*Not a Creature at any of the Windows*". Two long-haired Scotchmen bow to the King; one of them says:—"*Your M—— has none of the Scum of the Earth to attend you*".

An impression from this plate faces p. 150 of "The Oxford Magazine", iv., 1770, on which page is the sequel to the letter signed "Tristram Shandy, Jun." which is referred to in "The Reception of 1760". The Corporal says:—"I would not choose to take a lodging in the *Patriot's corner* in the King's Bench for two years, at the moderate hire of 500*l.* per annum. "However, I will tell you what I wish.—I wish that the year 1770, was like the year 1760." The "Patriot's corner" was that part of the prison in question where Wilkes had been confined.

A passage, referring to the event of 1760, occurs on p. 112 of this volume of "The Oxford Magazine". This indicates "The Reception of 1760", and is thus contrasted with the text quoted below, from p. 151 of the same volume.

"How different is the appearance this year from what it was in 1760! But the * * * * has got a new driver. Bless me! He looks like one of the Turf! —and by the manner in which he flourishes his whip, seems to have figured away at Newmarket." "What a thin retinue; are the Scotchmen turn'd Beef-eaters at last? Well, Mr. Hammond, the Chymist in Cheapside, will have a fine trade of it in flour of brimstone. My fingers begin to *itch* already to have a fling at that fellow in the bonnet; who cries out, "Your majesty mun ken that ya ba not attended noo by tha *scoom of the yerth*." Do you hear that fellow's insolence? he seems to glory in his shame and piques himself that the * * * * is not now *plagued* with the acclamations of the people. Well, these are the glorious days of Lord * * * *".

Lord Bute, or Lord North, the latter the ostensible, the former said to be the real minister of the day, is thus indicated.

On the Duke of Grafton as a jockey, see "Janus. (A.)", No. 4233. For the "Scum of the Earth", see "Tempora Mutantur", No. 4390. For, in the text, "truth may be deemed a libel", see "Remarkable Characters", No. 4376. "L * * d * * * * * * * * * *" stands for Lord Mansfield, see "Lord Chief Justice Jeffries", No. 4440. The confinement of Wilkes in the King's Bench Prison is next indicated, see "The Scotch Victory. (A.)", No. 4196.

$6\frac{3}{8} \times 3\frac{7}{8}$ *in.* Brit. Mus. Library, P.P. 6115.

4375.

The Soho Masquerade Conference, between the Premier and his Journeyman.

Vol. II. N° IX. [*Feb.* 26, 1770]

An engraving representing a room in Mrs. Cornelys's house in Soho Square, London, on the occasion of a masquerade, held Feb. 26, 1770, which attracted great attention at this period, and was numerously attended.[1] In the front, in the character of a jockey, is the Duke of Grafton, who was devoted to racing, see

[1] There was another masquerade of importance at Mrs. Cornelys's, on May 14, 1770; see "The Town and Country Magazine", ii., 1770, p. 265, for an account of this entertainment. Another masquerade of great splendour was given at the Opera House by Arthur's Club, April 26, 1770, see "The Gentleman's Magazine", 1770, p. 234.

"Janus. (A.)", No. 4233; he is conversing with Lord North, who wears harlequin trousers and carries a mask. Lord Shelburne,[1] in the character of a Turk, conceals himself behind a pillar and listens to the conversation. In an adjoining room are many masqueraders, including an apparently naked man, being "Captain Watson of the Guards", who appeared at this entertainment after the fashion suggested by Miss Chudleigh, see "Miss Chudleigh", No. 3030. For an account of Miss Chudleigh, see "The Town and Country Magazine", 1775, p. 10.

An impression from this plate faces p. 137 of "The Town and Country Magazine", ii., 1770, on which page is "A Dialogue between the Premier and his Journeyman" full of allusions to persons named in this Catalogue; see "The Gentleman's Magazine", 1770, p. 98. "The Town and Country Magazine", 1770, p. 118, says that "Captain Watson of the Guards, who appeared in the character of Adam, had his dress fitted so close, and painted so natural, that most of the masks, on his first approach, started, imagining him to be really naked". "He personated his part with great propriety and drollery", &c. "The Gentleman's Magazine", as above, describes "A figure of Adam; the unavoidable indelicacy of the dress (flesh-coloured silk, with an apron of fig-leaves worked in it, fitting the body with the utmost nicety) rendered it the contempt of the

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[1] Lord Shelburne, afterwards Marquis of Lansdowne, and prime minister, was known as "Malagrida the Jesuit". "His adversaries accused him of systematic duplicity and insincerity", and "they gave him the epithet of *Malagrida*, from the name of a Portuguese Jesuit, well known in the modern history of that kingdom", see "Historical Memoirs of my own Time", by Sir N. W. Wraxall, 1815, ii., p. 60. Malagrida was strangled and burnt at Lisbon, Sept. 20, 1761. Lord Shelburne is described as appearing at the King of Denmark's masquerade, Oct. 10, 1768, in the character of a Jesuit, see "Rob Thief", No. 4215, on an account of that entertainment which has been ascribed to John Wilkes.

Lord Shelburne is described as "Malagrida" in the anonymous satire ascribed to "Junius", first published in "The Public Advertiser", Oct. 22, 1767, p. 1, col. 3, reprinted in "Junius", by John Wade, 1850, ii., p. 128, and called "Grand Council on the Affairs of * * * (Ireland) after eleven adjournments". This council consists of "Tilbury" or Lord Northington, see "The Jacobin", No. 4165; and "M^rs T—rr—t", No. 4464; and "Judge Jefferys", or Lord Camden. This nickname was generally given to Lord Mansfield, see "Lord Chief Justice Jeffries", No. 4440; it is to be noted that Lord Camden married Miss Jeffreys, of the Priory, Brecknock, and that his son, the first Marquis Camden, was named "John Jeffreys". The other councillors are named "Caution without Foresight", or General Conway, H. Walpole's friend, see "The Repeal", No. 4140; "Malagrida", or Lord Shelburne, and "Boutedeville", or Lord Townshend, Lord Lieutenant of Ireland, first Marquis Townshend, the satirical draughtsman. This satire was owned by "Junius" in his letter to Mr. Grenville, Oct. 20, 1768, see "The Grenville Papers", 1853, iv., p. 379, on which page is a note, with references to writings on the subject, by Mr. C. Wentworth Dilke, published in "The Athenæum" journal and "Notes and Queries". See "The Grenville Papers", as above, p. 171, and note. In this satire "Malagrida" asserts that his nickname was bestowed by Lord Holland. In a note to "Junius," as above, p. 136, "Junius" himself is made to refer to Lord Camden as "Judge Jefferyes, by the old derivatory rule of *Lucus a non lucendo*". In the satire "Malagrida" is made to say, "What a negro's skin must I have, if this shallow fellow could see my meaning in my face!" This agrees with the representation of "Malagrida" as a "Turk". See "The Triumph of America," No. 4152.

For an account of the crimes and death of Malagrida the Jesuit, see "The Gentleman's Magazine", 1761, pp. 476 and 478, and 1759, p. 90.

company". On Mrs. Cornelys's, see further, in this Catalogue, "Cupid's soft Dart", 1772.

The allusion in the "Dialogue" to "eating voraciously" doubtless refers to an entertainment given, March 22, 1770, by Beckford, the Lord Mayor, at the Mansion House, London, to the leaders of the Liberal Party of that period. See a list of the noteworthy persons in "The London Magazine", 1770, p. 164. Although this dinner occurred after the masquerade, it was given before the publication of this satire in March, 1770.

The reference in the "Dialogue" to the purgation of "the City" without bleeding, indicates measures of bribery in preference to force, such as had been employed against the people, May 10, 1768, see "The Scotch Victory. (A.)", No. 4196, and Dec. 8, in the same year, see "The Brentford Election", No. 4223. Dr. John Monro was the famous physician in insanity, son of Dr. James Monro, see "The Effects of Petitions and Remonstrances", No. 4386. The "Mad Wilkite" was a person in the character of Wilkes who appeared at this masquerade, see "The Gentleman's Magazine", as above, p. 98. "No. 45" was the number of the "North Briton" in respect to which Wilkes was prosecuted; Walpole, who was present, thus described this character in a letter to Sir H. Mann, Feb. 27, 1770:—"because Wilkes was not mask enough, we had a man dressed like him, with a visor, in imitation of his squint, and a Cap of Liberty on a pole." [1] The last implement refers to that shown in Hogarth's portrait of Wilkes, which was then, as it is now, accepted as a type of the person in question.

Mr. Calcraft, who is named in the next, originally a clerk in the War Office, was in active correspondence with Lord Chatham and Earl Temple at this period, see "Correspondence of William Pitt", 1838, ii., p. 245, which, besides "John Calcraft Esq to Mr Pitt, Sept. 2, 1763," contains numerous letters; "The Grenville Papers", 1852, ii., p. 90 and elsewhere; and the "Letters" of Horace Walpole, as above. In "H. Renardo", No. 3638, and "An Ass Loaded", No. 3659, are details about this eminent person, who, at this time, was to have been created Earl of Ormond; see an anecdote quoted in "H. Renardo".

On this masquerade, see "The New Foundling Hospital for Wit", 1784, v., p. 8:—"To Lady Bab Evergreen, at Bath", from Miss Vizard, on the Masquerade", *i.e.* verses [2] which describe many of the characters who appeared as above, including "Adam", the "madman" (Wilkes), Lady Waldegrave and the Duke of Gloucester, see "L—— W——", No. 4346. See likewise, p. 29 of the same volume. See "The Oxford Magazine", iv., 1770, p. 174 (an error for 192), for an advertisement from a gentleman who intended to personate "Adam" and sought "a lady every way qualified to *appear* in the character of Eve". The same magazine says:—"One of the capital figures at the last masquerade was a lady in the character of Eve, in a suit of flesh-coloured silk, with an apron of fig-leaves."

$6\frac{3}{8} \times 3\frac{5}{8}$ *in.* Brit. Mus. Library, P.P. 5442. b.

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[1] Wilkes wrote to his daughter, May 4, 1770, that he intended to "go to Mrs. Cornelys's grand masquerade Monday se'-night" (May 14), see "Correspondence of J. Wilkes", by J. Almon, 1805, iv., p. 45.

[2] These verses are reprinted from "The Gentleman's Magazine", 1770, p. 136.

4376.

Remarkable Characters at M^rs Cornellys Masquerade. (A.)

Engrav'd for the Oxford Magazine. [*Feb.* 26, 1770]

An engraving showing a Satyr holding a mirror before the King, who sees himself reflected in it at full length. The former says :—"*Behold this Mirror of truth, it will Shew thee what thou Art.*" The King, who is dressed in a child's petticoats and carries a child's rattle and coral, says :—"'*Tis a fine Glass, but I do not like anything that reflects.*" The King wears a collar round his neck to which is attached a leading-string, the other end of which is in the hands of the Earl of Bute, who wears a hood to indicate that his influence was concealed, see "Secret Influence", No. 4457. Lord Bute says :—"*That's a false Mirror, constructed at the London Tavern, it Misrepresents you, you must go North about.*" Next appears Sir Fletcher Norton, otherwise "Sir Bull-face Double-Fee", in the form of the Devil, with a bull's face, see "Councellor Double-Fee", No. 4238. Norton, afterwards Lord Grantley, was Speaker of the House of Commons at this time ; he says :—"*I am the Devil of a Speaker, and my Needle points to the North.*", *i.e.* he admits himself to be under the influence of Lord Bute. The last of these "characters" is the Duke of Grafton, dressed like a jockey, wearing a pair of horns, and saying :—"*You are in the right, truth is a Libel.*" The duke was addicted to horse-racing, see "Janus. (A.)", No. 4233; the horns refer to the adultery of his wife with the Earl of Upper Ossory, see "The Political Wedding", No. 4292. That truth was a libel was a dictum attributed to Lord Mansfield and Sir F. Norton, see "Councellor Double-Fee", as above. The London Tavern was the place of meeting of the Supporters of the Bill of Rights and other associations opposed to the government, and to Lord Bute and his party, see "The Inchanted Castle", No. 4275, and "Date Obolum Belisario", No. 4326.

On popular opinion of the King at this period, beside "The Tenant's Complaint", No. 4021, see "The New Foundling Hospital for Wit", 1784, iv., p. 136, "A Character", and "The Answer", p. 137.

Mrs. Cornelys's house in Soho, formerly Carlisle House, was the scene of many splendid entertainments ; operas were performed and masquerades held there ; among the latter was that of Feb. 26, 1770, which is illustrated in this Catalogue by "The Soho Masquerade", No. 4375. See "The Gentleman's Magazine", 1771, p. 90, which describes a masquerade held, Feb. 6, 1771, with allusions to "Cornelys', Almack's, and the Coterie" ; for the last see "The Female Coterie", No. 4472. See p. 92 of the same volume, describing proceedings against Mrs. Cornelys, and p. 121, on which is Sir John Fielding's adjudication in respect to the entertainments. See likewise, in "The London Magazine", 1771, p. 93, an account of Mrs. Cornelys's entertainments.

An impression from this plate faces p. 88 of "The Oxford Magazine", iv., 1770, on which page is a letter referring to it without explanation.

See an entry in this Catalogue, with the same title "(B.)", dated Feb. 9, 1771, and "Lady Fashion's Secretary's Office", 1772 ; likewise "Letters of the first Earl of Malmesbury", by the Earl of Malmesbury, 1870, i., p. 216.

Mrs. Cornelys died, miserably poor, in the Fleet Prison, Aug. 19, 1797, after a long incarceration for debt ; see "The Chronological Historian," by W. Toone, under this date.

$6\frac{3}{8} \times 4\frac{1}{8}$ *in.* Brit. Mus. Library, P.P. 6115.

4377.

The Fox in Horrors, a Vision.

[*Feb.* 1770]

An engraving representing Lord Holland as an old fox, seated at a table and starting back in horror from a book which is presented to him by an angel who cries:—"*This is the black Catalogue of thy Misdeeds*". The book is inscribed:—"*Sins which L——d H——nd has committed against God his K—— his Country & himself*"; it comprises two columns of imperfect, unconnected, and reversed words and scribble, and one legible word "*Ayliff*". To this word the finger of the angel is directed. For this name of a steward to the Fox family, who was alleged to have been wrongfully hanged by means of Lord Holland, see "Ayliffe's Ghost", No. 4038. At the front of the table is a book inscribed, besides illegible scribble, with:—"*Accompts to be Settled in the other World*"; this is an allusion to the charges of vast peculation which were brought against Lord Holland, the so-called "notorious defaulter of unaccounted millions"; see "Frontispiece to the Middlesex Petition", No. 4289, and "Renard Stating his Accounts", No. 4299. An imp sits at the table and acts as Lord Holland's secretary; a second imp crouches behind his chair and filches gold from a large bag.

An impression from this plate faces p. 168 of "The Oxford Magazine", iv., 1770, on which is a letter from "S. L." to the effect that he had furnished the editor with a drawing of the "Vision" as it was presented to him.

Not long before this satire appeared Lord Holland had practically retired from public life, had suffered much in health, and visited the Continent; see his letters to Mr. G. Selwyn in "George Selwyn and his Contemporaries", by J. H. Jesse, 1843, ii., p. 371, written from Naples, Nice, and Paris. He wrote, Feb. 9, 1770, p. 374, as above:—"The newspapers, I am told, have forgot me. You, I see, remember me. The excessive fine weather we have here, and Charles's (his son, Charles James Fox) fame; all these things together have certainly, for some days past, made my spirits better than they had been since I saw you; and yet it is true the man I envy most is the late Lord Chamberlain, for he is dead, and he died suddenly. If that dog Beckford should be dead, I must not envy him, for to be sure he is d——d." It is uncertain what Lord Chamberlain is alluded to here; the remark is probably due to a false report, or the title is incorrectly quoted.[1] As to Mr. Beckford, he lived some months after the date of this letter, and died June 21, 1770. Lord Holland's enmity to him culminated on account of the charge of which Beckford was the mouthpiece, that he was the "notorious defaulter", &c. See further his letters to Selwyn, Feb. 13, and March 31, 1770. See the "Impromptu" attributed to Gray, "Suggested by a View of the Seat and Ruins of a deceased Nobleman, at Kingsgate, Kent," which is quoted in "George Selwyn and his Contemporaries", as above, i., p. 184, and reprinted in "The New Foundling Hospital for Wit", 1784, iv., p. 105; see likewise "M^{rs} S——d——rs", No. 4356, and a letter from Mrs. Harris to her son, Dec. 6, 1764, in "Letters of the first Earl of Malmesbury", 1870, i., p. 120.

$4\frac{1}{8} \times 6\frac{1}{4}$ *in.* Brit. Mus. Library, P.P. 6115.

[1] The title should doubtless be Lord Chancellor, that is Mr. Yorke, or Lord Morden, who died, by suicide, it was said, Jan. 20, 1770, nineteen days before the date of this letter, an interval of time sufficient to allow news of that event to have reached Lord Holland in Italy, so that he wrote as above while freshly impressed by the intelligence.

4378.

The Massacre perpetrated in King Street, Boston, on March 5, 1770; in which Mess^rs^ Sam^l^. Grey, Sam^l^. Maverick, James Caldwell, Crispus Attucks, & Patrick Carr, were killed, six others wounded, two of them mortally.

Engraved for the FREEHOLDERS MAGAZINE. [*March* 5, 1770]

This engraving represents a street in Boston, New England, with houses and shops forming a vista which terminates in two churches. A body of foot soldiers discharge muskets at a crowd of men and women. Three men fall wounded.

This print faces p. 136 of "The Freeholders' Magazine", ii., 1770, on which page is an account of proceedings at Boston, under the direction of Governor Barnard, previous to the "Horrid Massacre" in question. For an account of this affair see "The Gentleman's Magazine", 1770, p. 189, and "The London Museum", i., 1770, p. 322, which states that Attucks was a mulatto; see "The Chronological Historian," by W. Toone, 1828, date March 2, 1770. This was the first bloodshedding in this portentous quarrel. Further, on this subject, see in "Correspondence of W. Pitt", 1839, iii., p. 444, a copy of a letter from Sir P. Francis to the Earl of Chatham, dated April 21, 1770. Likewise "Memoirs of the Reign of King George the Third", by H. Walpole, 1845, iv., 119.

See "Political Electricity", No. 4422.

$4\frac{1}{8} \times 5\frac{3}{4}$ *in.* Brit. Mus. Library, PP. 3606. c.

4379.

Sir Robert Ladbroke aiming at a Peerage.

He walk'd with Bute *and was not.*

[*March* 13, 1770]

An engraving representing Sir R. Ladbroke, the so-called "Father of the City of London", dressed in his alderman's gown, holding a roll of paper marked:—"*Rights of the Citizens*", and stretching upwards to grasp a coronet which is held out from the clouds by a hand on the wrist of which is a tartan scarf; the last refers to Lord Bute's influence. Sir Robert has one foot on a satyr, the other on a prostrate citizen of London; a second citizen lies near the latter. The heads of the citizens are portraits.

Sir Robert Ladbroke, Lord Mayor in 1748, was a well-known distiller of London, often mentioned in this Catalogue, see "All the World in a Hurry", No. 3270; he was one of the members of Parliament for the City, who assisted at the presentation to the King of the Petition of the Livery, see entries dated July 5, 1769. He was called the "Father of the City", and as such is figured in "M^rs^ T——s", No. 4459. The occasion of this satire seems to have been his opposition to the City Remonstrance, which was agreed to March 6, and presented to the King, March 14, 1770, see "The Button Maker", No. 4380, and "The Guy Faux of 1770", No. 4384. At a meeting of the Court of Aldermen of London, March 13, he addressed the chair and, by way of a motion, declared that the Remonstrance was "no act either of this court or the corporation of London", and that the authenticating the same by means of the signature of the Town-Clerk, Sir James Hodges, see "Hodge-Podge", No. 3597, and "An Exact Re-

presentation", No. 4056, "was not warranted by law or usage". A discussion followed this declaration, during which the Lord Mayor, Beckford, averred that he would not put the question to the meeting until the municipal records had been searched, to decide whether either of the City courts had a right to control the other; he said "he was sure the motion was not originally the gentleman's who made it; that he was sure it was planned and written for him". See "The London Magazine", 1770, p. 159. The same authority states, p. 160, that the next morning a protest appeared in the newspapers. This protest was headed by Sir R. Ladbroke, and bore the names of R. Alsop, R. Glyn, T. Harley, S. Turner, H. Banks, civic dignitaries who are mentioned in this Catalogue, and others; see "An Exact Representation", No. 4056.

An impression from this plate faces p. 329 of "The London Museum", 1770.

$4\frac{1}{4} \times 6\frac{1}{2}$ *in.* Brit. Mus. Library, P.P. 5435. c.

4380.

The Button Maker.

Engraved for the Oxford Mag. [*March* 14, 1770]

An engraving showing the Lord Mayor, Beckford, and aldermen of London, kneeling and presenting to the King "*the Hum*(ble Petition and) *Remonst*(rance) *of the City o*(f) *Lon——n*". The King, extending his hand to reject the Petition, says:—"*I cannot attend to your Remonstrance! do not you See that I have been employ'd in Business of much more Consequence.*" He holds a card on which are a dozen buttons; two courtiers affect extreme admiration for these examples of the handicraft of his majesty. One of them, lifting his hands, cries:—"*What a Genius! why he was born a Buttonmaker.*" The other smiles and says:—"*What Taste! what Elegance! not a Prince in Europe can make such Buttons.*" One of the deputation attending the Lord Mayor says, ironically:—"*What a Princely Employment is Button Making.*" Another declares:—"*What a Pity he did not Serve his Time to the Trade! how he would have Surpass'd his Fellow Craft!*" "*He is an Excellent Turner I wish we had as Good a one in the City.*" This remark alludes to Mr. Samuel Turner, a lately popular Lord Mayor, who had become unpopular because he strongly objected to the City Remonstrance; see "The R^t Hon^ble Samuel Turner", No. 4293; "The Petition of the Livery of London", No. 4295; "The City Carriers", No. 4296; "Certain Petitioners", No. 4297, and "Sir Robert Ladbroke aiming at a Peerage", No. 4379.

An impression from this plate faces p. 139 of "The Oxford Magazine", iv., 1770, on which page is a letter from "S. L." stating that he had sent to the editor the drawing from which the engraving was made. This Remonstrance was presented to the King, March 14, 1770, see entries in this Catalogue which bear that date; "Nero Fiddling", No. 4381; "The Birthright of Englishmen", No. 4383, and "The Guy Faux of 1770", No. 4384.

"The Oxford Magazine", as above, p. 84, contains a mock petition, a parody on the City Petition and Remonstrance:—"We your ——'s most dutiful and loyal subjects, the Button-makers in London, Macclesfield, Birmingham, &c. as well masters as journeymen, do, with all humility, beg leave to inform your —— of the great hardships which are likely to befal ourselves and families, from your ——'s late conduct in employing yourself in making your own Buttons" * * * "in process of time, should the fondness for that sort of amusement increase and become fashionable, your —— and the Nobility may become your own Taylors, Shoe-makers &c. as well as Button-makers; and then what will become of thousands of your loyal subjects."

See, among numerous allusions to George III.'s pastime of button-making,[1] p. 49 of "The Oxford Magazine", as above, which contains forty-five "doleful suggestions" for considering the King a fool, with allusions to Wilkes, Lord Bute, Lord Sandwich, to the King as a button and comb-maker, and a turner in ivory, and doubts if he would prove to be "a conjurer"; see likewise "The Carlton House Botchers", No. 4425, "The King and his Friends", No. 4439; and "Farmer G——e Studying the Wind & Weather", 1771.

H. Walpole, in "Memoirs of the Reign of King George the Third", 1845, iv., p. 98, describes the presentation of the Remonstrance which was carried to the King on the 14th of March (1770) by the Lord Mayor and Sheriffs. "In the relation of that ceremony given the next day in the *Public Advertiser*, it was described in this bitter manner:—*the King instantly turned round to his courtiers and burst out—laughing—Nero fiddled while Rome was burning.*" Such is the statement, which Walpole does not contradict, in "The Public Advertiser", March 15, 1770, p. 2, col. 2, and "The Effects of Petitions and Remonstrances", No. 4386. See "Nero Fiddling", No. 4381.

On the general subject, see "Junius" to "The Public Advertiser", March 19, and the same to the same, April 3, 1770.

See "The Button Makers adjusting their Differences", No. 4417.

$6\frac{1}{4} \times 4\frac{1}{4}$ *in.* Brit. Mus. Library, P.P. 6115.

4381.

Nero Fiddling, Rome Burning, Pompaja & Agrippina Smiling

Engrav'd for the Oxford Magazine. [*March* 14, 1770]

An engraving showing George III. in the character of Nero, in a "Roman habit", playing on a fiddle, while in the distance Rome, or London, is burning. One of the King's feet is placed on a book marked "*Laws of Humanity.*", under which is "*Laws of Discretion.*" The King cries:—"*What a Charming Blaze! this will let them know I am their Master.*" At his side is the Queen, in the character of Poppœa, saying:—"*Oh my Dear play me the other little Tune*". At the King's side sits his mother, the Princess of Wales, in the character of Agrippina, saying:—"*My Son you have done well, they are all Rebels; but you should have got their Money from them first*".

An impression from this plate faces p. 193 of "The Oxford Magazine", iv., 1770, on which page is a letter from "S. L.", a member of the "Musician's Company", stating:—"Even Kings have been Fiddlers (*see the Copper-plate annexed, which I have sent you*).—David, King of Israel, was fond of playing upon a musical instrument, and though his tunes were generally of the solemn kind, he has sometimes danced to the measure of his own instrument. No City company pretends to vie with us but the Button-makers". For the "Button-makers", see "The Button Maker", No. 4380; this, like the "fiddle", is an allusion to a pastime of George III.'s.

This satire refers to the reception given, March 14, 1770, by the King to Mr. Beckford when he presented the City Address, Remonstrance and Petition, as described in "The Guy Faux of 1770", No. 4384.

H. Walpole, in "Memoirs of the Reign of King George the Third", 1845, iv., p. 99, describes the presentation of the "Address", &c. See "The Button

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[1] "The Button Maker's Jests", a satire on the King, was announced for publication at this time; such likewise was "A New Dialogue between the Devil and Mr. King."

Maker", as above. See "Memoirs of J. H. Tooke", by A. Stephens, 1813, i., p. 150.

See "Political Electricity", No. 4422.

$3\frac{7}{8} \times 5\frac{5}{8}$ *in.* Brit. Mus. Library, P.P. 6115.

4382.

The Sinister (*or Left-Handed*) THEATRICAL DUEL.

[A woodcut by Thomas Davis.]

[*March* 17, 1770]

A WOODCUT representing a duel with pistols. Mr. George Garrick, brother of David Garrick, holds out his weapon, but has not discharged it; Mr. Baddeley, an actor, husband of Mrs. Baddeley, a famous actress, has discharged his weapon at Mr. G. Garrick. Both combatants use their left hands. Mrs. Baddeley kneels behind the duellists, and implores Garrick not to fire at her husband. Two gentlemen, the seconds, stand near.

An impression from this block is on p. 156 of "The Town and Country Magazine", ii., 1770 (P.P. 5442. b.). It refers to "A Short History of Duelling, illustrated by a wooden picturesque Representation of a late Theatrical Engagement." This essay divides the practice of duelling into seven categories:—1. "The Amorous Duel", such as that between Messrs. P— and D—n at Braun's head in Conduit-street. 2. "The Brothel Duel", such as that "lately fought at the Nunnery near Pall-mall between the celebrated Confessor of that seminary and some gentlemen of the military". The "Nunnery" was a brothel kept by "Santa Charlotta", or Charlotte Hayes, a well-known procuress and harlot of this time, see "Portrait of Samuel Derrick", No. 4282; of this institution an account is given in vol. i., p. 65, of the above-named magazine. "But the present Theatrical Duel, between Mr G. Garrick and Mr B—y (Baddeley) is of a more serious nature, and therefore must be treated accordingly." "Mr G—e G—k remonstrated to Mr B—y upon his conduct, which so much displeased him that he wrote a letter of complaint to Mr D—d G—k" (David Garrick). "In consequence whereof Mr G—e G—k engaged Mr S—s, the attorney, for his second; and Mr B—y had sufficient influence over his supposed rival, Mr M—z, to induce him to become his second. This condescension in the son of Israel is variously accounted for; but it seems most probable, that he was willing to prove himself Mr B—y's *second* in the field of Mars, as he had been in that of Venus;"—"These preliminaries being adjusted, they repaired to Hyde-park, and the seconds having marked out the ground, Mr B—y had already fired at his antagonist, when his wife, who had received intimation of the affair, flew upon the wings of love (that is in a hackney coach) to the field of battle, and arriving at this critical time, threw herself upon her knees, and whilst she looked very languishing (*but whether at her lover or husband is not certain*) cried out, "*Oh! spare, spare him!*"

For "Davis the wooden engraver", mentioned in the text, see "Portrait of Samuel Derrick", as above. "Mr. M——z" was probably Mr. Mendez, a "man-about-town" and merchant of considerable note at this period.

"The Gentleman's Magazine", 1770, p. 140, under the date, "Saturday 17" (March, 1770), states:—"A duel was fought in Hyde park, between George Garrick, Esq. and Mr. Baddeley, both of Drury lane theatre, when the former having received the other's fire, discharged his pistol in the air, which produced a reconciliation". "The Town and Country Magazine", 1770, p. 167, states:—"28 (March, 1770.) Mrs. Baddeley, of Drury-lane theatre, has not been heard of for some days, it is said she is gone to Ireland with an officer in the army."

$6\frac{1}{2} \times 3\frac{1}{2}$ *in.*

4383.

The Birthright of Englishmen, ascertained, 1216.

Surrendered —— March 22, 1770

Des^d. & Eng^d. for the Pol^l Regis^r. [*March* 23, 1770]

An impression from a plate engraved with two designs. The upper design represents the Barons obtaining "*Magna Charta*" from King John.

The lower design represents George III. seated on his throne, and receiving "*The humble Address of L^ds & Coms.*" from the Lord Chancellor or the Speaker of the House of Commons, who kneels before the throne, and is attended by several peers. Three ministers, or officers of the Household, stand near the King.

The City of London had, March 14, 1770, presented a Petition and Remonstrance to the King, see "Sir Robert Ladbroke aiming at a Peerage", No. 4379, and "The Guy Faux of 1770", No. 4384. To this he read a reply, and the Lord Mayor kissed the King's hand. "After which, as they (the City representatives) were withdrawing, his Majesty instantly turned round to his courtiers *and burst out a laughing.* NERO FIDDLED WHILST ROME WAS BURNING.", see "The Oxford Magazine," iv., 1770, p. 109, and "Nero Fiddling", No. 4381.

In the King's reply he stated that he could not but consider the contents of the Remonstrance as disrespectful to himself, injurious to Parliament, and irreconcilable to the principles of the Constitution; it was generally like that which is described in "Frontispiece to the Middlesex Petition", No. 4289. To counteract the effect of this movement of the popular party, the "King's Friends" and others in the Houses of Lords and Commons, promoted a joint address of both houses to the King, which was agreed to after a vigorous debate on March 22, 1770, and presented to his majesty on the following day. These transactions are described in H. Walpole's "Memoirs of the Reign of King George the Third", 1845, iv., p. 99. See entries in this Catalogue dated May 23, 1770.

An impression from this plate faces p. 309 of "The Political Register", vi., 1770, on p. 338 of which volume is an account of the presentation of the City Petition of this date, May 23, 1770, with copies of the Petition, the King's reply, and Beckford's rejoinder.

1. 4 × $2\frac{7}{8}$ *in.* Brit. Mus. Library, P.P. 3557. t. a.
2. 4 × $2\frac{7}{8}$ *in.*

4384.

The Guy Faux of 1770. (Mr. Welbore Ellis, afterwards Lord Mendip.)

[*March* 30, 1770]

An engraving showing Mr. Welbore Ellis in the character of Guy Faux, approaching the Houses of Parliament at night, and holding a dark lanthorn. Three of the buttresses of the building, illuminated by the lanthorn, are inscribed severally:—"*Freedom of Election*", "*Bill of Rights*", "*Magna Charta*". The Earl of Bute appears in the background, dressed as a Scotchman, and by way of signal waving a baton. Mr. Ellis is watched from Heaven by the Eye of Providence. This design is a reproduction of a portion of Samuel Ward's famous print described in this Catalogue as "The Destruction of the Spanish Armada", No. 41; see likewise No. 43.

Below the design is engraved:—"The mine was sunk;—combustibles provided,

& Welbore Ellis, the Guy Faux of the Fable, waited only for the signal of Command. Junius". The "signal" is the action of Lord Bute. This refers to the letter of "Junius" to "The Public Advertiser", April 3, 1770. After animadverting stringently on the political conduct of Lord North, who had succeeded the Duke of Grafton, in respect to the answer given by the King to those who presented the Address and Remonstrance of the City of London, March 14, 1770, "Junius", who had already, March 19, 1770, addressed "The Public Advertiser" on this subject, stated:—"The mine was sunk;—combustibles provided, and Welbore Ellis, the Guy Faux of the fable, waited only for the signal of command. All of a sudden the country gentlemen discover how grossly they have been deceived:—the minister's heart fails him, the grand plot is defeated in a moment, and poor Mr. Ellis and his motion taken into custody". A note by "Junius" to this passage was as follows:—"About this time the courtiers talked of nothing but a bill of pains and penalties against the lord mayor and sheriffs, or impeachment at the least. Little *mannikin* Ellis told the king that, if the business were left to his management, he would do wonders. It was thought very odd that a motion of so much importance should be entrusted to the most contemptible little piece of machinery in the whole kingdom. His honest zeal, however, was disappointed. The minister took fright, and at the very instant that little Ellis was going to open, sent him an order to sit down. All their magnanimous dreams ended in a ridiculous vote of censure, and a still more ridiculous address to the king. This shameful desertion so afflicted the generous mind of George the Third, that he was obliged to live upon potatoes for three weeks, to keep off a malignant fever. Poor man!—quis talia fando temperet a lacrymis!"[1]

An impression from this plate faces p. 265 of "The London Museum", i., 1770. This magazine contains "A Faithful Journal of the Proceedings of a Political Club", *i.e.* the House of Commons, which, on p. 269, describes what was done, but not, of course, what was left undone on Friday, March 30, 1770. The "Address, Remonstrance, and Petition of the Lord Mayor", &c., "of the City of London", presented to the King, March 14, as above, is printed in this volume, p. 254. On p. 313 of the same volume is, April "9. The Middlesex Remonstrance was presented to his Majesty, and received with the usual contempt." On this subject in general, see "Frontispiece to the Middlesex Petition", No. 4289; "The Petition of the Livery of London", No. 4295; "The City Carriers", No. 4296, and "Certain Petitioners requesting a Master to discharge his Servants", No. 4297. See "The Button Maker", No. 4380; "Nero Fiddling", No. 4381, and "The Effects of Petitions and Remonstrances", No. 4386.

Further remonstrances followed these, and are illustrated in this Catalogue by entries dated May 23.

$4\frac{1}{4} \times 5\frac{7}{8}$ *in.* Brit. Mus. Library, P.P. 5435. c.

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[1] Sir N. W. Wraxall in "Posthumous Memoirs", 1836, iii., p. 135, commented on this passage, and states his opinion that here is a very early indication of the insanity of the King. "Junius" said, in a note annexed to a letter dated "3rd of April, 1770", that the King was so agitated in consequence of the remonstrance presented to him by the city of London, in the month of March of the same year, and so irritated at his inability to punish the Lord Mayor and Sheriffs for their presumption in approaching him with such a paper, as to have "been obliged to live upon potatoes for three weeks, to keep off a malignant fever." On the very early discovery of the mental imbecility of the King, see "The Tenant's Complaint", No. 4021. See likewise "Memoirs", as above, pp. 141, 152, 153, 158, and 176; likewise "A Character", and "The Answer", in "The New Foundling Hospital for Wit", 1784, iv., pp. 136 and 137. The latter refers to the alleged ignominious reception of the Petition and Remonstrance.

4385.

An Ode, On the Enlargement of our intrepid Patriot John Wilkes, Esq^r

[*April* 17, 1770]

This is a piece of satirical music; the lines and part of the "Ode" have been engraved on two copper-plates. The verses begin:—

"When Greece and Rome Triumphant Reign'd
Their Druids sung the grateful strain;
Their Druids sung the grateful strain;
Like them shou'd Britons shou'd Britons unrestrain'd,
Exulting hail the Patriot train:
Wilkes superior superior Crowns our Glee,
Again restor'd to Liberty."

The verses continue with praise of Wilkes, and denunciation of the Grafton Administration.

This satire follows p. 104 in "The Freeholder's Magazine," ii., 1770.

Wilkes was released from prison, April 17, 1770, "About half after five in the afternoon", see "The Gentleman's Magazine", 1770, p. 188. See likewise "Memoirs of the Reign of King George the Third", 1845, by H. Walpole, iv., p. 117.

$3\frac{7}{8} \times 6\frac{1}{8}$ *in.* Brit. Mus. Library, P.P. 3606. e.

4386.

The Effects of Petitions and Remonstrances.

[*May* 23, 1770]

An engraving representing the Princess of Wales seated on a sofa, with the Earl of Bute at her side, see "Gisbal", No. 3848. She holds "*The humble Address and Remonstrance of the C—y of L——*", and turns to the King with a haughty air, saying:—"*This Rem——ce is T——n* (treason), *but fear them not, my Lords brave Countrymen will defend you*", see below. The King occupies a separate and somewhat lower seat than that of the princess and her alleged "favourite"; he bows to her and says:—"*I submit my self entirely to your Guidance*". Lord Bute declares:—"*Mun a K—— bear with such Language from a gang of Loons it must not be*". The King has one foot on the Petition "*of the City of Westminster*". Behind the royal party are Lord Mansfield and Sir Fletcher Norton, the respective Speakers of the Houses of Lords and Commons. The latter, who, alluding to his popular nickname, has a bull's head, see "Councellor Double-Fee", No. 4238, says:—"*I'll screw every Point of the Law to prove them T——rs*" (traitors). Sir F. Norton, afterwards Lord Grantley, had been successively Attorney-General and Solicitor-General, and was much hated by the people on account of the part he had taken against Wilkes and others, see "The Assembly of Beasts", No. 4303, and "The British Bull Baited by Mungrels", No. 4328. Lord Mansfield, with a Scotch "bonnet" over his official wig, says:—"*We will hire Doctor Monro prove their insanity*". This refers to the petitioners of London and Westminster, whose memorials are in question here; for Dr. John Monro, see "The Soho Masquerade", No. 4375; he was a celebrated physician in lunacy. The Duke of Grafton, like an ape, squats at the princess's feet and declares:—"*Had I my will they should be Horse Whipt from Newgate to Tyburn*".

An impression from this print faces p. 230 of "The Oxford Magazine", iv., 1770, and it was published at the end of June in this year. This is shown by the elegy to the memory of Lord Mayor Beckford, which occurs on the page in question, and states that Beckford died "June 21 at 39 Minutes past Four o'Clock in the Morning." The satire, therefore, includes a reference to the Address, Petition, and Remonstrance of the City of London, presented to the King, May 23, 1770, by Beckford, who then made a memorable speech to his majesty, for which see below. Similar addresses from London had been presented, July 5, 1769, and March 14, 1770, see entries in this Catalogue with these dates, and "The Guy Faux of 1770", No. 4384. Dissatisfied with the reception vouchsafed to their previous addresses, the Corporation of London, May 23, 1770, again approached the King, and, by means of Beckford, presented another and somewhat more stringently worded remonstrance. "The freeholders of Westminster met and voted a remonstrance which, omitting the most objectionable parts of that from the City (March 14), was immediately presented to the King (see "The Oxford Magazine", iv., 1770, p. 137, for a copy of this address). Another was voted by the freeholders of Middlesex: but no answer was given by his Majesty to either." For the Middlesex Address, see "The Oxford Magazine", iv., as above, p. 135. See "Memoirs of the Reign of King George the Third", by H. Walpole, 1845, iv., p. 115.

The Address is printed at length in "The Oxford Magazine", iv., 1770, p. 187 (in error, 169), and in nearly all the periodicals and newspapers of that day.

The reply of the King and the answer of Beckford are given in the above magazine, pp. 188 (170), 189 (171). "The Lord Mayor waited near a minute for a reply, but none was given. The humility and the serious firmness with which the Lord Mayor uttered these words filled the whole Court with admiration and confusion; for they found very different countenances among the Citizens than they expected from Lord Pomfret's description:[1] . . . "*Nero* DID NOT *fiddle whilst Rome was burning*."[2]

See another account by Walpole of this circumstance in a letter to Sir H. Mann, dated May 24, 1770.

In a note on this passage in the edition of Walpole's "Letters", 1857, Mr. Cunningham quoted authorities which asserted that "Beckford did not utter one syllable of this speech. It was penned by Horne Tooke, and by his art put on the records of the day, and on Beckford's statue", in Guildhall, London, see "A late Lord Mayor of London", No. 4395, and "Monument to be Erected to the Memory of the R^t Hon^ble W^m. Beckford Esq^r.", No. 4396. There is, however, no doubt that this famous speech was delivered almost exactly in the above terms. A letter from Alderman James Townshend to the Earl of Chatham, dated May 25, 1770, two days after the presentation of the Address, affirms that "the Lord Mayor's speech in the Public Advertiser of yesterday is verbatim, the words "and necessary" being left out before "revolution", see "The Correspondence of William Pitt", 1839, iii., p. 460. This volume contains, on p. 462, a copy of a letter of joyful congratulation from Lord Chatham to Mr. Beckford on this occasion, and dated "Hayes. May 25, 1770.":—"The spirit of Old England spoke that never-to-be-forgotten day". See Beckford's letter of acknowledgment to Lord Chatham, dated "Soho Square, May 25, 1770", in the same volume, p. 463.

This speech was ordered to be engraved on the monument erected to Beckford's honour in the Guildhall, London, as stated in "A late Lord Mayor", No. 4395. See "Memoirs of John Horne Tooke," by A. Stephens, 1813, i., p. 155, which reports that Tooke "suggested the idea of a reply to the sovereign". See,

[1] For Lord Pomfret's speech, see "The Yorkshire Lead Mine", No. 4407.

[2] For the application of this phrase, see "The Button Maker", No. 4380, and "Nero Fiddling", No. 4381.

further, a note on p. 439 of "The Correspondence of T. Gray and W. Mason", by J. Mitford, 1853. Tooke's statement that he supplied reports to the newspapers is so far confirmed by the description of these circumstances in "The Daily Advertiser", May 24, 1770, p. 2, col. 2, being a correspondent's communication, headed "For the Public Advertiser", and, at the end of the paper, the "Writer of the above Account" speaks in his own person. A satirical correspondent of this newspaper asserted, May 26, 1770, pp. 1 and 2, that the reply had previously been rehearsed at Lord Chatham's house at Hayes.

The promise that Lord Bute's countrymen would defend the King refers to suspicions, that if the popular discontent should break into open war, the Scotch would be on the King's side. The "Scotch" regiments were deeply distrusted by the people since the sanguinary suppression of a riot in St. George's Fields by the Third Regiment of Guards, see "The Scotch Victory. (A.)", No. 4196. More than one writer of this period averred that military preparations had secretly been made by the "King's friends" to this end. See Walpole's "Memoirs", as above, iv., p. 310. Of the King's subservience to his mother and Lord Bute, see "The R——l Dupe", No. 4442; "You have got him, Ma'am, in the right Kew", No. 4245, and "Secret Influence", No. 4457.

For a sequel to this satire, see "A Scene at S^{t}. Ja——s's", No. 4389.

$3\frac{7}{8} \times 6\frac{1}{8}$ *in.* Brit. Mus. Library, P.P. 6115.

4387.

The Fate of City Rem—ces.

Engraved for the Oxford Mag: [*May* 23, 1770]

An engraving showing George III. seated at a table approached by his son, the Prince of Wales, afterwards George IV., who, taking off his plumed coronet, says to his father:—"*Papa, I want some Paper to make a Kite.*" The King replies:—"*Take some of these Petitions and Remonstrances they are fit for nothing else.*" He points to "*The Humble Petition and Remonstrance* ———" which with other scrolls, lies on the floor.

The purport of this design is explained in "The Effect of Petitions and Remonstrances", No. 4386, and other entries in this Catalogue therein referred to.

An impression from this plate faces p. 12 of "The Oxford Magazine", vi., 1771, on which is printed a letter signed "Solon", which inquires "To what end have we been petitioning and remonstrating? To no end, perhaps, you will say.—But if we have not had the satisfaction of having our grievances redressed, nor the prayers of our petition attended to, we have at least had the pleasure of furnishing a pretty child with a plaything. Nay, some people are of opinion that the whole affair is nothing more than children's play; and that the *pilgrimages* so frequently made to St. James's were only to show the mazarine gowns of the city senate: I am, however, of a different opinion, and cannot help thinking that the petitions of the city of London, deserved a better fate, than to be hoisted into the air at the end of a string, for the amusement of an infant."

For the fate of Remonstrances, see "The Welch Petitioner", No. 4364, and "Farmer G——e Studying the Wind & Weather", 1771, from "The Oxford Magazine", 1771.

$5\frac{3}{4} \times 3\frac{5}{8}$ *in.* Brit. Mus. Library, P.P. 6115.

4388.

The present Emperor of Germany Receiving Petitions from, and Redressing the Grievances of the meanest of his Subjects. To which Sacred and Benevolent purpose he dedicates one day in every Week. How happy would other Princes be could they, or —— would they do the Same.

For the Oxford Mag. [*May* 23, 1770]

An engraving which shows the Emperor Joseph II. of Germany seated on a throne and accepting in a gracious manner petitions which are offered to him by two ragged men. A man kneels on one side; in front a countrywoman is about to deliver a petition and is politely addressed by an officer of the court. Four noblemen stand near the throne and converse in whispers.

An impression from this plate faces p. 208 of "The Oxford Magazine", v., 1770, on which page is a letter signed "A Friend to his Country".

See "The Button Maker", No. 4380, entries in this Catalogue dated May 23, 1770, and those to which the former refers and bearing other dates.

6 × 4¼ *in.* Brit. Mus. Library, P.P. 6115.

4389.

A Scene at S^t^. Ja—s's; or the Courtiers attempting to bridle the Tongue of the late worthy Lord Mayor.

[*May* 30, 1770]

An engraving representing a deputation of citizens, comprising the Lord Mayor of London, Beckford, a sheriff, and another gentleman, in a reception room at St. James's Palace. There is a bit in Beckford's mouth, attached to which is a bridle held by the Earl of Hertford, Lord Chamberlain of the Household, who says:—"*Tis expected you will make no reply*". The sheriff says:—"*What are we Citizens to be gagg'd, muffled and bridled*"? This is probably Sheriff Townshend, for whom see "Frontispiece to the Middlesex Petition", No. 4289. The other gentleman looks like Wilkes, who was Alderman of Farringdon Without at this time;[1] he says:—"*The old proverb says a Cat may look at a King, why not a L. M. speak to a King*"? Two courtiers converse on our right; one of them, probably Mr. Welbore Ellis, afterwards Lord Mendip, or, it may be, Lord Pomfret, says:—"*A motion shall be made in the upper room that no Citizen shall open his mouth on this side Temple Bar*". His companion replies:—"*Such mastiffs ought to be muzzled to prevent their barking*". For Mr. Welbore Ellis and the stringent propositions made in Parliament to restrain the citizens of London, see "The Guy Faux of 1770", No. 4384. For Lord Pomfret, see "The Yorkshire Lead Mine," No. 4407; see likewise "Tempora Mutantur", No. 4390, which illustrates the reference to "Scum of the Earth", a phrase here preserved in the speech of a lady, doubtless the Princess of Wales, who stands holding her nostrils as if to protect them from a bad smell, and crying indignantly:—"*I thought these scum of the earth had return'd to their City by this time*".

An impression from this plate faces p. 266 of "The Oxford Magazine", iv.,

[1] Wilkes's name is not among those of the officials who attended at St. James's on this occasion.

1770, on which page is a letter signed "Brutus", commenting on the reception of the deputation by the Lord Chamberlain when, May 30, 1770, the former, headed by Beckford, presented congratulations on the birth of a princess.[1] This magazine, p. 212, describes the arrangements made in the City for the preparation of this Address. It was an event of greater moment than ordinary, on account of what had occurred on the 23rd of the same month, when, after the presentation of that which was in this year the second Address, Petition, and Remonstrance from the City to the King, Beckford spoke to George III. in the manner described in "The Effects of Petitions and Remonstrances", No. 4386, and thus greatly scandalized the courtiers. "Thursday. May 31. Yesterday, a little before one, the Lord Mayor, attended by the Aldermen", &c., "the two Sheriffs, 125 Common Councilmen, the Recorder, City Remembrancer and Town Clerk, set out from Guildhall with the Address. When Alderman *Harley* came to Temple-Bar, the gates were shut against him, and he was obliged, by some rude boys, to quit his chariot, which prevented his going to St. James's."

A copy of this Address, with the King's reply, is on p. 214 of this magazine. See further H. Walpole's "Memoirs of the Reign of King George the Third", 1845, iv., p. 154. This was the last public incident in the life of William Beckford, Lord Mayor of London, he dying three weeks after of a violent fever. See "Monument to be Erected to the Memory of the R^t. Hon^ble W^m. Beckford Esq^r.", No. 4396.

See "The Courtiers Assembled", No. 4393, for the alleged effect of the death of Beckford on his political opponents.

For an ancient illustration of the saying here attributed to Wilkes, see "A Cat May look upon a King", No. 57.

6 × 3¾ *in.* Brit. Mus. Library, P.P. 6115.

4390.

—*Tempora Mutantur* ——

Desg. & Eng. for the Pol. Register, [*May*, 1770]

An engraving representing one of the fronts of Temple Bar, under the bow pediment of which is a tablet with the date "1745", alluding to the Scottish raid into England in that year, an event connected with the Bar by means of the human heads shown here on poles above the roof of the building. See "Towneley" "Fletcher", No. 2799. Over one angle of the roof a large Scotch plaid is extended; on the other angle hangs a Scotch "bonnet" with a feather, being, doubtless, that of the Earl of Bute. Three poles rise above the Bar, the human head has been removed from the central one; this was the case at the date in view here. In the roadway is written "1770", alluding to the group described below.

The arch of the roadway in the centre of the Bar covers a group of figures, which indicate that times had changed since the heads of the Scotch rebels were placed on the poles above; George III. walks there between Lord Bute in tartan, and Lord Mansfield in his robes as judge. Other persons appear behind, some of whom wear Scotch "bonnets", and represent the citizens of London who were favourable to the "King's friends", see "The King and his Friends", No. 4439. A miserable sailor is begging with a dish under one of the arches of the footway of the Bar; under the other arch is a citizen, who says:—"*We are the Scum of the Earth*", and expresses his surprise at the favours bestowed by the King on his Scotch companions.

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[1] Elizabeth, the King's seventh child, born May 22, 1770, and afterwards Landgravine of Hesse-Homburg, who died Jan. 10, 1840.

The allusion to "the Scum of the Earth" was a common one at this time, and due to a speech attributed to Mr. Stephen Fox during the debate in the House of Commons which ended in the admission of Colonel Luttrell as M.P. for Middlesex, April 16, 1769; see entries in this Catalogue bearing that date, and H. Walpole's "Memoirs of the Reign of King George the Third", 1845, iii., p. 359:—"Stephen Fox indecently and indiscreetly said, Wilkes had been chosen only *by the scum of the earth*—an expression often retorted on his family, his grandfather's birth being of the lowest obscurity." Expressions approaching this were used in resolutions of the Goldsmiths, Grocers, and Weavers Companies passed in opposition to the Petition and disowning it. At a meeting held at Guildhall, April 13, 1770, the Lord Mayor, Beckford, addressed the meeting:—"Speaking of the indecent phrases reflected on the Livery, by the three dissenting companies, such as calling them the *Offspring of the Parish Poor*, and *The Scum of the Earth*", &c. See "The Oxford Magazine", iv., 1770, p. 156.

The phrase "scum of the earth" gave great offence at this time, see an anecdote in "The Oxford Magazine", iv., 1770, p. 113, and, in this Catalogue, "The Reception of 1770", No. 4374, and "A Scene at St. Ja—s's", No. 4389.

$3\frac{3}{4} \times 6\frac{3}{8}$ *in.* Brit. Mus. Library, P.P. 3557. t. a.

4391.

"To find a Man, long & in vain, Diogenes sought around,
This Citizen he meets, his Lanthorn drops, & cries I've found.

Publish'd June 2^{d} 1770 *& Sold by T. Dent Engraver, Ball Alley, Lombard Street.* [*May*, 1770]

An engraving showing George III. seated on his throne, and offering to William Beckford, Lord Mayor of London, his choice of an earl's or a baron's coronet. Beckford kneels before the King, supports the fainting Genius of London, and declines either of the coronets. Diogenes, having thus discovered a honest man, rushes forward with delight, and drops his lanthorn. Fame proclaims the discovery, and descends to crown Beckford with laurel. Behind the King, and on a table, a cornucopia sheds papers, inscribed, "*Patent*", "*Contract*", "*Grant*", and "*Reversion*". These were the means alleged to be used by the Court party to corrupt their opponents, see "The Union", No. 4210. In the distance is London in flames; for the nature of this allusion, see "Nero Fiddling", No. 4381.

For Beckford and his conduct in respect to the King and the City of London, see "The Birth-right of Englishmen", No. 4383, entries in this Catalogue dated May 23 and June 21, 1770, and the references which they contain to other and earlier entries.

This satire is dated June 2, 1770, *i.e.* between the presentation of the City Remonstrance to the King, May 23, the Address of May 30, and the death of Beckford, June 21, 1770. Below the design is the following dedication:—"To the worthy *Livery* of *London*, this Plate is most respectfully Dedicated, by their humble Serv^{t}. Tho^{s}. Dent."

$7\frac{3}{8} \times 5$ *in.*

4392.

Round about the Cauldron go,
In the Tortur'd Printers throw.

[*June* 13, 1770]

An engraving showing George III. in royal robes seated on his throne; near him, on a table, lie a volume of "*Architecture*" and "*Kirby's Perspective*"; at his

feet is the "*Privy Purse*", unfastened, with coins fallen out. The King points to the further side of the room in which he sits, where his courtiers, like the witches in "Macbeth", are going about a large cauldron, and dropping into it labels bearing the names of the printers who were prosecuted by the government. The Attorney-General, on whose chin-bands is "*A G*", Mr. William De Grey, afterwards Lord Walsingham, throws the name of "*Woodfall*" into the cauldron, and holds a scroll marked "*Junius*" in his other hand. Another officer throws in the name of "*Say*"; a third that of "*Almon*". On the ground lie a scroll marked "*MANSFIELDS MIN:*", a volume containing "*A List of Pensioners on the Irish Establishment*", another marked "*PREROGATIVE of the CROWN*", and "*MAGNA CHAR*"(ta) torn in pieces.

George III. was reputed to be very fond of the study of architecture; under his auspices the Pagoda in Kew Gardens was erected at this time; this probably suggested this satire; see "A Scene in a Pantamine Entertainment", No. 4220, where Sir W. Chambers, architect of the Pagoda, and Joshua Kirby, Professor of Perspective, whose book lies on the table here, are introduced. Kirby was the King's teacher of perspective, see "The Frontispiece to "Kirby's Perspective", No. 3254, and "The Usurping Professer in the Chair", No. 4216. The "Privy Purse" was always alluded to as a potent means of political corruption, and the effective lever of royal power at this period; in connection with the Civil List, it was a subject of discussion at this date, March, 1770.

The "tortured Printers" were those who were prosecuted by the government for the publication of alleged libels, defamatory writings, and the like; for the cases of Woodfall and Almon, who had published or republished the so-called letter of "Junius" to the King, see "Britons strike Home", No. 4366, "The Royal Chace", No. 4367, and the references contained in the former to the course of litigation in which Almon and Woodfall were involved; proceedings dictated, as H. Walpole avers them to have been, by Lord Mansfield. In the trials in which these prosecutions culminated Lord Mansfield acted as judge,[1] see the "Preface" by "Junius" which accompanies his "Letters" in a collected form, and "Junius" to "The Public Advertiser", Nov. 14, 1770. Mr. Charles Green Say was the printer of "The Gazeteer", "The General Evening Post", and other newspapers; he died in November, 1775.[2] He was probably one of those printers who, besides Almon, Woodfall, Miller, and Baldwin, were prosecuted by the government on the same grounds. "Seven prosecutions are commenced against seven printers", see in "The Political Register", 1770, vii., p. 19, "A circumstantial Account of the Trial of Mr. Almon".

An impression from this plate faces p. 121 of "The Political Register", 1770, vii. In the "Index" to this volume, p. 415, is the following reference to this satire:—"September, the Attorney general and the Ministry in the act of witchcraft, represented in the tragedy of Macbeth, throwing certain papers into a Cauldron, they become fascinated into libels".

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[1] "But, though Lord Mansfield thus deprecated the wrath of Lord Chatham, the indignation of the friends of freedom was not so appeased. Serjeant Glynn moved (in the House of Commons) for an examination into the conduct of the King's Bench, and Alderman Oliver named Lord Mansfield as the author of the grievances from that court", see "Memoirs of the Reign of King George the Third", 1845, by H. Walpole, iv., p. 211. "Lord Chatham had sent him word, that he would enquire into and complain of the administration of justice in this country, four of the judges being become dependent on the Court—his Lordship as Speaker of the House of Lords, and three of the others as Commissioners of the Great Seal", see "Memoirs", as above, p. 187; see the same, p. 221.

[2] See "Literary Anecdotes of the Eighteenth Century", by John Nichols, iii., p. 737.

The "Letter to the King" was reprinted in "The Gazeteer", Dec. 20, 1769, p. 4. Lord "Mansfields Min." may refer to that minute or opinion of his which he refused to deliver to the Parliament, but averred that he had confided to the Duke of Cumberland, and for which in respect to that confidence he was freely satirized by "Junius" and others.

$6\frac{3}{4} \times 4$ *in.* Brit. Mus. Library, P.P. 3557. t. a.

4393.

The Courtiers Assembled, on hearing the News of the Death of the R^t Hon^ble. W^m. Beckford.

[*June* 21, 1770]

An engraving showing numerous members of the Court of this date, gathered about a table and gleefully hearing Mr. Jeremiah Dyson, the "Mungo" of these satires, as a black harlequin shout as he rushes into the room :—"*News! News! my Lords, the City Bully, Beckford is dead*". The Earl of Sandwich, in the dress of a jockey, holding a cricket bat, exclaims :—"*Then I'll lay four to one he's gone to the Devil*". Lord Mansfield, with a Scotch "bonnet" over his official wig, and holding a scroll on which is "*Murder is Manslaughter*", declares :—"*If this News be true Mungo, you shall have a Pension on the Irish Establishment*". Sir Fletcher Norton, Speaker of the House of Commons, with a bull's head, see "Counsellor Double-Fee", No. 4238, rejoices, with a broad grin :—"*Ah! the head of the Mob dead! this is good News indeed*". The Duke of Grafton, before whom is a scroll inscribed :—"*A New Scheme to restrain the Liberty of the Press, by M——d & others, with the Art of packing Juries*", cries :—"*What is that Rebel dead! this will humble the Pride of the faction I hope*". A minister, probably Viscount Weymouth, cries :—"*Damn the Memory of all such Remonstrating Rascals*". The Duke of Bedford declares :—"*I thought I should have had the Pleasure of lodging him in the Tower*". The Earl of Winchelsea (?) says :—"*Had he liv'd he should have died at the Gallows*". Lord Holland exclaims :—"*Ah the Villain he wanted to bring us all to Account*". Lord Hillsborough, Secretary of State for the Colonies, afterwards Marquis of Downshire, an Irishman, cries :—"*Arah! the Devil burn me, but he is gone to Jamaica, to blow our intentions at Boston*". The Earl of Bute, skulking in the shadow at the door of the room, says :—"*By my Saul this is braa News for my auld Lady.*"

An impression from this plate faces p. 106 of "The Oxford Magazine", v., 1770, on which page is a letter referring to the print and signed "T. S".

Beckford died June 21, 1770. His position with regard to the people and the Court is illustrated by "The Effects of Petitions and Remonstrances", No. 4386, and the other entries to which that one refers, likewise by "A Scene at St. Ja—s's", No. 4389, which records his death. On the monument erected to him, see entries dated June 21, 1770. On Dyson, see "Mungo", No. 4267, which explains the origin of the nickname by which he is designated here, see likewise "The Carlton House Botchers", No. 4425, which illustrates Dyson's position and alleged character, and explains the allusion to his pension on the Irish Establishment, a pension of £1,000 a year for three lives, which was afterwards withdrawn, see "Alas! Poor Mungo", Nov. 25, 1771. For Lord Sandwich as a jockey, see "The Political Mouse-Trap", No. 4067, and "The Election", No. 4098; he was a famous horse-racer, bettor, and cricket-player. "Murder is Manslaughter", in Lord Mansfield's hands, refers to his efforts to reduce the punishment of those who had been concerned in the deaths of William Allen, junior, see "The Scotch Victory. (A.)", No. 4196, and George Clarke, see "Brentford Election", No. 4223. Lord Mansfield and others had made many

efforts to restrict the liberty of the Press, see "The British Bull Baited", No. 4328, and references included in the list given with "Lord Chief Justice Jeffries", No. 4440, especially "La Croix de Stᵉ Pillory", No. 4117. He was accused of desiring to restrict the power of juries. Beckford was called a "Remonstrating Rascal" because he had been foremost in promoting the Addresses and Remonstrances delivered by the City of London to the King, as indicated in entries dated July 5, 1769, March 14, and May 23, 1770, likewise "A Scene at St. Ja—s's", No. 4389. The Duke of Bedford's speech refers to the incarceration of Wilkes in the Tower, and the proposal of some of the Court party to commit Beckford to the same prison. The figure supposed to represent the Earl of Winchelsea wears a wig like that drawn in the Marquis Townshend's satire, "The Recruiting Sergeant", No. 3581, and in "The Wire Master", No. 4230. As to Lord Holland's allusion to an "Account", it is a reflection on himself as the alleged "notorious defaulter of unaccounted millions", see "Renard Stating his Accounts", No. 4299. Lord Hillsborough's allusion to Jamaica indicates the fact that Beckford was born in that "hot place", where he had large estates, in consequence of which he was denominated "Sugar Cane", see "The Effects of Petitions and Remonstrances", No. 4386; the allusion to Boston referred to the first disturbances in that contest which ended in the separation of England and her American colonies, see "The Massacre perpetrated in King Street, Boston", No. 4378. The Earl of Bute's "auld Lady" was the Princess of Wales, see "Gisbal", No. 3848, and "Secret Influence", No. 4457. For Lord Holland's ideas about the death of Beckford, see his letters to George Selwyn, Feb. 9 and 13, 1770, in "George Selwyn and his Contemporaries", by J. H. Jesse, 1843, ii., pp. 373-5, as quoted in "The Fox in Horrors", No. 4377.

See the companion to this satire in "The Citizens of London lamenting the Death of Beckford", No. 4394.

$6\frac{1}{8} \times 3\frac{7}{8}$ *in.* Brit. Mus. Library, P.P. 6115.

4394.

The Citizens of London lamenting the Death of Beckford.

Engrav'd for the Oxford Magazine. [*June* 21, 1770]

An engraving showing the coffin of William Beckford, Lord Mayor of London, who died in his second mayoralty, June 21, 1770, as described by entries in this Catalogue bearing that date. The coffin lies in a room, covered by a pall, and surrounded by weeping citizens. Britannia, having abandoned her spear and shield, sits and laments at the head of the coffin. A clergyman, probably John Horne (afterwards Tooke), see "The Parson of Brentford", No. 4225, stoops over and kisses the coffin, and says:—"*Thus low I bow to his Memory, & kiss the Coffin that contains his Corpse.*" The Earl of Chatham cries:—"*And is my Friend my Beckford Dead, peace to his honest Soul.*" Earl Temple says:—"*Yes he was honest indeed, & shall have a place in my Temple of worthies.*" A citizen, looking up, declares:—"*We ne'er shall look upon his like again.*" Another citizen remarks:—"*He deserv'd our utmost Esteem.*" Wilkes stands in deep mourning with joined hands near the head of the coffin, and says:—"*Alass Britannia, thou hast lost in him the firmest Patriot and the bravest friend.*" A third citizen, whose face is a portrait, kneels and prays:—"*Oh gracious Power, since thou hast ta'en him hence, be thou alone our Refuge & defence.*"

An impression from this plate faces p. 152 of "Oxford Magazine", v., 1770, on which page is a letter referring to "The Courtiers Assembled", No. 4393, and stating that this design is offered as a companion to that satire. This volume, p. 38, has the following paragraph, referred to by the above speech of Earl

Temple's :—" It is said, that the Right Hon. Earl Temple intends to erect a Statue, with a short but expressive inscription, to perpetuate the Memory of his late Right Hon. Friend William Beckford, Esq ; in the Temple of Worthies, in his Lordship's matchless gardens at Stowe ".

$6\frac{1}{2} \times 4\frac{1}{8}$ *in.* Brit. Mus. Library, P.P. 6115.

4395.

A late LORD MAYOR of LONDON. (William Beckford.)

From the Marble Statue of M^r^ Moore, lately exhibited in Pall Mall.

[*June* 21, 1770]

An engraving of a whole-length standing statue of William Beckford, Lord Mayor of London, 1763 and 1770, in his official robes, in the act of speaking with one hand raised, the other resting on a pedestal and grasping a scroll, on which is written :—" *Whenever the Public is in Danger, y^e^ King has a Dispensing Power. Explanation. With the Advice of Council. Whenever the Salus Populi requires it. Com. Jo.*" (Commons' Journals) ; a seal is pendent from the scroll. On the top of the pedestal lies a book inscribed, " *Tax on N. America*". In front of the pedestal is a medallion of Britannia, and, below this, is " *And with* NECESSITY *the Tyrant's Plea, excus'd his Dev'lish Deeds*".

The first inscription refers to the discussions which, Nov. 1766, occurred in the House of Commons respecting the exercise of the so-called dispensing power of the Crown in regard to the embargo placed by the Privy Council on the export of corn, Sept. 28 and Nov. 12, 1766, see the references given with " The Apparition", No. 4151 ; see likewise, " P * * and Proteus ", No. 4163. " Tax on N. America " is illustrated by " The Repeal ", No. 4140, and other entries in this Catalogue of the same date. W. Beckford was an ardent supporter, and, according to H. Walpole, in " Memoirs of the Reign of King George the Third ", a frequent representative of W. Pitt in Parliament. Beckford took distinguished parts in the debates attending the restriction of the " dispensing power ", and the repeal of the law for taxing the American colonies of Great Britain. The " Salus Populi " was the so-called " plea " for the dispensing prerogative of the Crown, which is the " Tyrant's plea " in question.

This engraving was published long after the event to which it refers in chief, the date of which it bears here. An impression of it occurs in " The Works of Thomas Chatterton ", 1803, by Dr. Gregory, as illustrated by the collection of Mr. Haslewood, i., facing p. lx.

The notion of making the reply to the King on the presentation of the City Remonstrance, as well as the authorship of the Remonstrance itself, and the terms of that reply, as engraved below Moore's statue of Beckford, were all claimed by John Horne Tooke, see " Memoirs of John Horne Tooke ", by A. Stephens, 1813 (614. i. 8.), vol. i., pp. 150-8.

See " The Conference ", No. 4269 ; " The Petition of the Livery of London ", No. 4295, and " Certain Petitioners requesting a Master to discharge his Servants ", No. 4297, which refer to Beckford in similar circumstances to the above, and, for a history of the affair of May 23, see " The London Museum ", (P.P. 5435. c.), i., 1770, p. 401, and entries in this Catalogue dated May 23, 1770, especially " The Effects of Petitions and Remonstrances ", No. 4386.

$4 \times 6\frac{3}{4}$ *in.* Brit. Mus. Library, C. 39. f.

4396.

Monument to be Erected to the Memory of the R^t. Hon^ble W^m. Beckford Esq^r.

For the Oxford Mag. [*June* 21, 1770]

An engraving showing a pyramid decorated with a medallion portrait of William Beckford, and inscribed:—

"*If Worth allures thee, think how Beckford shone,*
Who dar'd to utter Truths before the Throne.

Sacred to the Memory of the R^t Hon^ble W^m. BECKFORD late Lord Mayor of London. Who died in his Second Mayoralty Admired, beloved & esteem'd by every honest Briton".

Fame and Victory hover about the monument. At the base stands Fortitude; Courage, as Hercules, directs the attention of Affection to the portrait of Beckford, History records his character, Britannia and the Genius of London lament his loss.

An impression from this plate faces p. 46 of "The Oxford Magazine", v., 1770. On p. 47 is a letter to the editor referring to the design, without further information. The death of Beckford occurred June 21, 1770. The circumstances immediately preceding that event are described in "A Scene at S^t. Ja——s's", No. 4389, with reference to the "Truth" he "dared to speak", being his address to the King, delivered May 23, 1770, as detailed in "The Effects of Petitions and Remonstrances", No. 4386. On July 5 of this year the Court of Common Council of London determined to erect a statue to Beckford; accordingly, after an animated competition among sculptors, the memorial which is now in the Guildhall, London, was erected. See "A late Lord Mayor of London", No. 4395.

$3\frac{3}{4} \times 5\frac{7}{8}$ *in.* Brit. Mus. Library, P.P. 6115.

4397.

Sketch for the Statue ordered to be Erected to the Memory of the late W^m Beckford Esq^r. by the Court of Common Council.

N°. XXIV. Vol. 2. [*June* 21, 1770]

An engraving showing the sculptured group erected in the Guildhall, London, to commemorate Lord Mayor Beckford, who died June 21, 1770, see entries in this Catalogue bearing this date. The statue of Beckford is placed with its back to a window. On a scroll near the figure is written "——*ll your Majesty be pleased* ——".

An impression from this plate faces p. 417 of "The Town and Country Magazine", ii., 1770, on which page, preceding an Essay "On the Origin, Nature, and Design of Sculpture.", is this "Explanation. Mr. Beckford, in his Robes, as Lord Mayor, treading on Tyranny, and supporting Britannia, who, in a recumbent distressed Posture, looks up to him as imploring his Assistance. On an Altar (on which are the Arms of the City of London) the Address, surmounted by the Cap of Liberty, and the City Regalia, the Sword resting on Magna Charta, encircled with Laurel."

$3\frac{5}{8} \times 5\frac{7}{8}$ *in.* Brit. Mus. Library, P.P. 5442. b.

4398.

A Memorial to William Beckford, Lord Mayor of London.

"*Publish'd July 5th.* 1770, *&c. Sold by T. Dent Engraver Ball Alley Lombard Str.*" [*June* 21, 1770]

An engraving showing a memorial designed to commemorate the life and services of W. Beckford, see "A late Lord Mayor of London", No. 4395, and other entries in this Catalogue dated June 21, 1770. The design comprises an obelisk placed on a pedestal; in front of the former is a medallion bust of Beckford, surrounded by laurel and olive. Fame, flying in front, holds a celestial crown over the portrait; Liberty and the Genius of London weep before the monument. America approaches in great distress, and Beckford's colleagues, the City Aldermen, advance to pay their respects to the memory of the deceased. America is introduced on account of the connection of Beckford with the West Indies, and his advocacy in Parliament of the cause of the Colonies, see "A late Lord Mayor", as above.

On the pedestal is engraved:—"*Sacred to the Memory of William Beckford Esqr. twice Lord Mayor of the City of* LONDON, *&c. three Times its Representative in Parliament, who Gloried in the Name of* CITIZEN". Below the design the following verses are engraved:—

"When Cato died Rome shed the grateful Tear,
Like *LIBERTY* and fair *AUGUSTA* here:
Well may *AMERICA* her Loss deplore!
Her Patriot, Champion, *BECKFORD* is no more!" &c.

$7\frac{1}{4} \times 5$ *in.*

4399.

"*A Conversation Piece in the Kings Bench Prison.*"

[*June*, 1770]

An engraving showing a room of which the windows are strongly barred. Two tables are in the chamber; on one of these are an inkstand and three newspapers, the "*British Spy*", the "*Middlesex Journa*"(l), and the "*St James Chron*"(icle). Four persons sit at the other table, with a bottle and drinking glasses before them. One of these says:—"*You can't suffer, when you have such powerful friends!*"; from his pocket the "*Flint Pet*n" protrudes. Facing this person are two men, the brothers Kennedy, whose sister was the notorious harlot, known as "Polly" Kennedy, see "Miss Ken—dy", No. 4463, for further details of this subject. One of the men says:—"*Twill be damn'd hard to die for an old watchman!*"; the other says:—"*Suppose we are again condemn'd?*" A young woman who sits near the speakers remarks:—"*Don't doubt; I'll again speak to his Lordship!*" This is Miss Kennedy.

An impression from this plate faces p. 200 of "The Freeholder's Magazine", ii., 1770. On this page is a narrative of the circumstances alluded to by the design, being the case of Matthew and Patrick Kennedy, who were accused of murdering John Bigby, a watchman, on Westminster Bridge. The narrative describes how, being drunk, and after quarrelling with other persons, these men left a public-house, one of them armed with a poker, and "patrolled the bridge", "when the younger, as appeared at the trial, gave the watchman, Bigby, a fatal blow with the poker". There is an allusion to evidence given on the trial by "Mr. St. John (brother, we are told, to L——d B——.)."[1]

[1] The Hon. John St. John, brother of Lord Bolingbroke, who took great

"George Selwyn," &c., as below, note, p. 388, indicates the nature of public feeling in this case. Referring to the appeal of Mrs. Bigby, a letter from Mr. J. St. John to Mr G. Selwyn states, "It is certainly the Bill of Rights people that have spirited her up." The same volume, p. 389, contains a letter from the Earl of Fife to G. Selwyn, April 28, 1770, a memorial to the King on behalf of the condemned Matthew Kennedy, and a letter from H. Walpole directing Selwyn, in aid of the convicts, to use "the German women (about the Queen), if you can get at them".

Horace Walpole, in "Memoirs of the Reign of King George the Third", 1845, iv., p. 166, gives a concise account of this affair, and says of Miss Kennedy: —"They (the accused) had a handsome sister, who was kept by two young men of quality."

As to Horne Tooke's share in the proceedings, see "Memoirs of John Horne Tooke", 1813, by A. Stephens, i., p. 185.

Sir Joshua Reynolds painted, 1770, a portrait of Miss Kennedy, *i.e.* "Polly Kennedy, alias Jones", for Sir C. Bunbury, in the possession of whose descendant, Sir Charles Bunbury, it is now (1879). It was engraved by T. Jones, and exhibited in the Royal Academy Winter Exhibition, 1879, No. 173.

The "loyal baronet," that is, "Sir Robert Perrott", of "The Freeholder's Magazine", ii., p. 201, is the person represented in the design with the "Flint Petition" in his pocket. He was "Sir *Richard* Perrot", see "The Welch Petitioner", No. 4364, and "Sir Richard P——", No. 4365; this person, who was declared to be an impostor, is described in "The Gentleman's Magazine", 1770, p. 43. P. 59 of the same magazine contains scandalous "Particulars of the Life of the noted Perrot, who presented the Flint Petition."

Below the design these lines are engraved:—

> "Sir Richard knows the Court, tho' pent up here;
> She knows the Courtiers, and the Courtiers her;
> Then what indulgence mayn't the Convicts find,
> When Love and Loyalty are thus combin'd?" &c.

The affair of the Kennedys is condemned in the letter of "Junius" to "The Public Advertiser", May 28, 1770:—"The odious abuse and prostitution of the prerogative at home", "the mercy of a chaste and pious prince extended cheerfully to a wilful murderer, because that murderer is the brother of a common prostitute, would, I think, at any other time, have excited universal indignation. But the daring attack upon the constitution in the Middlesex election, makes us callous and indifferent to inferior grievances." See "The Oxford Magazine", 1770, iv., p. 133. Miss Kennedy is said to have married "Captain B——r——n", see "The Westminster Magazine", 1773, p. 468.

See, likewise, "Lady Fashion's Secretary's Office", Jan. 1772.

$6\frac{7}{8} \times 3\frac{7}{8}$ *in.* Brit. Mus. Library, P.P. 3606, e.

4400.

The Trial of Henry Frederick, Duke of Cumberland, for Criminal Conversation with Henrietta (born Vernon), Lady Grosvenor.

Engraved for the Freeholder's Magazine. [*July* 5, 1770]

An engraving giving a view of the Court of King's Bench during the abovenamed trial. Lord Mansfield is on the bench in front of the tapestry and, rising,

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interest in the escape of the Kennedys, see "George Selwyn and his Contemporaries", by J. H. Jesse, 1843, ii., p. 385; a note, from "The Annual Register", 1770, p. 109, describes the affair and the appearance of the accused at their trial, Feb. 25, 1770. See "The Jockey Club" (13 EE. e/126), Part II., p. 145.

thus addresses the jury:—"*Remember Gentlemen as his H——ss is low, he shou'd only pay as 'Squire Morgan*". The jury are consulting as to the amount of damages they will award to Lord Grosvenor, on the conviction of the Duke of Cumberland. One of them says:—"*Well he shall have ten thousand Pounds for his Wife*"; this man replies to the other juror, who remarks:—"*Wildman got but one for his Horse*"; "*She is Certainly Guilty*", says another juryman; "*Ay!*" remarks his companion, "*of Manslaughter*"; "*Well as to the damages we must go out* (of the Court) *to bring them in*", is said by another juror. Two barristers are conversing; one says:—"*Indeed his H——ss was but a Lame Lover*". The other barrister says:—"*I think my Brother Circuit shou'd have been retain'd in this Cause*". On the table lie many books; one of these is inscribed "*Innocent Adu*"(ltery); another bears, "*Modern Love Letters*"; see below as to the publication of letters written by the duke and the lady.

Below the design these lines are engraved:—

"The Charge thus given, see the J—e retreat,
As if the Charge was but a Grace to meat;
Th' obsequious J—y follow, as he leads,
Like Minos—only giving Law to shades."

An impression from this plate faces p. 217 of "The Freeholder's Magazine", ii. 1770. On this page is an account of the trial as above, which occurred July 5, 1770, at Westminster, and is illustrated by many entries in this Catalogue bearing that date, and by "The Couch of Adultry", No. 4294, and "Old Nero look'd on", No. 4404. According to the statement of Mr. Wedderburn,[1] one of the counsel for the plaintiff, the Duke of Cumberland during this intrigue visited country places in order to meet Lady Grosvenor, including Towcester, Coventry, Marcourt Hill, Whitchurch, Chester, and St. Alban's. On these occasions he assumed the name of "Squire Morgan" (to this Lord Mansfield's speech refers), "Squire Jones", or "the Farmer", &c.; "he sometimes appeared as a young squire disordered in his senses" (hence the references to "playing the Fool" in "Old Nero look'd on", No. 4404, and "A certain personage in the Character of a Fool", No. 4403), "particularly at Whitchurch, where a noise being heard in passing from one room to another, it was disregarded by the people of the house, who said it was only the Fool." The incidents of the trial are fully reported in the following pages of the magazine, and many letters are reprinted, including several from the co-respondent, which contain ignominious blunders in grammar and spelling, see "A certain great Personage learning to Spell", No. 4402, due to a writer of feeble mental powers. The letters read at the trial comprised some from the lady to her younger sister, the Hon. Miss Caroline Vernon, Maid of Honour, in which the spelling is as bad as the duke's,[2] while the language is coarser, more indelicate and vulgar; there are unflattering descriptions of Lord Grosvenor.

Lord Grosvenor's franks carried through the post his wife's correspondence with her sister; he was warned of the intrigue by letters signed "Jack Sprat".[3]

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[1] Mr. Alexander Wedderburn was appointed Solicitor-General a few months after this trial, Jan. 23, 1771, and became successively Attorney-General, Lord Chief Justice of the Common Pleas, Baron Loughborough, Lord High Chancellor, and Earl of Rosslyn.

[2] See a letter from Mr. C. Lloyd to Mr. Grenville, July 3, 1770, in "The Grenville Papers", 1853, iv., p. 522. See "A Royal Love Song" in "The Oxford Magazine", iv., 1770, p. 284. For Mrs. Delany's opinion of this correspondence, see her letter to Miss D'Ewes, July 22, 1770, in "Autobiography of Mrs. Delany", 1862, iv., 292.

[3] "Jack Sprat" is said to have been the Countess Dunhoff, one of H. R. H.'s

The evidence refers to "Trusty", a servant of the duke's, and to meetings at the house of the Countess Dunhoff, who was said to be a mistress of the Duke of Cumberland's; see "The Countess of D—h—ff", No. 4359. There is likewise a reference to the person in H. Walpole's letter to Countess of Upper Ossory, June 4, 1773; a witness described the breaking into the room occupied by Lady Grosvenor at the White Hart Inn, at St. Alban's, Dec. 21, 1769.

The summing-up concluded at 7.45 p.m., and Lord Mansfield left the court for his own house in Bloomsbury Square. "The jury inclosed till ten minutes before ten, when, of the three complaints, they found the defendant only guilty of one, and they set off in carriages for Bloomsbury-square, with their verdict,[1] finding for the plaintiff *only Ten Thousand Pounds* damages". See "The Freeholder's Magazine", as above, p. 235.

"The Lame Lover" was the title of a farce produced by S. Foote at this period. "Serjeant Circuit" was one of the characters in this performance, who makes a very laughable speech to a mock jury in respect to the cutting down of a plum-tree, which was alleged to possess all possible elements of value proper to such trees. As to "Innocent Adultery", part of the defence of the Duke of Cumberland was that there was no proof of actual adultery between the parties. See the magazine, as above, p. 325. The "Modern Love Letters" are those referred to before.

The Duke of Cumberland ultimately married Mrs. Horton, born Luttrell, for whom see "Memoirs of the Reign of King George the Third", 1845, iv., p. 356, by H. Walpole; Sir N. W. Wraxall's "Posthumous Memoirs", 1836, ii., p. 116; "The Jockey Club", Part III., Second Edition, 1792 (785. e. 14.), in which is a satirical account of the career of Mrs. Horton. See the portrait of this lady by Gainsborough, and H. Walpole's letter to Sir H. Mann, Nov. 7, 1771. See the letter, signed "Cumbriensis", but attributed to "Junius", and addressed to the Duke of Cumberland, in "The Public Advertiser", Nov. 13, 1771. The same to the Duke of Grafton, Nov. 28, 1771. These irregular marriages of members of the royal family, together with the union of the Duke of Gloucester and Lady Waldegrave, see "L—— W——", No. 4346, seemed to justify the Royal Marriage Act. See "Memoirs", as above, p. 359. As to the Duke's marriage, see "The History of Gallantry", in "The London Magazine", 1771, p. 581.

As to the remark of Lord Mansfield above quoted, it formed the subject of one of the most animated of the letters of "Junius", "To Lord Mansfield", Nov. 14, 1770.

See, in "The Public Advertiser", Jan. 11, 1771, a letter signed "Anti-W." (Wilkes), attributed to "Junius", on Lord Mansfield's declaration in the Grosvenor cause. See H. Walpole's letter to Sir H. Mann, Dec. 31, 1769; "The London Magazine", 1770, p. 341; "The Oxford Magazine", iv., 1770, p. 113, "A Card from St. James's"; and entries in this Catalogue dated July 5, 1770.

There is a complete abstract of the evidence delivered at this trial in "The Gentleman's Magazine", 1770, p. 470, by which it appears that the parties met at the Countess Dunhoff's. See "The Genuine Copies of Letters which passed between H. R. H. the Duke of Cumberland", &c. (5175. a a a); "The Trial of His R. H. the D. of C.", 1770 (1132. d. b.), and, for "The Lame Lover", "The Oxford Magazine", iv., 1770, p. 268.

$6\frac{5}{8} \times 4$ *in.* Brit. Mus. Library, P.P. 3606. e.

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mistresses. See above, "The Oxford Magazine", v. 1770, p. 46, "A Card to the Censor"; "The Town and Country Magazine", ii., 1770, p. 377; and "The Couch of Adultry", No. 4294.

[1] See a similar delivery of a verdict, described in "England's Friends", No. 4438.

4401.

The Trial of M^r Cumberland for spreading the Distemper among the horned Cattle at S^t Albans & other Parts.

Engrav'd for the Oxford Magazine.[1] [*July* 5, 1770]

An engraving representing the Court of King's Bench during the trial of the Duke of Cumberland for criminal conversation with Lady Grosvenor, see "The Trial of Henry Frederick, Duke of Cumberland", No. 4400. Lord Mansfield presides, having the face of an owl and the wings of a bat; in one claw he holds a book marked:—"*The Law of Divorce and Adultery*", in the other is a book marked:—"*The Law of Power*". All the barristers and the jury have heads of beasts; likewise Sir Fletcher Norton, who has the head of a bull, and holds two bags of gold; he was called "Sir Bull-Face Double-Fee", see "Councellor Double-Fee", No. 4238. One of the lawyers holds a paper marked "*O Murgo*" (?), and seems to be reading it diligently. In front is the Duke of Cumberland with a halter round his neck; one end of the halter is held by an officer of the court who carries a staff and has the head of a boar. Two advocates are ardently disputing; one of these has the head of a dog, the other that of a bear. Lord Bute, armed with a broadsword, and the Duke of Grafton, carrying a sword and pistol, look on at the trial from behind; the matrimonial fortunes of the latter are indicated by a pair of horns on his head. He had lately been divorced on account of the adultery of his wife. See "The Political Wedding", No. 4292.

The Duke of Cumberland and Lady Grosvenor were found together in the bedchamber of the latter at the White Hart Inn, St. Alban's, Dec. 21, 1769. Much distress had occurred in England at this period on account of the prevalence of a distemper amongst horned cattle; this circumstance was alluded to in the King's speech at the opening of Parliament, Jan. 9, 1770.

Numerous divorces occurred about this time, including those of Lord Bolingbroke and the Duke of Grafton. See "The City Cuckolds", No. 4473.

"Horned Cattle" in connection with the King's speech, is a phrase illustrated by the following from "The Annual Register", 1770 (P.P. 3435. d.), p. 59, col. 2:—"The minds of all men were occupied on the one side and the other with these considerations, and great expectations were formed concerning the manner in which these points would be handled in the speech from the throne (Jan. 9, 1770). The speech began by taking notice of a distemper that had broke out among the horned cattle; touched some topics concerning foreign affairs, and the distractions of America, and concluded with the usual recommendation to unanimity. No notice whatsoever was taken of the great domestic movements, which had brought on, or followed the petitions." For the petitions, the all-interesting subject of political comment at this period, see entries in this Catalogue dated March 6, 8, 9, 16, and 22; May 24; July 5, and 18; July, and Aug. 12, 1769.[2]

Mr. Hawkins described a satire analogous to this one and on the same subject. He gave the title as "The Trial of the D. of C.— and Lady G.— for Crim. Con." In this design Lord Grosvenor is pleading his cause before Lord Mansfield, and pointing to the horns which decorate his own head, saying:—"*I only want to know for a certainty whether I am entitled to this headdress*". Near him is the

[1] This line has been cut from the impression of this plate which is in the Print Room; it remains on the impression which is included in (P.P. 6115).

[2] For satirical notes on "horned cattle", see "The Oxford Magazine", iv., 1770, pp. 28, and 29.

Duchess declaring:—"*My case shall be laid before this court, and I can have nothing to fear from an upright judge*". By her stands the Duke of Cumberland, exclaiming:—"*I can do no wrong*". An old lady remarks:—"*It was a pity to disturb them when they were going to Prince making.*"

An impression from this plate faces p. 19 of "The Oxford Magazine", iv., 1770 (P.P. 6115.). On this page is printed "An Account of a late unfortunate Intrigue", being a brief description of the circumstances attending the *liaison* of the Duke of Cumberland and Lady Grosvenor

$6\frac{1}{8} \times 3\frac{3}{4}$ *in.*

4402.

A certain great Personage learning to Spell.

For the Oxford Mag. [*July* 5, 1770]

An engraving representing the Duke of Cumberland with the Garter on his knee, and evidently in much distress because of his inability to master rudimentary spelling. He holds a book on which is written:—"*ab eb ib ob ub ba be bi bo bu Boo—by*"; in his hand is a letter held behind him and addressed "*too Leadi Greavfitznor*". This letter an ape or demon is about to take secretly from his royal highness. Behind, is a satyr who places a fool's cap on the student's head, and says:—"*Pray Admiral did you cast Anchor in Grosvenors Straits.*" This duke was likewise an admiral, see "Old Nero look'd on burning Rome", No. 4404, and the object of an action brought by Lord Grosvenor for damages for criminal conversation with Lady Grosvenor, see "The Trial of Henry Frederick, Duke of Cumberland", No. 4400, and other entries in this Catalogue dated July 5, 1770. Lady Grosvenor was the "Leadi Greavfitznor" of the above-named letter.

Over the duke's head hangs a useless birch. His tutor, a clergyman, deplores the ignorance of the pupil, saying:—"*I fear I shall make nothing of your R——l H—n—ss.*" On the table a large scroll, inscribed, "*Specimens of R——l Spelling. Lett mee Kiss your sweet little Hare, noboddy with mee butt myself.*" In the published copies of letters sent by the duke to Lady Grosvenor are allusions to the emotions of the royal Admiral when alone in his cabin at sea, while in command of a squadron of men-of-war off Portland. The spelling of the letters appears to have been revised to some extent when they were published in "The Freeholder's Magazine", ii., 1770, p. 219, and "The London Magazine", 1770, p. 347. On the ignorance and licentiousness of the duke, see "The Oxford Magazine", v., 1770, p. 108; the same, p. 70, 71, 72.

On the ground in this design is a book inscribed:—"*Orthography unnecessary for a Prince.*"

An impression from this plate faces p. 88 of "The Oxford Magazine", v., 1770; on this page is a mock letter "To hiz Ryyal hynes they Dook of Cumburrland", in which the writer offers himself as a tutor to the Prince of Wales (George IV.) in an epistle the spelling of which is purposely distorted.

This letter is signed "D. Charles junior". The literary shortcomings of the duke evoked a wilderness of satires in prose and verse, specimens of which will be found in "The Oxford Magazine", v., 1770, as above, see pp. 70-4. The duke's preceptor's name was Charles, see "Memoirs of the Reign of King George the Third", by H. Walpole, 1845, iv., which describes the circumstances here in question, and comments on the duke's bad spelling and grammar. See the letter of mock congratulation offered by "Cumbriensis" said to be "Junius", dated Nov. 13, 1771, on the marriage of the duke with Mrs. Horton, reprinted in "Junius", by John Wade, 1853, ii., p. 387.

See "The Countess of D—h—ff", No. 4359.

$3\frac{3}{4} \times 5\frac{5}{8}$ *in.* Brit. Mus. Library, P.P. 6115

4403.

A certain personage in the Character of a Fool as he perform'd it at Whitchurch & elsewhere.

For the Oxford Mag [*July* 5, 1770]

An engraving representing a chamber where the Duke of Cumberland, brother of George III., shaking a rattle and wearing a fool's cap, kneels at the feet of Lady Grosvenor, who, with her bosom much exposed, sits in a chair near a bed. H. R. H. says:—"*It is not the first time that I have play'd the Fool*". The lady remarks:—"*Your H——ss enters into the true Spirit of that Character*". Behind is Mr. Gedding dressed as a farmer, apparently half drunk, with a bottle in one hand, a wine glass in the other; the contents of the latter he spills over the dress of his master, while he says:—"*He is a very natural Performer, he looks for all the World like a Fool*". For this satire see "The Trial of Henry Frederick, Duke of Cumberland", No. 4400, and other entries in this Catalogue dated July 5, 1770.

An impression from this plate faces p. 75 of "The Oxford Magazine", v., 1770, which contains a letter from "S. L."

$5\frac{3}{4} \times 3\frac{5}{8}$ *in.* Brit. Mus. Library, P.P. 6115.

4404.

"Old Nero look'd on Burning Rome so cool,
He play'd the Fiddle, but you play the Fool."

Engrav'd for the Freeholder's Magazine. [*July* 27, 1770]

An engraving of the sea shore or part of Portsmouth Dockyard, with sheds and a ship on fire. The figurehead of the ship is an effigy of Britannia, which exclaims:—"*I shall certainly be consumed by these Northern blasts*"; that is, by the influence of the Court or Bute party. Sailors are rolling casks on the beach. On the shore are five persons; one of these is a naval officer of high degree; the next is the Duke of Cumberland, who, pointing to the burning ship, says to his neighbour:—"*I am greatly afraid the Fire may reach the Anchors, I'll write an Account of it to my Harriout & consult her*". Lord Mansfield stands behind the duke, a very foolish-looking person, and says:—"*I can be of no service to your R——l H——ss in restraining the present damages*". This refers to the fire at Portsmouth Dockyard, July 27, 1770, and to the conduct of Lord Mansfield during the trial of Lady (Henrietta) Grosvenor for adultery; she was the "Harriout" of his grace's speech.

Henry Frederick, Duke of Cumberland, was, by profession, a sailor, and by rank an Admiral. Some of his letters to Lady Grosvenor were written from on board ship; on this point, see "The Trial of Henry Frederick, Duke of Cumberland," No. 4400.

Lord Holland, who stands next to the above, says:—"*What unaccounted Thousands are sunk here*"; thus referring to the charges brought against himself as "the public defaulter of unaccounted millions", see "Frontispiece to the Middlesex Petition", No. 4289; "Renard Stating his Accounts", No. 4299, and "The Fox in Horrors", No. 4377. Over Lord Holland's head a rope hangs from a gallows, to this refers the speech of a sailor standing near; he points to Lord Holland, and exclaims:—"*Your Lordships next trip will be under the line*", *i. e.* be hanged. Lord Holland had lately made an excursion on the Continent. His son, Charles James Fox, was at this time one of the Lords of the Admiralty. The allusion to playing the fiddle applies to the King, who was addicted

to that amusement; the phrase has a particular point which is illustrated by "Nero Fiddling", No. 4381.

For another illustration of this fire, see "The Blind Justice", No. 4405.

An impression from this plate faces p. 265 of "The Freeholder's Magazine", ii., 1770 (P.P. 3606. e.), on which page is an account of a fire which occurred in Portsmouth Dockyard, July 3, 1760, and of "a terrible fire of which the public have already had a particular account". For the latter catastrophe, see "The Gentleman's Magazine", 1770, pp. 343, 361, 387, 389, and 390.

It was alleged that the Duke of Cumberland, during his intrigue with Lady Grosvenor, "used to be called at the Inns, the Fool," and sometimes appeared as a young squire disordered in his senses, see report of the trial for adultery, in "The Oxford Magazine", v., 17, 1770. See "A Council", No. 4323.

$6\frac{5}{8} \times 4\frac{1}{8}$ *in.*

4405.

The Blind Justice, & the Secretaries one Eye & no Head Examining the Old Woman and little Girl, about the Fireing Portsmouth Dock-Yard.

[*July* 27, 1770]

An engraving showing Sir John Fielding, the magistrate at Bow Street, seated in a chair, and wearing a bandage over his eyes. He was blind. On one side of the Justice sits a Secretary of State with a bandage over one of his eyes, on the other side sits a headless "Secretary". Behind the last sits a gentleman who seems to be smiling at an old woman who is standing in bonds before the Justice. The last says to her:—"*I see Plainly you are guilty you have a hanging look.*" She puts up her hands energetically, and cries:—"*No more than your Worships have. I'm a Poor honest Woman, my betters know more of the Fire than I.*" A little girl stands near the speaker; both are bound in ropes; a constable holds the rope which restrains the woman. The one-eyed "Secretary" says:—"*Some body must be hang'd for this, right or Wrong, to quiet the Mob and save our Credit.*" Behind the magistrate's chair is a figure satirizing Justice as a fat old woman, one of whose eyes is bandaged, while the other looks sharply at the accused; she holds a huge pair of shears in one hand and, in the other, her balance, in one scale of which a bag of gold outweighs a blank piece of paper.

On July 27, 1770, a great fire occurred in Portsmouth Dockyard, see "Old Nero look'd on Burning Rome", No. 4404. Popular suspicions averred that this fire had been designed, and this print intimates that some members of the Administration were concerned in the catastrophe. See an account of the damage alleged to have been produced by this conflagration, in "The Gentleman's Magazine", 1770, p. 343, and, in the same volume, p. 361, part of a letter from Portsea. For Sir John Fielding as a police magistrate, in March, 1779, see "My Own Life and Times", p. 180 (10826. b.), by Dr. James Somerville.

An impression from this plate faces p. 96 of "The Oxford Magazine", vii., 1771 (P.P. 6115.), on which is a letter signed "T. P.", signifying that the incendiaries had not been discovered at that date, Sept. 1771. As the "Secretaries" may refer to the Secretaries of State in office at this period, it is probable that the "one-eyed" secretary may be intended for the Earl of Suffolk, who, as represented here, was a young man, see "L^{d} S——k and his Secretary learning French", 1771. He took office, *vice* Lord Halifax, June 12, 1771. The "headless" secretary would, in this case, be Lord Rochford, who held office from Nov. 11, 1768, to Nov. 10, 1775. The person seated behind may be the Earl of Sandwich, *i.e.* "Jemmy Twitcher".

$3\frac{3}{4} \times 5\frac{3}{8}$ *in.*

4406.

A late Unfortunate Adventure at YORK.

[*Aug.* 1770]

An engraving of a lady's bed-chamber into which the landlord of an inn, hastily dressed and armed with a poker, has suddenly broken; he is followed by servants, who have been disturbed in their beds. The landlord speaks angrily at discovering a gentleman in the room, while the tenant, a lady, lies fainting in the arms of her female companion, who screams for help. The gentleman offers bank notes for "500", "1000", "20—", and "100" to the women; a note for "50" has fallen on the floor. On the floor lies the lady's garter, inscribed, "*HONI SOIT QUI. MAL. PENCE*". Through an open doorway two other women appear, half dressed; one of them is laughing while her companion is getting into bed. On the wall are pictures of "*ECLIPSE*", a famous race-horse, and "*The Chast SUSANNA*".

An impression from this plate faces p. 439 of "The London Magazine", xxxix., 1770.

"Captain", "Colonel", or, as he was sometimes called "Count" O'Kelly, known as the owner of the horse "Eclipse", was with that animal at York Races in August, 1770. One night he forced his way into a young lady's bedroom; her screams alarmed the house; the culprit was seized and committed to York Castle. A suit was begun against him, but finally compromised on his paying to the lady £500, which she distributed in charities at York, Newcastle, and Durham.

"The Town and Country Magazine", ii., 1770, p. 446, says:—"A certain nominal Irish count, it is said, forced himself into a young lady's bedchamber, in the night at York, in the race-week, for which offence he has been apprehended, and committed to York Castle." On p. 475 of the same volume is "Memoirs of Dennis O'K——, Esq; commonly called Count K——", describing the career of the offender and his intimacy with the notorious procuress Charlotte Hayes[1], see "Portrait of Samuel Derrick", No. 4282.

The following letter, preserved in Mr. Hawkins' MS. in the Print Room, illustrates this satire, and suggests that the event occurred in the "Black Swan" Inn, Coney Street, York, a still existing hotel (1879). "College Street, York, 20 Aug., 1864. Sir,—Mr. Scaife popped into my den yesterday, and knowing me to be inquisitive about any thing connected with Yorks[e] Antiquities or Worthies, said you wanted to know the name of the Lady who was insulted by Kelly, the owner of "Eclipse." Meeting with a nonagenarian, I accosted him to inquire of him if he had heard of such an occurrence; his reply was, "her name was Silburn, my father who was her relative expected her property, but she left it to James Silburn Barber, who was called after her." James Silburn Barber now lives near York; his father was the eminent Silversmith, Coach Proprietor and Landlord of the Black Swan, Coney Street.—W. Chapman." "Note.—I have this information from W. Cave, now in his 90[th] year; he says his father was Miss Silburn's relative, and *expected* her property."

General Fitzpatrick, in a letter to Mr. G. Selwyn, Aug. 28, 1770, see "G. Selwyn and his Contemporaries", by J. H. Jesse, 1843, ii., p. 397, alludes to "the unfortunate Captain O'Kelly." See "The Eclipse Macarony", No. 4643.

Mr. Hawkins described another satire connected with this subject, as to be found in "The Gentleman's Museum" for Sept. 1770, and entitled "The Eclipse eclipsed or the Night Errant distanced at York."

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[1] See the Earl of Carlisle to George Selwyn, Nice, Dec. 10 (1767), in "G. Selwyn and his Contemporaries", by J. H. Jesse, 1843, ii., p. 205.

The publication of the last-named satire is mentioned in the announcement of the contents of "The Gentleman's Museum" for Sept. 1770; see "The Public Advertiser", Sept. 29, 1770, p. 1, col. 3.

$6\frac{3}{8} \times 3\frac{5}{8}$ *in.* Brit. Mus. Library, 250. i. 10.

4407.

The Yorkshire Lead-Mine, or a new Meathod of turning Lead to Gold.

[*Aug.* 1770]

An engraving showing two parties of gentlemen, including three lawyers, in a mine; five of the company are labouring with pickaxes. One, in the centre, strikes the earth and exclaims:—"*I'll turn all this Lead to Gold.*" This is George Farmer, Earl of Pomfret, see below. A lawyer behind him, likewise labouring, cries:—"*This is d—md dirty Work, and fit only for a Smith.*" A gentleman says, while he walks away:—"*I'll petition a Certain Assembly to give me some Gentleman's Estate, for I want one.*" A lawyer declares:—"*We may dig till our Hearts ake, but all to no Purpose.*" On the other side, a gentleman, who has a hammer under one of his arms, protests:—"*If I lose my Cause I must appeal to Heaven, which is the Highest Court of Justice, and his L—ds—p cannot follow me there.*" This is Mr. Smith.

An impression from this plate faces p. 88 of "The Oxford Magazine" (P.P. 6115), vi., 1771, on which page is a letter signed "Sam. D.", referring to the design as representing "a sett of very busy fellows at very dirty work. How they get through what they have undertaken, I cannot possibly conceive, but there are some persons in the world who dare attempt anything without considering the propriety or justice of it.", &c.

This satire is illustrated by a passage in "The Gentleman's Magazine", 1770, p. 389, under the date, Saturday, Aug. 11, 1770:—"The great Lead-Mine Cause, being an issue directed from the Court of Chancery, wherein Thomas Smith, Esq; of Gray's-Inn was Plaintiff, and the Right Hon. George Earl of Pomfret, Defendant, was, after a full hearing of two days, at the Assizes at York, determined in favour of the Plaintiff." The same volume, p. 390, under the date Monday, Aug. 13, refers to this case.

This is the case described in law reports as "Smith and Others v. Lord Pomfret and Wife".[1] In H. Walpole's "Memoirs of the Reign of King George the Third", 1845, iv., p. 284, is an account of the result of this very important case. On the merits of the case, see a note to the above, in the "Memoirs", pp. 284-6.

Lord Pomfret had given offence by means of a speech alleged to have been made in the House of Lords, defaming the citizens of London and Westminster, as "swaggering, impudent" and "low", see "The Oxford Magazine", v., p. 71, for an allusion to this case and his speech; see "The Effects of Petitions", No. 4386, and, for a similar speech attributed to S. Fox, "Tempora Mutantur", No. 4390.

The "lead mine case", one of the most important of the century, was finally decided by the House of Lords, Dec. 18, 1773. His lordship's appeal was dismissed with costs; see "The Westminster Magazine", i., 1773, p. 56, col. 1.

$5\frac{7}{8} \times 3\frac{3}{4}$ *in.*

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[1] See an anecdote of Lady Pomfret in a letter from Countess Temple to her husband, April 17, 1764, in "The Grenville Papers", 1852, ii., p. 295. Lord and Lady Pomfret are often mentioned in H. Walpole's "Letters."

4408.

A RECORDER on his PILGRIMAGE. (Mr. James Eyre.)

[*Sept.* 27, 1770]

An engraving, showing Mr. James Eyre, Recorder of London, in a lawyer's gown, but barefooted and without breeches, with a label on his shoulder on which is written "*degraded*". He walks to our left, or, as an inscription on a wall behind him indicates, on "*THE WAY TO COURT*", and holds "*A Petition for Place or Pension*". The scene is in front of Guildhall, London. Mr. Eyre turns and looks at the entrance to this building, and sees John Wilkes, who had been elected Alderman of Farringdon Ward, Without, in the act of introducing Mr. Serjeant Glynn. Below the design is engraved:—

"A Man of Honour and a Gentleman—
Harley."

The Recorder had refused to attend the Lord Mayor, Beckford, when, March 14, 1770, the City Remonstrance and Petition was presented to the King at St. James's; see entries in this Catalogue bearing this date, and "Sir Robert Ladbroke aiming at a Peerage", No. 4379. This refusal excited great indignation in the minds of the party associated with Wilkes, and the society of Supporters of the Bill of Rights. On Thursday, Sept. 27, a meeting was held in Guildhall, to consider the Recorder's conduct, and, after a considerable debate, it was resolved not to consult that officer about the legal affairs of the City, likewise that Serjeant Glynn, Wilkes's advocate, should on all such occasions be advised with, retained, and employed. Ultimately Mr. Deputy Judd moved a resolution to the above effect, which, after a heated debate, was carried by a large majority of votes. The Recorder was thus said to be "degraded"; he "made a pilgrimage to the Court", and so successfully that, in 1772, he was appointed one of the Barons of the Court of Exchequer; in 1787 he became Chief Baron, in 1793 Chief Justice of the Common Pleas. He died in 1799. For the oath of the Recorder, see "The Political Register", vii., 1770, p. 143.

The "Harley" to whom the speech above quoted is referred was Mr. Thomas Harley, Lord Mayor, who was present on the occasion in question, and described Mr. Eyre in these terms; see a full report of the discussion, and other documents, in "The Political Register", vii., 1770, pp. 262-300. See "The Conference", No. 4269.

For Mr. Eyre in opposition to Wilkes, see "Mr. Alderman W——s in his Magisterial Character", No. 4432. See "A Soliloquy in Lincoln's-Inn", p. 153 of "The Oxford Magazine", vol. v., likewise p. 155 of the same. See "The Gentleman's Magazine", 1770, p. 483.

An impression from this plate faces "The London Magazine", 1770, p. 522, following an account of the debate in Guildhall.

Mr. Hawkins described another satire which was related to this one. It appears, however, to be of a later date. He gave the title as:—

"The Court of Aldermen".

In this design is represented the Court of Aldermen, presided over by the Lord Mayor; on one side are six aldermen crowned with laurel. Wilkes observes "*You may NASH your teeth, Mr Alderman but we shall carry a PLUMB in spite of your KITES and BLACKBIRDS we will have the foolish LAD BROKE for neglect of duty*".

$6\frac{1}{4} \times 3\frac{1}{8}$ *in.* Brit. Mus. Library, 250. i. 10.

4409.

A Caricatura.

Design'd & Engrav'd for the Political Register. [*Sept.* 27, 1770]

An engraving, showing part of the Guildhall, London. In the middle of the room stands Mr. James Eyre, the Recorder, who had refused to attend the presentation of the City Remonstrance and Petition to the King, see "A Recorder on his Pilgrimage", No. 4408. On his shoulders are two dragons, the supporters of the City shield. In his own arms he bears "The Remonstrance", a large roll of paper. In a lugubrious way he says:—"*Upon the honor & Conscience of a Lawyer, this Remonstrance is a Mill Stone about my Neck.*" John Wilkes and Alderman Sawbridge stand, one on each side of Eyre, and laugh at him. For Sawbridge, see "Frontispiece to the Middlesex Petition", No. 4289. Wilkes had been elected Alderman of Farringdon Without, London, before this date.

An impression from this plate faces p. 249 of "The Political Register", vii., 1770. On p. 262 of the same volume begins "An authentic and full Account of all the Proceedings on the Enquiry into the Conduct of —— (James) Eyre, Esq; Recorder of the City of London.", &c. In the "Index" to this volume, p. 415, is the following reference to this satire:—"November, a certain eminent Recorder with the city supporters maintaining the dignity of his wig, and two patriots laughing at his ridiculous figure."

$4\frac{1}{8} \times 6\frac{5}{8}$ *in.* Brit. Mus. Library, P.P. 3557. t. a.

4410.

The Press Gang or English Liberty Display'd

Engrav'd for the Oxford Magazine [*Sept.* 1770]

An engraving showing the bank of the Thames near London. A gentleman, or respectable tradesman, has been seized by a press-gang, a knot of rough sailors who flourish bludgeons about his head; he cries:—"*For Gods sake Gentlemen don't drag me like a Thief.*" A woman kneels in the foreground to the officer in command of the gang, and prays:—"*For goodness sake your Honour, pray set him free, he maintains his Father, Mother, Sister & Wife*". The officer points with his bludgeon to a ship in the distance, and replies:—"*Let them starve & be damnd, the King wants Men, haul him on Board you dogs.*"

An impression from this plate faces p. 128 of "The Oxford Magazine", v., 1770, on which page is a letter signed "S. L.", protesting against the employment of press gangs.

Pending the decision of Spain on the demands of England concerning the seizure of the Falkland Islands, see "Janus. (B.)", No. 4415, and "Lord North chastising the Governor of Buenos Ayres", No. 4419, the English ministry put into execution the law which permitted press-gangs to recruit the crews of our ships. Great suffering and bitter complaints attended this proceeding, desperate resistance was often made, and men died fighting against their countrymen. These measures seem to have begun on the 19th of September, 1770, when warrants were issued in London for the impressing of seamen. On the 18th of October further warrants were issued; again on the 28th of the same month. The City authorities, with Wilkes and Alderman Sawbridge at their head, protested, and obstructed the exercise of the authority claimed under the warrants; they released men who had been captured, committed their captors, and otherwise

defended the privileges of the City of London. See "Memoirs of the Reign of King George the Third", by H. Walpole, 1845, iv., pp. 181 and 195. See "The Recruiting Serjeant", No. 4411.

4 × 6⅛ *in.* Brit. Mus. Library, P.P. 6115.

4411.

The Recruiting Serjeant.

Engrav'd for the Oxford Magazine. [*Sept.* 1770]

An engraving which shows a recruiting serjeant in a village surrounded by country folks; he cries:—"*All Volunteers that join my Corps, shall be treated as Gentlemen, & provided for accordingly.*" A crippled old man says to his neighbour, who has just enlisted:—"*Thirty Years have I serv'd and you see what I am come to at last.*" The other scratches his head in puzzled dismay, and exclaims:—"*Wauns! what a plague had I to list if so.*" Another man cries:—"*Damnd hard to be a Slave all a Mans life.*" A man who has taken off his hat to the serjeant, begs:—"*An your Honour will give yon Brother his discharge, you shall have ten Guineas.*" A soldier slyly puts a shilling into the pocket of the last speaker, and says:—"*Instead of that we'll list you too.*" An old woman declares:—"*The Serjeant is a pretty Man, ifechs, I wish he'd take me.*"

An impression from this plate faces p. 193 of "The Oxford Magazine", v., 1770, on which page is printed a letter signed "S. L", referring to the other satire described in this Catalogue as "The Press Gang", No. 4410, and offering this print as a companion to it.

4 × 6⅛ *in.* Brit. Mus. Library, P.P. 6115.

4412.

Monument design'd for the Marquis of Granby.

[*Oct.* 18, 1770]

This engraving represents a monument comprising an obelisk or pyramid standing on a pedestal. Minerva, kneeling and weeping, decorates with laurel a medallion portrait of the Marquis of Granby; Fame, flying above, is sounding the praises of his conduct at "*MINDEN, WARBURG, MARBURG, GODENBURG, COPPIENHAGE*"; infant genii bear his armour, a wreath, and the Cap of Liberty; Britannia, seated before the pedestal, deplores his death, while a British soldier stands in the foreground and wipes his eyes with a handkerchief which is a "*MAP OF GERMANY*". On the pedestal is a laudatory inscription.

The Marquis of Granby died at Scarborough, Oct. 18, 1770, see below.

An impression from this plate faces p. 180 of "The Oxford Magazine", v., 1770. It was designed to express the sorrow of the popular party on account of the death of the Marquis, who had often assisted that party, and was generally opposed to the Court, averse to the influence of Lord Bute. See H. Walpole, in "Memoirs of the Reign of King George the Third", 1845, iv., p. 175.

"The Town and Country Magazine", 1770, p. 560, gives the date of the Marquis's death as the 18th, and the place as Scarborough. "The Annual Register", 1770, p. 189, gives the date as the 11th, and the place as Belvoir Castle. See, in "Correspondence of W. Pitt", 1839, iii., p. 476, a letter from Dr. Storer to Mr. Calcraft, describing the last hours of the Marquis. He died at Scarborough, and was buried at Belvoir. For the Marquis of Granby see "Signiora G——i," No. 4458.

3⅝ × 5¾ *in.* Brit. Mus. Library, P.P. 6115.

4413.

Frontispiece to "Critical Observations on the Buildings and Improvements of London.

"——— Nil fuit unquam
Sic impar. HOR."

London: Printed for J. Dodsley, in Pall-Mall. MDCCLXXI.

[*Nov.* 4, 1770]

THIS is the etched original of the woodcut described as "Ridiculum acri fortis et melius", No. 4414, an entry which explains the nature, history, and origin of the satire. These details associate themselves more naturally with the woodcut than with the etching. The text of "Critical Observations" describes *seriatim* and satirically, numerous squares and public buildings in London, including London Bridge, and the Mansion House, of the designs of which a ludicrous account is given, to the effect that the Earl of Burlington sent an original design of Palladio's, "worthy of its author", which the citizens rejected, having ascertained that "this same Palladio" was not a freeman of London, and that he "was a *Papist*, and incapable of course"; thus informed, they chose the design of a ship carpenter, who "to do him justice, never seems to have lost sight of his first profession". St. James's Square, Grosvenor Square, Cavendish Square, Hanover Square, Red Lion Square, and Lincoln's Inn Square were satirized. On p. 18 is the account of the statue in Cavendish Square. Burlington House, Bingley House, and other mansions are mentioned. The church of St Paul's, Covent Garden, the plan for embanking the Thames, a new royal palace, the increase of London, and the construction of hospitals are subjects noticed in this tract.

An oval, $5\frac{3}{8} \times 3\frac{3}{8}$ *in.* diameter. Brit. Mus. Library, 105. e. 40.

4414.

Ridiculum acri fortis et melius. Hor.

A Satire on the statue of William, Duke of Cumberland, in Cavendish Square.

[*Nov.* 4, 1770]

A WOODCUT copy of "The Frontispiece to "Critical Observations", No. 4413, representing the equestrian statue of William Augustus, Duke of Cumberland, erected Nov. 4, 1770, in Cavendish Square, London. It shows the effigy from the rear, without foreshortening, the rump of the horse, the holsters attached to the saddle, the rider's hat and his baton being very prominent parts of the figure. Behind are the railings of the square, and the houses, one of which was occupied by the Duke's sister, the Princess Amelia. See below. Two sheep are grazing near the pedestal of the statue. This pedestal is much too small for the statue.

This woodcut is printed with the text of "The Town and Country Magazine", 1771, on p. 85. It is an illustration to a letter signed "Curiosus," and as follows:—"Sir. On the perusal of a pamphlet just published entitled, "Critical Observations on the Buildings and Improvements in London", I was struck with the ingenious reflections and shrewd remarks to be found in every page of that performance. The author's strictures upon the newly erected statue in Caven-

dish square, excited my curiosity so strongly, that I resolved immediately to go and view this extraordinary erection. While I was reading his Observations,* which I have flung into a note, I distinctly heard", &c.

"Critical Observations on the Buildings and Improvements in London", was published in 1771[2], and reprinted in 1783. There is a review of this work in "The Gentleman's Magazine", 1771, p. 128. It contains a reference to the sheep represented by the woodcut and mentioned in the verses.

"The Gentleman's Magazine", 1770, p. 538, describes the unveiling this statue "Sunday 4 (Nov. 1770), Being the birthday of our glorious deliverer, K. William."

The Duke of Cumberland had long been at the head of the army in England, and was sometimes described as Captain-General. The face of his statue was said to be turned to his sister, because it fronted Cavendish House in Cavendish Square, at the corner of Harley Street, well known as "the Princess Amelia's", and famous at this period for card parties at which "limited loo", or "silver loo", were played, see H. Walpole's letter to the Earl of Hertford, March 11, 1764.

This statue was condemned by Sir J. Reynolds in his "Tenth Discourse to the Students of the Royal Academy."

Oval, 4 × $3\frac{1}{8}$ *in.* diameter. Brit. Mus. Library, P.P. 5442. b.

4415.

JANUS. (B.)

[*Nov.* 28, 1770]

An engraving representing a classic temple with closed doors, in each of which is a huge key-hole, standing on a proper architectural pedestal. In the pediment is an English royal crown; on the acroterium above the apex of the pediment is

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"* In Cavendish square is erected an equestrian statue. An officer, in the extreme *modern* uniform of the guards, is mounted on an *antique* horse all very richly gilt and burnished. The figure, both in features and proportions, is extremely like the original; and so, I am told, is the hat. The general encomium bestowed upon it is, that it is *mighty natural*; but in my opinion, the resemblance would be much stronger, were it, in place of being gilt, to be painted in proper colours, the coat scarlet, the facings blue, and the lace to remain as it is. This would not only make it more *natural*, but also render it of use as a pattern suit for the regimental taylors. The character of the inscriptive style is brevity, perspicuity, and force; and there is also a system of contraction established, different from those of a law bill. The reader will be able to judge how far this character is retained in the following inscription: I have distinguished it with Italicks in some particular parts;

W—— D—— of C——
Born April 15*th*, 1721, Died 31*st* October, 1765.
This *Equestrian Statue*
was erected by
Lietenant General
W—— S——[1]
In Gratitude
For *his private Kindness*
In honour
To *his* publick Virtue,
November the 4th *Anno Domini*, 1770."

[1] William Strode

[2] This edition is referred to in "The Frontispiece to "Critical Observations", as above. "The Second Edition" is (T. 22915).

a two-faced head of George III. One of these faces looks towards the Earl of Chatham, a half-length figure on our right, who stands holding a key for the temple door and crying:—"*WAR*"; a laurel wreath is over his head. The other face looks to our right and towards the half-length figure of a gaunt Scotchman, the Earl of Bute, who stands holding another key and saying:—"*PEACE*"; over his head is a gallows from which hangs his satirical emblem, a large jack-boot; see "The Jack-Boot, Exalted", No. 3860.

Below the figure of Lord Chatham is written :—

> "My Voice is now for War, Lord Chatham cries,
> War, glorious War, the Public Voice replies":

Under the figure of Lord Bute is :—

> "To whom a Muckle Wight cries; Hoot ye Geese
> Ah haud yur Cackling,—Pri thee let's ha Peece."

An impression from this plate faces p. 367 of "The London Museum", ii., 1770, and precedes "The History of the taking of the Falkland's Islands."

"The London Museum", ii., 1770, as above, on p. 371, contains the famous satire on the King of Spain, which is mentioned by H. Walpole in "Memoirs of the Reign of King George the Third", 1845, iv., p. 169, and reprinted in the appendix to that volume, p. 372, as copied from "The London Magazine", which latter magazine, 1770, p. 443, refers "To The Gazetteer". Walpole wrote of the attacks, by "Junius" and others, on the King and his ministers.

For a sketch of the history of the quarrel about the Falkland Islands, see "Memoirs", as above, iv., pp. 170 and 171. See the same, pp. 185, 191, '8, 203, '27, '35, '7, and H. Walpole's letters to Sir H. Mann, Aug. 31, and Oct. 6th, 1770.

Lord Bute was supposed to be the prompter of all the unpopular measures of the party in power at this period, and he had incurred abundant odium by concluding the Peace of Paris, see entries dated Feb. 10, 1763, and "The Pe * *e-Soup-Makers", No. 3882, and "Secret Influence", No. 4457. See Walpole, "Memoirs", as above, p. 198. See "The Button Makers adjusting their Differences", No. 4417. For details of the Spanish Convention, see "The London Magazine", 1771, p. 138.

6 × 3½ *in.* Brit. Mus. Library, P.P. 5435. c.

4416.

The Peace-Makers.

[*Nov.* 28, 1770]

An engraving of two double heads resembling "Pope & Devil. Cardinal & Fool", No. 1230, "Est BataVo", No. 1436, and other satires described in this Catalogue. The heads look at each other whichever way we turn them. The head on our left represents the Earl of Bute, wearing a Scotch "bonnet"; when inverted it represents a fool in a cap and bells. The head on our right is that of Lord Holland, represented, as usual, as a fox; when inverted it becomes the head of the Devil. With regard to modes of procuring peace, see Walpole's "Memoirs of the Reign of King George the Third", 1845, i., pp. 195-9. "Twenty-five thousand pounds, as Martin, Secretary of the Treasury, afterwards owned, were issued in one morning; and in a single fortnight, a vast majority was purchased to approve the Peace!". In respect to the Peace of Paris, see "The Pe * * e-Soup-Makers", No. 3882, "The Congress", No. 3887, and entries in this Catalogue which are dated Feb. 10, 1763.

The immediate occasion of the publication of this satire was the part taken by the Court party, always believed to be influenced by the Earl of Bute and Lord Holland, to prevent war between England, on one hand, and France and Spain on the other, on account of the seizure of the Falkland Islands, see "Janus. (B.)", No. 4415; likewise "Lord North chastising the Governor of Buenos Ayres", No. 4419. Below the design these verses are engraved:—

"England! thy Fault France hath in thee found out.
A nest of hollow Bosoms.
Shakespeare."

An impression from this plate faces p. 443 of "The London Museum", ii., 1770. An important debate on the subject of the Falkland Islands occurred Nov. 28, 1770.

$6 \times 3\frac{1}{8}$ *in.* Brit. Mus. Library, P.P. 5435, c.

4417.

The Button Makers adjusting their Differences.

Engrav'd for the Oxford Mag. [*Nov.* 1770]

An engraving showing George III., King of England, and Charles III., King of Spain, seated at a table. Before the latter is a card, such as is used for the display of buttons. Each monarch holds a button between his fingers. The former was said to be a capable turner of these articles, see "The Button Maker", No. 4380: he cries:—"*I say you never made so good a Button in all your Life.*" The King of Spain remarks:—"*His M—ma's Directions are very good, we'll let him breathe a little, while she & I undermine the Constitution*". In his lap is a paper marked:—"*A Bribe for the P—— D—— of W——s.*", and attached is a bag marked:—"100,000". On the wall behind is, "*A Correct Map of* ENGLAND"; likewise "*Accurate Map of* SPAIN."

An impression from this plate faces p. 56 of "The Oxford Magazine" (P.P. 6115.), vi., 1771, on which page is the following letter, signed "S. L.":—"The story of button making seems to have given way for that remarkable one of Falkland Island; tho I cannot help thinking that the two stories have a material connection with each other, and ought not to be separated; the King of Spain is said to be an inimitable turner; and is capable of making a button or a snuff-box as well as any prince in Europe; But it must be acknowledged he thinks of something else besides button-making, and has always the honour of his country in view, which he will not lose sight of for the best set of buttons in the universe."

This satire refers to the negotiations for the settlement of the dispute between England and Spain with regard to the Falkland Islands, for which see "Janus. (B.)", No. 4415. For the King of Spain, see the same entry, which describes a satire of great importance and current at this period. As in other cases, see "Dr Musgrave prescribing for Britannia", No. 4307; it was asserted that the Princess of Wales, the King's "Mamma," was bribed to secure conditions favourable to Spain in the settlement of the affair of the Falkland Islands.

$5\frac{3}{8} \times 3\frac{1}{4}$ *in.*

4418.

Frontispiece to "The LONDON MAGAZINE", Vol. XXXIX. 1770.

"Wide o'er the Ocean while Britannia reigns,
She bears no Insults and she dreads no Chains,
And Spanish Pow'r shall mourn her Thunder hurl'd.
Thro all its Insolence in either World."

Frontispiece to 1770 *Bonnor, del, et sculp.* [*Nov.* 28, 1770]

THE above verses are engraved below a design representing how "Mars, enraged at the affront offered his Favourite Britannia, presents her the key of the temple of Janus, and encourages her to let out the Furies of War on her insidious enemies." This is the "Explanation of the Frontispiece" which follows the "Preface" to the above-named volume. The design alludes to the dispute between England and Spain respecting the Falkland Islands, as referred to in "Janus. (B.)", No. 4415.

$4\frac{1}{4} \times 6\frac{3}{8}$ *in.* Brit. Mus. Library, P.P. 250, i. 10.

4419.

Lord North chastising the Governor of Buenos Ayres.

Design'd & Engrav'd for the Political Register. [*Nov.* 1770]

AN engraving showing Lord North seated in a chair and with a birch rod vigorously whipping the Spanish Governor of Buenos Ayres on his bare buttocks. The governor, a little man, lies on Lord North's knees, kicks, and screams:—"*Indeed I'll do so no more.*" The Kings of France and Spain stand behind. The latter, who is in the act of drawing his sword, says:—"*My fleets are all ready for the blow, if your Coffers were full we need not temporise.*" The former, who is in a despondent mood, replies:—"*Brother you must disavow the deed 'till our fleets are ready to Unite, in the mean time Ill mediate.*"

This satire refers to the seizure of the Falkland Islands by orders from the Spanish Governor of Buenos Ayres, "within whose district lay the desert in question", says H. Walpole in "Memoirs of the Reign of King George the Third", 1845, iv., p. 170. See "Janus. (B.)", No. 4415. The news of the seizure, as we are told in the "Memoirs", p. 171, as above, "by rousing the nation, awakened the Administration"; "a messenger set off to Madrid to demand instant restitution of the island. The answer was very indefinite, and too unsatisfactory to bear publication. A categoric answer was then said to be demanded, but no such answer arrived. France talked peace; her finances were greatly in disorder; we trusted to their language or their situation; Spain behaved as depending on their support, or as resolved to extort it." See, in the same volume, pp. 183, 184, 185, 191, 198, 203, 205, and 210. Of the impecuniosity of the French, Walpole tells us, p. 213, that the Duc de Choiseul at a council held at Versailles, "proved so irrefragably the impossibility of finding money sufficient, that the Comptroller-General confessed himself convinced by the Duke's arguments". See further, in the same volume, p. 235; on p. 258 is:—"The Spanish Ambassador waited on the latter (Lord Rochford), to open with him on the state of the negotiation." See "Memoirs", as above, pp. 263, 265-70.

An impression from this plate faces p. 313 of "The Political Register", vii., 1770; on p. 361 of which volume is a copy of the King's speech, Nov. 13, 1770,

referring to the conduct of the Governor of Buenos Ayres. On p. 415 of the same, the following, part of the "Index", refers to this satire:—"December. Lord North, chastising the Governor of Buenos Ayres, while the Kings of Spain and France negociate to gain time." See "The Button Makers adjusting their Differences", No. 4417; "Marshall Tallard surrendering himself", No. 4420, and "Lord North at the Spanish Ambassador's", 1771.

The governor's name was Don Philip Ruez Puente, see the orders to him to restore the Falkland Islands to England, in "The London Magazine", 1771, p. 171. The Convention was signed Jan. 22, 1771.

4 × 6 *in.* Brit. Mus. Library, P.P. 3557. t. a.

4420.

Marshall Tallard surrendering himself to the Great Duke of Marlborough.

S. Wale del *C. Grignion sc* [*Nov.* 1770]

An engraving representing the incident described by the title. It is the illustration to a letter signed "Antiquarius", and dated "— *Coll. Oxon. Sept.* 25", 1770, and faces p. 112 of "The Oxford Magazine", v., 1770. It was designed to satirize the administration of Lord North, alleged to be but the representatives of the Earl of Bute, see "Secret Influence", No. 4457, by referring to the Treaty of Utrecht as having been nefariously accepted by the English government, and to the Peace of Paris (concluded Feb. 10, 1763, see entries in this Catalogue with that date), or "*Butean* Peace", which was concluded and justified by Lord Bute. "What do they think of it now? Who now appears to be the driveller? With what face can they behold that true patriot in the approaching national assembly?—Must not the owls *blink* at the *sunshine* of this *sun?*"[1] . . "If the French lie *perdu*, and seek only for an opportuntiy of joining that Spaniard, whom they have, probably, spirited up to a violation of treaties, let them remember, that *HAWKE* is still alive, and that an English Marlborough once made a prisoner of a Tallard." For Lord Hawke, see "The English Hawke", No. 3690, and "Sir Ed. Hawke", No. 3698. He was First Commissioner of the Admiralty at this time. See "Lord North at the Spanish Ambassador's." 1771.

See "The Duke of Devonshire's Reception of Marshall Tallard", No. 4446.

$3\frac{1}{4} \times 3\frac{1}{2}$ *in.* Brit. Mus. Library, P.P. 6115.

4421.

A View of the Riot Dec^r 11^th^. 1770.

[*Dec.* 11, 1770]

An engraving showing the interior of the House of Lords with the peers seated and officers rudely pushing away gentlemen assembled before the bar.

Below the design these verses are engraved:—

"———— But that we are forbid
To tell the Secrets of the Upper House,
We could a Tale unfold, whose lightest Word
Would harrow up the Reader's Soul.——
Shakes. *alter'd.*"

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[1] This is an allusion to a speech of Lord Pomfret's in respect to the citizens of London, see "Tempora Mutantur", No. 4390.

An impression from this plate faces p. 11 of "The London Museum", iii., 1771, which contains an account of proceedings in the House of Lords during a debate on the affair of the Falkland Islands, Dec. 11, 1770. The circumstances were related by Horace Walpole in "Memoirs of the Reign of King George the Third", 1845, iv., p. 217.

For the Falkland Islands, see "Janus. (B.)", No. 4415.

$4\frac{1}{2} \times 5\frac{7}{8}$ *in.* Brit. Mus. Library, P.P. 4535. c.

4422.

Political Electricity; or, An Historical & Prophetical Print in the Year 1770.

Bute & Wilkes invent. *Veridicus*[1] *& Junius fec^t.*
Publish'd according to Act of Parliament.

Thirty One distinct Designs.

[1770]

An engraving representing numerous subjects, a considerable proportion of which are connected by an "Electrical Chain", "3", as suggested by the then recent demonstrations by Dr. Franklin in electrical science, and most of which objects are in separate compartments, with "References" in engraved script below the designs; the latter are described here in the order of their subjects, not numerically.

"1" shows the "*Coast of France*", with Lord Bute in the form of an electrical machine; three gentlemen accompany him, one of whom turns a handle in Bute's head, so as to excite electricity; he is in electrical connection with one of the others. The "Reference" to this is—"N° 1. Represents L^d B—e on y^e Coast of France in y^e Character of Doctor Franklin his Body y^e Electrical Machine shaking Hands with y^e Principal Nobles in France y^e Chain is convey'd from y^e Electrical Tube to y^e P—ss of W—s, & from his Hand to y^e Advice Frigate on y^e Water between Dover & Calais, & from thence to y^e D—e of G—n" (Duke of Grafton). Lord Bute, the Princess of Wales, and others are alleged to have been in treasonable communication with the French ministers, and to have received bribes from them to procure a treaty of peace on terms which were injurious to England. See "A New Flying Machine", No. 4212, and "D^r Musgrave prescribing for Brittania", No. 4307. Lord Bute was on the Continent about this time, see "The Flight from Dover", No. 4211. For his lordship and the princess, see "Gisbal", No. 3848.

The electrical "Chain", "3", parts from the machine, *i.e.* Lord Bute, on one hand to the "Advice" frigate, which is sailing from the "*Coast of France*" towards "*Dover*"; from this vessel the chain extends to "4", the Duke of Grafton, who, in a jockey's dress, see "Janus. (A.)", No. 4233, is crying:—"*The odds are* 219 *to* 137".[2] The "chain" is described below the design as "3 The Electrical Chain carried to all y^e Different Parties Electrified, quite across y^e

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[1] For "Veridicus", see below. This was the *nom de plume* of Mr. Richard Whitworth, M.P. This signature was altered in the second state of the plate to "*Mercurius & Apelles fec^t.*"

[2] This refers to the numbers of the votes in the House of Commons, Feb. 3, 1769, when Wilkes was expelled, partly on account of the publication of his preface to Lord Weymouth's letter to Justice Ponton, see, in this Catalogue, "What may be doing Abroad", No. 4287, and "Hieroglyphics", No. 4268; likewise "Memoirs of the Reign of King George the Third", by H. Walpole, 1845, iii., 313-327. See below, the description of No. "20".

Sea from France." The duke is in further communication with " 5 ", a group of figures, for which see below. Immediately behind the duke, and near "*Dover*", is a "Riding Filly", see below, or female centaur, saddled and bridled, looking anxiously across the Straits of Dover, and towards the party comprising Lord Bute. She and the duke are thus referred to below :—" 4 The D—e of G—n in y^e^ Character of a Newmarket Jockey just come from thence, has turn'd his Riding Filly Loose, he is superintending y^e^ Scales & giving Weight, round his Middle are additional Weights suppos'd to carry them, to be equal in y^e^ late Match. The Electrical Chain is convey'd from him to some of y^e^ Ad—n who are in y^e^ Left Hand Scale." The "Riding Filly" who had been lately "turned loose" was "Nancy Parsons", the duke's mistress, on whom, when parting from her on his second marriage, he had made a settlement on condition that she should live abroad. See "Cæsar's repudiating his Wife", No. 4270, and "The Political Wedding", No. 4292, which explain what may be the meaning of the "late Match". He "gives weight" by pulling down the scale. Disposed about the duke's body are weights to give steadiness to his seat or increase his weight in the saddle. He points with one hand to the scale " 5 ", and, with the other, to the soldiers " 12 ", see below. For his versatility, see "Janus, (A.)", No. 4233. For "Nancy Parsons", see "The Female Pilot", No. 4348.

The "chain", " 3 ", extends on the other hand to " 2 ", the Princess of Wales, who is represented above as standing on clouds and wearing extended petticoats, see "The Rape of the Petti-coat", No. 4190.

She is described below as " 2 The P—ss D—r of W—s standing in y^e^ Clouds with y^e^ St—e Scales hanging on her Left Foot with a String on her other Foot to manage y^e^ Beam & give Weight if wanting, The Electrical Chain in her Left Hand which is convey'd across y^e^ Water from France, touches y^e^ Middle of her Waist & passes to y^e^ Hand of y^e^ —— standing in y^e^ same Cloud." The name omitted is that of the King, who, with the crown near his head, stands on the cloud which sustains his mother and is in electrical communication with her; he holds a large button in one hand, see "The Button Maker", No. 4380, alluding to his favourite pastime of turning buttons. Near the feet of the King is an open volume, inscribed "*History of Charles a Dissolution Dangerous to the Crown*". "*A Resignation of the Seals*" and "*A Resignation of the Commander in Cheif*" are inscriptions near the feet of the King; the former refers to the resignation (dismissal) of Lord Camden, Jan. 17, 1770, which created a great stir; the latter inscription indicates the resignation of the Marquis of Granby as Commander-in-Chief, on the above-mentioned day.

Near the King, but apparently not connected with him in any way, is a representation of a drawing-school, comprising two boys with their drawing-boards resting before them on a rail; they are studying a naked female figure; another boy is making a model in clay from the same figure.[1]

The "State Scales" consists of a large balance, along the beam of which a gentleman, " 7 ", has extended his body at full-length while he grasps with one hand the "string" or rather chain which is attached to the foot of the princess. This gentleman is Mr. George Grenville, or "Stamper", see "The Repeal",

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[1] In all probability this representation of a school for students of art refers to the institution of the Royal Academy under the patronage of the King, a then recent event, and implies a royal occupation which the satirist might have liked as little as button making; the rail on which the boards rest closely resembles that used for this purpose by the students of the Royal Academy. See, for the Royal Academy, "The Usurping Professer in the Chair", No. 4216; "The secret Councel of the Heads", No. 4218; "A Scene of a Pantamime Entertainment", No. 4220, and "A Scence in a Pantomime Entertainment," No. 4221.

No. 4140. The "Reference" below states:—"7 G—e G—lle Esq^r upon y^e Beam of y^e Scale with his Foot upon y^e Opposition Side, but Doubtfull which will preponderate lays hold of y^e Poise Chain [1] with one Hand & endeavours to give Weight to y^e Ad—n Scale by putting his Head & part of his Body on their side, & likely to tumble off between them both, not being able to recover himself." Mr. Grenville died Nov. 13, 1770.

At the extremities of the beam are figures respectively of "*Virtue*", a nearly naked female, and "*Vice*", a Fury, surrounded by dogs. The scale attached to the extremity of the beam under "Vice" is numbered "5", see above, and it is in electrical communication with the above-described "4", the figure of the Duke of Grafton. No. "5" is described by the "Reference" as follows:—"5 The Great St—e Scales in which y^e Ad—n are Weighing against y^e Opposition in y^e Right Hand Scale, y^e Ballance of Power falls on y^e Ad—n Side, in this Scale is L^d N—h 1, S^r Fl—r N— 2, M^r Att— G—l De G—y 3, J—h D—n or Mungo 4, G— On—w 5 or Mulah Ishmael (alluding to an Indian Tale well known to some) L^d Cl—e 6,[2] being some of y^e Leaders in Ad—n. The Money from y^e T—y in bags being put into y^e Scale by way of Weights, y^e Chain is convey'd through them." That is to say "y^e Chain" or "3", as above, passes on to another compartment of the print which is numbered "14", for which see below. The six persons named above are seated in this scale, and on a bench, probably intended for the Treasury Bench. Near Lord North, the first figure on our right, are two bags of money each marked "*Treasury*". The persons are Lord North, who, having been Chancellor of the Exchequer since Dec. 10, 1767, became, in addition, First Lord of the Treasury and head of the Administration, Feb. 10, 1770. Next to him is Sir Fletcher Norton, Speaker of the House of Commons, afterwards Lord Grantley, commonly called "Sir Bull-Face Double-Fee", see "Councellor Double-Fee", No. 4238. Then follows Mr. Attorney-General De Grey, afterwards Lord Walsingham. The next is Mr. Jeremiah Dyson, or "Mungo", for him see "Mungo", No. 4267, and "The Carlton House Botchers", No. 4425. To these succeeds Mr. George Onslow, son of the Speaker Onslow, and one of the Lords of the Treasury, afterwards Lord Onslow and Cranley; for him in this Catalogue, see "Miss Ev—ns", 1771. He was called "The Sorry Motion-Maker". He was charged with having made fraudulent use of his position as a Lord of the Treasury to sell, for a thousand pounds, a "certain lucrative place in America", see "The Public Advertiser", July 14, 1769, p. 2, col. 1, and the same journal for July 18, p. 2, col. 3, following. See the whole correspondence in "Junius", by John Wade, 1850, ii., pp. 14 and 15. For Mr. Onslow, see "Little Cocking George", 1771. Mulah Ishmael was, if not Lord Clare, probably Lord Clive; this seems to be the person who, sitting in the scale, says:—"*When I appear the whole World tumbles*".

Attached to the cords or "scale ropes" which support the scale "6", are labels respectively inscribed:—"*The Bill of Nullum Tempus*", "*The Bill of Rights*", "*Habeas Corpus Act*", "*General Warrants*", and "*Magna Charta*". For "Nullum Tempus", see "Janus. (A.)", No. 4233. In this scale, "6", is a group of members of the "Opposition" referred to below, thus:—"6 The Opposition Scale which has also Six Orators in it, Ed— B—e Speaking 1, W^m D—ll 2, Coll. B—e 3, C. C—ll 4, L^d J. C—h 5, R. W—h 6. Y^e Acts of Magna Charta against General Warrants, Habeas Corpus, y^e Bill of Rights & y^e Nullum Tempus Bill &c. are hung upon y^e Scale Ropes to make Weight". Edmund Burke stands

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[1] That is the chain attached to the princess's foot.

[2] The "L^d Cl—e 6," may have been the Earl of Clare, who was active on the side of the government at this time, and had voted for the expulsion of Wilkes from Parliament, see "Memoirs", by H. Walpole, "of the Reign of King George the Third", 1845, iii., p. 207.

up in the scale and is in the act of speaking. In front of him is a scroll inscribed "*The Injur'd Ghost of Liberty at the Bar of the H— of C— in* 1769.

* * * * *

Yes Yes, the Tale is surely True
Or else no force cou'd do't
For Britons Liberty to Fall
A Sacrifice to B—e" (Bute)

* * * * *

Veridicus".

"Veridicus", alluded to in the signature of this print, a frequent anti-ministerial writer in "The Public Advertiser", 1769, was Mr. Richard Whitworth, the "R. W—h 6" of this scale. He was M.P. for Stafford. See in "Junius", as above, ii., p. 21, a letter from "C." to Mr. Woodfall, and, in this Catalogue, on "Junius" and Burke, see "Junius", No. 4314. "W^m^ D—ll 2", was the Right Hon. William Dowdeswell, who had been Chancellor of the Exchequer in Lord Chatham's ministry, July 10, 1765, to Aug. 1767; he succeeded Mr. George Grenville, and was followed in that office by Mr. C. Townshend. For him, see "The Precipice", No. 4153. "Coll. B—e 3", was Colonel Barré, to whom was attributed the authorship of "Junius", see "Junius", No. 4314; to this refers the placard placed in front of the figure in question and inscribed "*To his grace the D—e of G—n* * * * * *Junius*". This indicates the famous letter from "Junius" to the Duke of Grafton dated April 24, or the same to the same, May 30, Nov. 29, 1769, and Feb. 14, 1770. The last refers directly to the duke's resignation of office, as stated above. "C. C—ll 4", was Mr. Charles Wolfran Cornwall, of Burton Prior, Winchester, M.P. for Grampound, a lawyer of considerable parliamentary reputation, who, at this time, acted on the popular side; he was afterwards appointed a Lord of the Treasury, and succeeded Sir F. Norton as Speaker of the House of Commons. See a note to "Memoirs of the Reign of King George the Third", 1845, iii., p. 211. "L^d^ J. C—h 5", refers to Lord John Cavendish, son of the third Duke of Devonshire, an eminent liberal politician of that day, M.P. for York, who died Dec. 19, 1796. For the "Ghost of Liberty", see "The Funeral of Freedom", No. 4288; the allusion seems to be to the rejection of Wilkes as M.P. for Middlesex, April 16, 1769, or to the discrediting of the statements of Dr. Musgrave, see "The Screech Owl", No. 4306, and other entries in this Catalogue which are dated Aug. 12, 1769.

No. "8" is in a separate compartment and described below as follows:—"8 L^d^. Bar——n Sec——y at War standing alone with an Act of P——t hanging out of his Pocket an Act to empower y^e^ Crown to call out 30,000 Militia whenever y^e^ King thought proper, this a thought of his Own to be sure not advised by y^e^ Ministry." Viscount Barrington had given unpardonable offence to the popular party by his conduct in respect to the riots in St. George's Fields, May 10, 1768, see "The Scotch Victory. (A.)", No. 4196. He stands here at full length, holding, "*A Bill to empower y^e^ Crown to call out the Militia* 30,000 *Men Ad voluntatem regis*". He says:—"*I am quite alone and came here on my own Head*". He was Secretary-at-War, 1755 to 1761, and 1765 to 1778. The proposition in question here was that originally mooted in Parliament by Lord Hardwicke, in May, 1756, during the debate on the Militia Bill, and rejected; it was afterwards introduced by Lord Barrington, see Walpole's "Memoirs", as above, iii., p. 211, note. For Sir George Saville, an ardent opponent of this measure, see the description of No. "10", below.

No. "9" represents a tumult before St. James's Palace, and is thus described below:—"9 S^t^ Jamess Palace with y^e^ tumultuous Mob before y^e^ Gates irritated at y^e^ Merchants Address procur'd by Ad——n." For this incident, see "Sequel to the Battle of Temple Bar", No. 4281, a satire which represents the sub-

ject, being the approach of the "Merchants" of London to St. James's Palace, March 22, 1769, with an Address to the King expressing confidence in the ministry, a very unpopular proceeding which is illustrated by many entries in this Catalogue. The hearse which attended the "Merchants'" procession is represented here. It is stated to have been driven by Viscount Mountmorres.

No. "10" is a distinct compartment, and described below the design as follows:—"10 Ald——n B——d in y^e^ Figure of y^e^ Pillar of a Building that stands upright when y^e^ rest of y^e^ Edifice has tumbled, alluding to his firm Constitutional Conduct, & Sir Geo—— S——e consulting about y^e^ Good of y^e^ State.", see No. "21" below. Alderman Beckford stands in the design like an antique *term*, of which the body is the shaft of a column. Behind him is a falling building. At his side is Sir George Saville in the act of speaking energetically and holding a letter addressed, "*To Sir Geo. Saville Bar^t^*". For Beckford and Saville, see "A New Patriotic Song on the Times", No. 4369; "Sir George Saville Bart", 1771, and "The Gentleman's Magazine", 1770, pp. 465-7.

No. "11" is designated "*The Royal Exchange turn'd into a Wilderness.*", and described below:—"11 The Royal Exchange turn'd into a Wilderness & Notices for B——s & Seats in P——t to be Sold pasted up where Ships Voyages used to be Notified." The design shows the inner court and cloister of the Royal Exchange, London, with wild bushes and herbage growing on the earth; on two pillars are placards inscribed, "*Bor——s & Seats in P——t to be Sold Enq. at* (the) *Oxford Arms*", and "*Bor——s & Seats in P——t to be Sold—Enq. at Blenheim*". It was understood that Oxford and Oxfordshire were, in respect to parliamentary elections, dependent on influences centred at Blenheim. On this subject, see "All the World in a Hurry", No. 3270. The "Oxford Arms", here obliquely referred to, was an inn in Warwick Lane, London, pulled down in 1877-8.[1] For political corruption in the City of London, see "The Addressers", No. 4273, "The Battle of Cornhill", No. 4274, and the description below of Lord Holland vomiting.

No. "12" shows three ranks of foot soldiers shouldering their muskets, placed close to the Duke of Grafton "4", see above, and described below as:—"12 Soldiers ready drawn up at y^e^ Beck of y^e^ M——y to fire upon any Emergency." Near these soldiers is a monument, at the foot of which lies Justice dead, with her drawn sword and balance; having long been prostrate, she is covered by a cobweb. For the use of soldiers to suppress popular demonstrations, especially so far as Lord Barrington was concerned, see "The Scotch Victory. (A.)", No. 4196. For "13", see below. No. "14" is connected with the ministerial scale by an extension of the electrical chain, "3", and is described below as "14 L^d^ W——h & L^d^ G——r y^e^ one Lord P——t & y^e^ other Sec——y of S——e Playing at Cards with y^e^ Public Money & R^d^ R——y Esq^r^ Paymaster G——l & Master of y^e^ R——s in Ireland waiting upon them & cajoling them with Wine, with y^e^ Essex Address hanging out of his Pocket." In the design Viscount Weymouth, afterwards Marquis of Bath, who was one of the Secretaries of State from Jan. 20, 1768, to Dec. 19, 1770, and Earl Gower, afterwards Marquis of Stafford, Lord President of the Council from Dec. 22, 1767, to Nov. 24, 1779, are playing with dice at a table, while Mr. Rigby serves them as a footman, and pours wine into a glass for one of them; the "*Essex Address*" hangs from his pocket. In front are two large bags, each marked "*Treasury*". For Lord Weymouth in this Cata-

[1] This allusion is explained by "Memoirs", by H. Walpole, as above, iii., p. 153. See "The Parliamentary History", xvi., p. 397, "The History of England", by John Adolphus, i., p. 337, and "The Gentleman's Magazine", 1769, p. 411. For further details of this subject, including the Speaker's reprimand to the Mayor and others of Oxford, Feb. 10, 1768, see "The Political Register", 1768, pp. 193, 313. Likewise "The Correspondence of John Wilkes", by J. Almon, 1805 (1086. h. 9.), iii., p. 239.

logue, see "John Wilkes Elected Knight of the Shire", No. 4189; "The Scotch Victory. (A.)", No. 4196; "The Operation", No. 4198; "The Balance Master", o. 4232; "Britannia in Fetters", No. 4240, and "The Courtiers Assembled", No. 4393. For Earl Gower, see "Rob Thief", No. 4125. For Mr. Rigby, a well-known agent to the Duke of Bedford, for a time one of Lord Holland's supporters, see "The Union", No. 4210, and "The Balance Master", No. 4232; he was Paymaster-General in England, and Master of the Rolls in Ireland, and as holder of these appointments exposed to immeasurable odium. For his share in procuring the "Essex Address", see "The Essex Procession", No. 4272.

The electric chain, "3", having issued from Lord Bute, "1", passed the Duke of Grafton, "4", and the ministers in the scale, "5", connects the last with Lord Weymouth and Earl Gower in "14"; it is continued to "13", which gives a view of Arthur's Club House, through the open windows of which many noblemen and others are seen gambling and drinking. No. "13" is described below as "13 Arthurs Gaming house in S^{t} Jamess Street where y^{e} M——y are Playing at Cards regardless of y^{e} Nations Welfare."

The chain, "3", passes on to the compartment immediately under "13" which is numbered "18"; this represents a party of physicians and surgeons assembled round a table and examining a naked corpse, being that of Mr. G. Clarke, who died after receiving injuries from bludgeons during a riot at Brentford, see "The Brentford Election", No. 4223. A party of surgeons and others was appointed to examine Clarke; it was averred that, "If y^{e} Fever does not kill him Contusions & Fractures are Nothing", see "The present State of Surgery", No. 4224. After Clarke's death a similar committee examined his body, and arrived at conclusions satirically suggested in the "Reference" below this design, and more fully described in "A Consultation of Surgeons", No. 4271. The "Reference" is, "18 The Consultation of Surgeons to know whether Clark did really Die of a Fractur'd Skull or of a Fever Occasion'd thereby." For "15", "16", and "17", see below.

The electric chain continues from "18" to "19", a view of the exterior of the King's Bench Prison with a body of soldiers drawn up in front of it; two men, one of whom is Wilkes, the other a clergyman, probably the Rev. J. Horne, afterwards Tooke, for whom see "The Parson of Brentford", No. 4225, are looking out of the windows. The "Reference" below is, "19 The Kings Bench with M^{r} Wilkes looking out of y^{e} Window to see y^{e} Soldiers defend y^{e} Prison against a few old Women". "20" is part of this design; it is a figure of Mr. Justice Ponton, with a letter in one hand and extending the other with the "electrical chain" in it to communicate with a soldier in the act of firing his musket at a young man who falls wounded near, or in a shed or rude building. Close to these figures an old woman is chaffering with two little boys about the sale of apples on a stall. The "Reference" below is, "20 Justice P——n with y^{e} Sec——y of St——es Letter in his Hand ordering him to send for Troops to quell Riots & use them Effectually, y^{e} Electrical Chain is convey'd on from N^{o} 19 to y^{e} Letter in Justice P——n's Hand & from thence to y^{e} Grenadier who is in Pursuit of Allen who was said to be Kill'd accidentally, Allen touches y^{e} Barrel of his Musket to draw out y^{e} Electrical Fire, but y^{e} Force of y^{e} Shock is so great that it Kills him." This is an illustration of events which occurred in front of the King's Bench Prison, May 10, 1768, see "The Scotch Victory. (A.)", No. 4196. The letter is that written by Lord Weymouth to Mr. David Ponton, chairman of the Quarter Sessions at Lambeth, and dated April 17, 1768, calling his attention to arrangements previously made for supporting the civil power by military means, and urging him to use these means "Effectually",[1] in case of

[1] In his account of the debate, Feb. 2, 1769, which terminated in the expulsion of Wilkes from the House of Commons, H. Walpole stated, "Memoirs of the Reign of King George the Third", 1845, iii., p. 324:—"Burke spoke warmly

"tumult and disorder", see above, the descriptions of Nos. "4" and "12", and the letter as printed in "The St. James's Chronicle", Dec. 10, 1768, and reprinted in "The North Briton", No. LXXXI., Dec. 24, 1768, see (Newspapers, 1762-69, v.), p. 495, and, in this Catalogue, "The Pageant", No. 4316. It was by Wilkes's means this letter was published, see his letter from the King's Bench Prison, to the "Gentlemen", &c. "of the County of Middlesex", Dec. 17, 1768, reprinted on the same page. This publication caused a great stir and many stringent inquiries; it had a leading share in respect to the expulsion of Wilkes from Parliament, Feb. 3, 1769. John Almon, in "Correspondence of John Wilkes", 1805 (1086. h. 9.), iii., p. 277, stated that he was "with Mr. Wilkes at the time", and, as he described the incidents of the riot, he must have looked out of a window of the prison; he added:—"several persons were killed and many wounded."

No. "21" represents London in flames; voices issue from Temple Bar:—"*Petition to y^e^ Throne to Redress our Grievances*", and "*To be without our proper Covering in these Times is a very great Grievance indeed*"; these are the sayings of the two vacant poles above the Bar; the pole in the middle still bears the head of a traitor; see "Townley" "Fletcher", No. 2799. The churches, houses, and Fire Monument are tumbling in confusion to the earth, see No. "10" above, and "Nero Fiddling", No. 4381, and "Old Nero look'd on Burning Rome", No. 4404. This design is thus referred to below:—"21 The City of London in Flames alluding to y^e^ furious Distress & Anger of y^e^ Inhabitants occasion'd by y^e^ late Unconstitutional Proceedings of y^e^ M——'s."

No. "22" represents, as described below, the design:—"22 A Country Mob coming through Hyde Park Turnpike to demand releif to their Distresses." A numerous crowd of men, mostly ragged and without hats, is passing the barrier in question. They carry flags, inscribed "*Labour 5 Shillings per Week*", and "*Corn 8 Shillings per Bushel*". They hold up papers, inscribed "*Petition —— Dissolve P——t*", "*Petition to Dissolve y^e^ P——t*", and "*Petition to Dissolve the P——t*". One man cries:—"*We are starving for Bread*".

On the other side of the plate are two designs, respectively numbered "17" and "17", the subjects of which connect them with that of No. "22". One of these designs shows a butcher's shop with very little meat in it; the butcher is selling a leg of mutton to a woman; it is inscribed, "*Beef 8^d^. per lb.*" The other design shows a bakehouse, with a baker at work; a weeping, pregnant woman approaches him; it is inscribed, "*Corn 8 Shillings per Bushel.*" The "Reference" below is:—"17 The Different Prices of Provisions each shewing y^e^ Dearness & Distress of y^e^ Times w^ch^ y^e^ present M——y have brought this Country to."

No. "23", a distinct compartment, shows a numerous mob of men hastening tumultuously along with flags, shouts, and violent gestures. On the flags are inscriptions:—"*Liberty and some Property*", "*Wilkes and Liberty*", and "296 *are by Ministerial Arithmetic become more than* 1143"; these are the numbers of votes given at the election at Brentford of a member of Parliament for Middlesex, when Wilkes was elected; but his opponent, Colonel Luttrell, who had the smaller number of votes, was, April 13, 1769, seated by the House of Commons, see "M^r^ L——", No. 4284. The description below the design is—"23 A Mob from Brentford Election carrying Flaggs &c on which are wrote 296 by Ministerial Arithmetic become more than 1143." See "The Brentford Election", No. 4223, and "Brentford Sweepstakes", No. 4285. For the fate of McQuirk, one of the Irish chairmen concerned in the riot at Brentford, see "The Town and Country Magazine", i., 1769, p. 444.

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against the Lords extorting evidence, and usurping powers. He called Lord Weymouth's letter a *bloody scroll*, and dwelt much on the word *effectual* in the orders to the soldiers. Rigby asked if it would have been wise to order the soldiers to do their duty ineffectually?" this explains the emphasis on the word "Effectually" in this satire.

No. " 15 " gives a view of Bloomsbury Square, with, in the background, Bedford House, which stood on the north side of that place. Numerous figures are in the foreground, and thus described below:—" 15 Bloomsbury Square representing y^e^ Family compact, y^e^ D—e of G——n's Marriage with y^e^ D——ss of B——d's Niece, L^d^ B—e wonders at this Political Manouvre, & expresses himself accordingly. The Familys of B——d G——n & M——h are now connected." The group in the design comprises the Duke of Bedford, a short, very stout man, with his duchess, the " venerable Gertrude " of " Junius ", much taller than her husband; they are attended by Mr. Rigby, the duke's confidential agent, a short man, and a tall man who stands near him. This may be the Earl of Upper Ossory, who married the divorced Duchess of Grafton. An angel joins the hands of the Duke of Grafton and Miss Wrottesley, the niece of the Duchess of Bedford. Lord Bute looks on with astonishment and some suspicion, and says:—"*Did I ever think to live to see this Time O G——n in which thy connubial connections have been forc'd to give place to thy present Political ones*"! For this marriage, see " The Political Wedding ", No. 4292. In front of the group are three lines of soldiers and three gentlemen, officers (?); these soldiers may refer to the alleged military proclivities of the Duke of Bedford, reflected on by " Junius " as displaying " the furious spirit of the House of Bedford ", see " What may be doing Abroad ", No. 4287.

No. " 16 " is described below as " 16 L^d^ Ch——m & L^d^ T——le consulting about y^e^ change of Affairs for y^e^ Good of y^e^ Nation." On this subject, see " The Hydra ", No. 4370, and its references. The Earl of Chatham and Earl Temple are seated at a table in earnest conversation; the former's left foot, being gouty, rests on a stool, and is referred to by the inscription, "*Ex Pede Herculem*", see " The Courier ", No. 4121. On the wall hangs a picture of the Devil. The speeches are designed to contrast former and current expressions of the personages. The Earl of Chatham is alluded to by:—"*My Opinion that a German War is advantageous & to send all our Men & Money there* 1759 ". On the table lies a paper, inscribed:—"*My Opinion that a German War will be the Ruin of the Nation. I will never consent to send a Man there* 1758 ". See "The Treaty", No. 3608. Against Lord Chatham's chair is a scroll marked:—"*My Speech against John Wilkes in* 1767 ". Before Earl Temple, on the table, lies a letter, as follows:—"*My dear John Wilkes You may depend on my utmost Friendship in support of your great Character as well as in your Cause Dated Jan^y^ 8^th^* 1770". Earl Temple had long supported Wilkes, see " John Wilkes Esq^r^.", No. 4050. For Lord Chatham's declarations for and against Wilkes, see the letter by the latter to the Duke of Grafton, Dec. 12, 1767, in the " Correspondence of John Wilkes ", by J. Almon, 1805 (1086. h. 9.), iii., p. 184. It was during the debate on the expulsion of Wilkes from the House of Commons, Feb. 3, 1770, see the description of No. "4" in this entry, that Lord Chatham spoke of Wilkes as "the blasphemer of his God, and the libeller of his King", see, as above, vol. iii., p. 299; likewise p. 300. On the contrasted declarations of Pitt in 1758 and 1759, see H. Walpole's " Memoires of the last ten Years of the Reign of King George the Second ", ii., p. 274, describing the proposal of the King's speech to the Parliament, 1758, that British men and money should be employed in defence of Hanover. See, likewise, the letter from M. D'Abreu to M. Wall, March 3, 1758, an intercepted despatch from the Spanish Resident in London to his chief in Madrid, deciphered and printed in " Correspondence of the Earl of Chatham ", 1838, i., p. 294. Compare these with the letter, p. 400, as above, from Pitt to Mr. A. Mitchell, English Envoy with the King of Prussia, dated Jan. 26, 1759. See Lord Chesterfield's comment on the following page; likewise Pitt's letter to the King of Prussia, " Janvier, 1759.", p. 401; Mr. Mitchell to Mr. Pitt, May 20, 1759, p. 407, and Mr. Pitt to Mr. Mitchell, June 12, 1759, p. 410, as above.[1]

[1] See "The Unembarass'd Countenance", by Sir C. Hanbury Williams, a satire

No. "24" is described below as representing:—"24 The Coasts of America where y^e^ Inhabitants are Industrious in every Art to provide themselves with y^e^ Manufactures that Great Britain used to furnish them with, being constrain'd & drove as it were to Industry, by y^e^ late Mi——l harsh Proceedings, in forcing y^e^ Stamp & other Acts of Internal Taxes upon them contrary to y^e^ true Spirit of British Policy, & which sooner or later this Kingdom will rue y^e^ Imprudence of. The City of London transferr'd to Boston." In this design is a view of London, with St. Paul's, the Fire Monument, and other buildings, here designated "*Boston*", and placed on the sea shore, with ships near, coaches driving on the roads, and a man ploughing. In the foreground are many men at work, including one who cuts down a tree, another breaking stone (?), a third who shears cloth, a fourth who makes a shoe; two more are grinding coffee or corn. For the Stamp Act, see "The Repeal", No. 4140, which illustrates the policy here condemned; see likewise "The Massacre", No. 4378, on the affairs current at this time in the American colonies.

No. "25", according to the "Reference" below, gives us:—"25 The Port of London destitute of Trade all y^e^ Ships to be Sold with Brooms at their Topmast head, & y^e^ Quay unfrequented by any creatures except a Bear & a Wolf &c come down to drink at y^e^ River." The design gives the Thames, with ships to be sold, the Tower in the background, and wild animals in the foreground waste.

No. "26" shows a large oval table on which the carcass of the British Lion is extended, while members of the Administration are assembled on chairs about the table, each with a knife and two-pronged fork in his hand, and a plate before him. Dr., afterwards Sir William, Blackstone, in legal robes, and carrying a pedlar's box, offers manacles for sale to the company; for Dr. Blackstone, author of the "Commentaries", see "The Pageant", No. 4316, which explains the allusion of this satire to be the alleged submission of Dr. Blackstone to the influence of Lord Bute and his party.[1] Acting as footman to the company at the table is Mr. Jeremiah Dyson, the "Mungo" of the satires, see "Mungo", No. 4267, and "The Carlton House Botchers", No. 4425, where he is described in a menial character. This footman holds a plate on which lie the lion's genitals, referred to here as having been cut off by Lord Bute. The "Reference" below is as follows:—"26 The Great Lion Feast, representing y^e^ Emblem of England y^e^ Lion is roasted whole & y^e^ Cheif People in Ad——n who have contributed to y^e^ Downfall of Poor Old England are set round an Oval Table very eager to devour him, L^d^ B—e President of y^e^ Junto, carving out y^e^ St—— s & part of y^e^ P——o of y^e^ Lion, he puts them on a Plate & gives it to Mungo who is y^e^ Waiter Here Mungo, carry this to my A——t in P——l M——l poor W——n she loves a Nice Bit it will do her good. L^d^. M——d, M Att——y G——l, S^r^ F——r N——n, & other Lawyers are sitting at y^e^ Table having been y^e^ first in at y^e^

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on W. Pitt, first Earl of Chatham; see "The Works of Sir C. H. Williams", 1822, ii., p. 156, and, in this Catalogue, "This is the Unembarass'd Countenance", No. 2854.

[1] Sir W. Blackstone owed his appearance in this satire to the fact that he had written a pamphlet entitled, "An Answer to "The Question stated", in reference to the incapacitation of Wilkes to sit in Parliament, see "Mungo", No. 4267, and "The Pageant", No. 4316. He had distinguished himself in attacking Messrs. Grenville and Wilkes, see "Junius to Dr. W. Blackstone", July 29, 1769, reprinted in "Junius", by John Wade, 1850, i., p. 185. Dr. Blackstone had incurred a serious rebuff by means of Mr. Grenville, in reference to his own "Commentaries", and the purport of a speech delivered by him in the House of Commons; see "Philo-Junius" to "The Public Advertiser", Aug. 14, 1769.

Death. D^r Bl—ks—n, is in y^e character of a Jew Pedlar selling them Chains, & neat Handcuffs, to hamper y^e Liberties of this C——y." Lord Bute's "A—t" in Pall Mall was the Princess of Wales, who lived at Carlton House in that street; see "Gisbal", No. 3848. For Lord Bute's position here, see "Secret Influence", No. 4457. For Lord Mansfield, see "Lord Chief Justice Jeffries", No. 4440. The Attorney-General was Mr. William De Grey, afterwards Lord Walsingham. Sir Fletcher Norton was Speaker of the House of Commons, see "Counsellor Double-Fee", No. 4238. The other leading members of the government in 1770 included Lord North, Premier and Chancellor of the Exchequer, who sits next to Lord Mansfield, the latter being on Lord Bute's left; Sir F. Norton is on Lord Bute's right. This ministry included Earl Gower, Lord President of the Council, the Earl of Halifax, Sir Edward Hawke, the Earl of Rochford, Viscount Weymouth, Viscount Barrington, the Earl of Hillsborough, the Earl of Sandwich, Lord Le Despenser, Mr. Rigby, Mr. J. Dunning, afterwards Lord Ashburton, or Mr., afterwards Lord Thurlow,[1] and Viscount, afterwards Marquis Townshend. The persons intended are probably named in the next paragraph.

The other compartments are without numbers and references at the foot of the design. They are, beginning at the top, as follows:—A representation of a ship anchored near the beach, where stand many convicts, manacled, and ready to embark; a scroll bears a list of their names:—"*Convicts to be Transported Lord M——d Sir F——r N——n M^r Att——y De G——y E^d Th——oe Esq^r. Lord B——e P——ss D——r of W——s Lord H—b—gh Lord H—ll—x, Lord W——th Lord G——r Lord S—d—ch R^d R——y Esq^r*". Lord Bute, in a Scotch plaid, and the Princess of Wales, are side by side; two of the company wear legal gowns. Mr. Rigby stands at the back of the group; the others are not identifiable. See the persons named in the account of No. "26".

Another compartment, on our left of the print, shows Henry Fox (Lord Holland), vomiting money; a goose appears to stick in his throat;[2] this animal cries "40,000,000". Two persons, who wear civic collars of dignity, are attending Lord Holland; one of them holds his head, and is probably Mr. Beckford, Lord Mayor of London, for whose part in accusing the late Paymaster-General of peculation on an extraordinary scale, see "Frontispiece to the Middlesex Petition", No. 4289. The other person is probably Alderman, afterwards (1770) Lord Mayor, Trecothick, see "Certain Petitioners", No. 4297. On a table behind this group is a large bottle, labelled "*Emetic from D^r Scrip at the Tower*". For the allusion to the employment of scrip as a means of ministerial bribery, see "The Addressers", No. 4273; "The Battle of Cornhill", No. 4274; "Grown Citizens learning to Dance", No. 4276, and "The Principal Merchants & Traders", No. 4277.

Immediately below this compartment is another, containing figures of three desponding holders of scrip. One, while beating his forehead, says:—"*What's become of my three per Cent*"? Another, stamping on the ground, exclaims:—"*Oh I am ruind my 4 per Cent is gone*"! The third, wringing his hands, declares:—"*We are all undone I thought a spunge must come at last*"! This speech refers to the design under the group, which represents a gentleman, doubtless a

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[1] It is noteworthy that the only person at the table who, apart from Sir F. Norton and Lord Mansfield, wears a legal gown, has his face turned from us, as if the artist had doubts about his features. An inscription in the next described compartment indicates Mr. Thurlow as in office when this print was published. The other faces are all portraits. Twelve persons sit at the table; each man, except Lord Bute, sharpens his knife on his fork, and seems eager to devour the lion.

[2] Lord Holland, the fox, was often represented in association with a goose, see "A Goose of old", No. 3330, and "The Fox & Goose", No. 3469.

Chancellor of the Exchequer, whose figure resembles that of Lord North, who holds a mop, and with it is about to wipe from the wall "*The National Debt* 149,0——000£".

Between the two last-named designs is a table of the "*Price of Stocks*", a comparison of prices of different securities. These are details of the National Debt, which the man is about to efface, to the ruin of the stockholders above.

There is a later state of this plate with some additions. Instead of "*Veridicus & Junius fecit*", we have "*Mercurius & Apelles fec*^{t}." Close to the figure of "*Vice*", but not connected with that part of the design, is a man, with a crown near his feet, and in the act of flying a (? electrical) kite; on the kite is written:—"*Petition*" (from) "*Middlese*(x) *to Dissolve*" (the Parliament), "*Petition*", "*Your Petit*^{rs}". The papers attached to the tail of the kite are inscribed:—"*Pet.*"(ition) "*for London*", "*most humb pray*", "*most hum beseech*", "*Pet. for Yorkshire*"; thus referring to the proceedings of Sir George Saville, see "A New Patriotic Song", No. 4369. For these petitions, see "Frontispiece to the Middlesex Petition", No. 4289; "The Political Cerberus", No. 4317, and other entries in this Catalogue which these indicate. Additions have been made to elucidate No. "1", being two scrolls, inscribed:—1, "*London* 1764 *Rec*^{d} *of Mon*^{sr} —— *the Sum of* 500,000£ *in consideration of my Assistance at the last Peace I say Rec*^{d} *for Self & Comp*^{y} *Bute.*" For this, see "A New Flying Machine", No. 4212, and the references it contains to other entries on the subject; the vacant space in the above receipt should hold the name of the Comte De Guerchy, French Minister in England in 1768. The other scroll, 2, bears "*Private Orders to make a descent upon Jamaica*". This appears to indicate a measure designed by the French ministers to expedite the conclusion of a treaty of peace with England, the so-called "Peace of Paris." The signature, "*Veridicus*", has been removed from the scroll in No. "6", and a little figure added in front of the lighter scale, in the act, apparently, of pulling it down, or pointing to the letter by "*Junius*". On a scroll which has been inserted near this figure is written:—"*A View from the Castle at Hagley Park*". Hagley Park, near Stourbridge, Worcestershire, was the seat of Lord, formerly Sir George, Lyttleton, an active politician at this period, often mentioned in this Catalogue, see "The Eaters", No. 3545. He was in correspondence with the leading members of the Liberal party at this time, see "The Grenville Papers", 1853, iv., pp. 113, 231, 234, 249, 323, and "Memoirs of George, Lord Lyttleton", by R. Phillimore, 1845 (1453. h. 8.), ii., chap. xvii. This figure and the scroll are not necessarily connected in the design. Lord Lyttleton was one of the persons to whom the letters of "Junius" have been attributed.

The final "o" in the cry of the goose in the compartment where Lord Holland is vomiting, has been taken out. Some additions have been made to No. "16". A curtain is represented as if drawn away to display the sitting figures of Earl Temple and the Earl of Chatham; two little boys stand on stools on either hand, and hold back the ends of the curtain. Another new element comprises two tables, on which lie five small boxes; near these is engraved:—"*The Thanks of the Nation in* 1758 *Gold Boxes*". This refers to the presentation of public thanks, and the respective freedoms of several cities to W. Pitt in 1758; see, for a similar presentation, "Will Quixote", No. 3598; "Court Manners", No. 3602, and "Englands Benefit", No. 3640. To contrast with this an inscription has been added near Lord Chatham's chair:—"*Pension for Life* 3000£ *per Ann.*", see "The Times Plate 1", No. 3970. Near the leg of his chair is represented the patent of "*The Earldom of Chatham*", with the seal appended. Pitt accepted this distinction with the pension. In No. "19" an inscription has been added on the front of the King's Bench Prison:—"*Pro Patria nec Timuisse Mori*". In No. "26", the genitals of the lion have been placed on Lord Bute's plate, not yet passed to Mr. Dyson; his lordship is in the act of so handing those objects. Under Dyson's arm is a scroll, inscribed "*A Pension for the Life of Self and two Sons*

1770". This alludes to the pension granted to Mr. Dyson, and afterwards withdrawn from him; see "Mungo", No. 4267, and its references, especially "Alas! poor Mungo", Nov. 25, 1771.

$15\frac{3}{4} \times 22\frac{3}{4}$ *in.*

4423.

"DIEU ET MON DROIT"

"AVITO VIRET HONORE".

Done from an Original Painting in the Treasury Chamber at W——ll.

"*Bute fecit.*" "*Junius sculp.*"
Design'd & Engrav'd for the Political Register. [1770]

An engraving showing a "Medley" of papers within a frame. At the top is the royal escutcheon of Great Britain; at the bottom are the arms of the Earl of Bute, with the motto "*AVITO VIRET HONORE*". The papers bear inscriptions, as follows:—1. "*Proposals for Taxing the Colonies. fiat Bute executed by Geo. Grenville.*" This refers to the efforts of the Court party to tax America, as illustrated by "The Repeal," No. 4140, which terminated in the separation of the North American Colonies from England. 2. "*Peace of Versailles* 1763. *Signed Bute Bedford Amen G. R.*" This refers to the conclusion of the Treaty of Paris, see "The Congress", No. 3887, and entries in this Catalogue dated Feb. 10, 1763. 3. "*Warrant for apprehending no body. Author of the North Briton, N° 45 To be executed on John Wilkes. signed Bute countersigned A. P. D. W.*"; this refers to the "general warrants" issued by the government in respect to No. XLV. of "The North Briton", see "John Wilkes Esq^r", No. 4050. "A P. D. W." stands for Augusta, Princess Dowager of Wales, see "Gisbal", No. 3848. 4. "*The best Sense of Jurymen, (their understanding) destroy'd Lex Mansfield.*", refers to the alleged efforts of Lord Mansfield to discredit the practice of trial by jury, see "Lord Chief Justice Jeffries", No. 4440. 5. "*Middlesex Election go to War. fiat Grafton*", alludes to the election of a member of Parliament for Middlesex, Dec. 8. 1768. 6. "*Prosecutions by information and attachment. Warrant issued by Bute executed by Attorn. Gen. Judgment given by L. Mansfield.*" 7. "*Spanish Insolence Temporise. fiat North.*", indicates the dispute in progress in 1770, and the early part of 1771, in regard to the seizure of the Falkland Islands by the Spaniards, see "Janus. (B.)", No. 4415. 8. "*A Mob assembled in S^t Georges Fields Shoot them. A. P. D. W. fiat Weymouth. Barrington*", illustrates sanguinary proceedings of the military against the rioters in St. George's Fields, Lambeth, May 10, 1768, when W. Allen, junior, was shot, see "The Scotch Victory. (A.)", No. 4196, which explains the references to Viscount Weymouth and Viscount Barrington, each of whom had written to the local authorities in respect to the suppression of the disturbances which were apprehended, and had occurred. 9. "*Much ado about nothing. So much the worse. All's well that ends well. Temple. Chatham. Burke. Barré.*" These were names of men distinguished in opposing the government at this period. Barré had assailed the measures and the men, *e. g.* with regard to Mr. Dyson, see "Mungo", No. 4267. E. Burke was strongly suspected to be "Junius", see "Junius", No. 4314. Some persons believed the "nominis umbra" was Earl Temple, who had long supported Wilkes, see "The Times Pl. 1", No. 3970. 10. "*Islands to be given away. French Mistresses to be paid for conveying them. Fiat Rochford Massarreno.*" Here is an allusion to Madame du Barri, the last mistress of

Louis XVI. The "islands" are the Falkland Islands; Viscount Rochford was Secretary of State at this time and charged with negotiations with the Prince de Masserano, Spanish Minister in England, see "The Convention Makers", Jan. 22, 1771.

An impression from this plate faces p. 1 of "The Political Register", 1771, viii.

$4\frac{1}{8} \times 6\frac{1}{4}$ *in.* Brit. Mus. Library, P.P. 3557. t. a.

4424.

Advice to a Great K—g.

[1770]

An engraving representing George III. seated at a table in his closet meditating, and holding in one hand a tract inscribed "*The false Alarm by Samuel Johnson*". One of his feet is placed on another book, which is marked:—"*The true Art of Governing is not by Favorite*"(s). He leans one of his elbows on a table where lie two large volumes; under these is a newspaper, "*The Public Advertiser N° 1720 Wednesday June y^e 24 (?) 1770*". On this is a letter addressed "*To the K——g*", and signed "*Junius*".

The King's bad angel, a Fury, is on his left, offers him a sword, and says:—"*Rule by this & thy —— Subjects will fear thee.*" His good angel offers him a sceptre of Peace and says:—"*Rule by this, thy Enemies shall fear thee, & thy Subjects will love thee.*" On the wall are two pictures; one represents a furious lion devouring a lamb, and is marked:—"*The Tyrant King*"; the other picture shows a pelican, "vulning" herself, *i.e.* feeding her young with her own blood; this is marked "*The Patriot King.*"

An impression from this plate faces p. 216 of "The Oxford Magazine", vii., 1771 (P.P. 6115.), on which page is a letter signed "B. C.", stating that the King was amiable but "misled by some of his abandoned m——s". The latter are admonished to desist from misleading the King. See "The Tenant's Complaint to David Simple", No. 4021.

The so-called Address from "Junius" "to the King" is included in a letter to "The Public Advertiser", Dec. 19, 1769; for its history and some of the consequences attending its publication, see "Britons Strike Home", No. 4366, and "The Royal Chace", No. 4367. The number and date of "The Public Advertiser" is incorrectly given on this plate. "The False Alarm" was written by Dr. Johnson, and published Jan. 16, 1770, as announced in "The Public Advertizer", Jan. 15, 1700, p. 1, col. 3. It created a great sensation, and was reviewed in "The Gentleman's Magazine", 1770, p. 32. It was written to justify the House of Commons and the Court party for the exclusion of Wilkes, April 16, 1769, see "M^r L—", No. 4284, and "The Funeral of Freedom", No. 4288. It condemned Wilkes personally as one of whom "no man speaks well". It defined the progress of a petition, and described the Opposition as a "despicable faction", "distinguished by plebeian grossness and savage indecency", and bitterly referred to the presentation of the Remonstrance of the City of London and similar memorials, see "Frontispiece to the Middlesex Petition", No. 4289. "To make concessions is to encourage encroachment. Let the court despise the faction, and the disappointed people will soon deride it".

On the alleged high-handed proclivities of the King, see "A Catalogue of New Books and Scarce Manuscripts", in "The Gazetteer", June 12, 1769, p. 4, col. i.

$4 \times 6\frac{3}{8}$ *in.*

4425.

The Carlton House Botchers.

For the Oxford Mag. [1770]

An engraving representing a tailor's workroom, with a finished coat hanging on the wall behind. Over the work-board is suspended a large hoop petticoat of the Princess of Wales, the King's mother, whose influence in public affairs was believed to dominate in connection with that of her alleged "favourite", the Earl of Bute, see "Gisbal", No. 3848, and "Secret Influence", No. 4457, and whose residence at Carlton House was said to be the focus of her influence. On the work-board a group of journeymen tailors are at work. In the centre of this group squats Mr. Jeremiah Dyson, or "Mungo", see "Mungo", No. 4267, and "Alas! poor Mungo", Nov. 25, 1771. This figure is recognizable by having a die for a face and a sun on the breast. He is in the act of sewing gold lace, or a button, on a coat, probably intended for that of the King. A card bearing a dozen buttons lies at his knee, suggesting a reference to the King's pastime of button-making, the subject of many satires of this date, see "The Button Maker", No. 4380. A ragged pair of breeches, a tailor's goose, a pair of shears, and a letter addressed, "*To Jere Mongo*", lie on the bench near Dyson.

The group about Dyson consists of Lord Mansfield, with a Scotch bonnet over his official wig, see "Lord Chief Justice Jeffries", No. 4440; 2, Sir Fletcher Norton, with a bull's head, in reference to his nickname "Sir Bull-Face Double-Fee", see "Councellor Double-Fee" No. 4238; 3, the Duke of Bedford, see "The ever-memorable Peace-Makers settling their Accounts", No. 4300; and, 4, the Duke of Grafton, see "Janus. (A.)" No. 4233, who says:—"*If we did not make some Holes in the Constitution we should have no Business.*" Below the work-board is "*The Taylors Hell*", containing rolls of parchment intended to be cut into measures; these are marked, "*Remonstrances*" and "*Petitions*", see "The Effects of Petitions and Remonstrances", No. 4386, and "The Fate of City Rem——ces", No. 4387. Three bags of "*Money*", and what has been "*Saved by Cabbage*", lie on the floor with the rolls. "Cabbage" is a slang term for cloth pilfered by tailors.

An impression from this plate faces p. 28 of "The Oxford Magazine", v., 1770, on which page is a letter signed "T. S", stating that the writer had sent the design to the editor. See "The King and his Friends", No. 4439.

Mr. Dyson was called the "Dray-horse of the ministry", see "The Oxford Magazine", as above, p. 16. Dyson had a pension for three lives of £1000 a year on the Irish Establishment, which was afterwards withdrawn, see "Alas! Poor Mungo", Nov. 25, 1771; this was his "Cabbage".

$3\frac{3}{4} \times 5\frac{7}{8}$ *in.* Brit. Mus. Library, P.P. 6115.

4426.

Twitcher's Advocate. (Dr. W. Scott, or "Anti-Sejanus.")

[1770]

An etching, being a full-length portrait, standing in profile to our left, of Dr. W. Scott, chaplain to the Earl of Sandwich, holding a paper in one hand on which is written "*Cinna Panurge*", and "*For Public Ad*(ver)*tiser*"; he seems to be reading this paper and is turned towards a window where the profile of a man appears. On a table near him is an owl. Below the design are engraved these lines:—

"——All that Writing can do, shall be done,
But then, my good Lord, I am but One".

The person passing without is doubtless the Earl of Sandwich, patron of Dr.

W. Scott; the latter wrote many letters in "The Public Advertiser" with the signature of "Anti-Sejanus"; he is said to have been the "Panurge" and "Cinna" of Goldsmith's "Haunch of Venison". Letters bearing these signatures were frequent in "The Public Advertiser" in November, 1770; there is especially one dated the 27th of that month, signed "Panurge". This asserts that in "the shop" of "Malagrida" (Lord Shelburne), the writings of "Junius" were "fabricated," especially the famous "Letter to the King." A letter from "Cinna" is in the following number of the journal. As to the "Letter to the King", see "Junius", No. 4314. The general tendency of these writings was to support the measures of the government of which Lord Sandwich was a member. For Dr. Scott, see "The Repeal", No. 4140, and the references which it contains.

An impression from this plate faces p. 141 of "The London Museum", Feb. 1771 (P.P. 5435. c.)

$4\frac{1}{4} \times 6\frac{1}{4}$ *in.*

4427.

Carlton House Junto in fear & Trembling.

[1770]

An engraving showing the Princess of Wales, mother of George III., seated under a canopy which, in allusion to her alleged attachment to Lord Bute, see "Gisbal", No. 3848, is formed of tartan. She is in the midst of a group of courtiers in whose mouths are labels inscribed with the beginnings of speeches significant of terror, and obviously intended to refer to the fears of the Court party, or more particularly that company which was associated with the princess and her residence, Carlton House, and, it was said, Lord Bute, see "The Carlton House Botchers", No. 4425. The objects of these speeches seem to be Wilkes and the City of London; they were provoked by the continued remonstrances addressed to the King by the City; see "The Effects of Petitions and Remonstrances", No. 4386, and the references it contains to other entries in this Catalogue.

Lord Holland cries:—"*I'll see if &c.*" His neighbour adjures him not to be rash, and says:—"*dont be too &c.*" This is designed to refer to Lord Holland being at this time under charges of having appropriated vast sums of public money, see "Renard Stating his Accounts", No. 4299. Another courtier exclaims:—"*The devil should &c.*"; his neighbour, referring to the tears he is shedding, says:—"*These Honest &c.*", this is addressed to the terrified princess; in the speaker's pocket is a paper marked:—"*The North Star Setting*", this refers to the supposed defeat of the influence of Lord Bute; see "Secret Influence", No. 4457. One of the "junto", bowing to her, demands:—"*What shall we do now &c.*"? she replies, helplessly:—"*try ev'ry &c.*" On our right two gentlemen converse; one of them says:—"*My Concience &c.*", and seems to be hypocritically protesting; in the pocket of the other, indicating that Viscount Barrington is represented, is "*A Letter of thanks*", see "The Scotch Victory. (A.)", No. 4196. He says:—"*Should Justice &c.*"

An impression from this plate faces p. 200 of "The Oxford Magazine", vi., 1771 (P.P. 6115). Mr. Hawkins stated that this print was copied, the labels being altered, and a new title given to it, being "A Conflab. on the event of a late Election".

$5\frac{3}{4} \times 3\frac{3}{4}$ *in.*

4428.

The Humours of a Fair

[1770]

A drawing made in Indian ink for an engraver, and ascribed to "Hayman", probably F. Hayman, R.A. The design represents a fair held in St. James's

Street, Westminster. The gateway of St. James's Palace appears in the distance, at the end of a vista of booths. On our right the spectators are invited into a booth which is distinguished by a flag inscribed:—"*The Bill of Wrongs is here*"; a monkey sits astride of the pole; close to this booth an old woman has pitched her stall for the sale of spectacles, *pince nez*, toys and (?) oysters. Nobody pays attention to the zany who invites visitors to see the "Bill of Wrongs", an allusion to the society of Supporters of the Bill of Rights, see "Brentford Sweepstakes", No. 4285. Opposite this booth is another where is displayed "*the Royal art of Cuckold making is here*"; within is an assembly of persons, grouped before three chairs of state, and probably intended to represent the Court of King's Bench, where the trial of the Duke of Cumberland in respect to his adultery with Lady Grosvenor occurred, see "The Trial of Henry Frederick, Duke of Cumberland", No. 4400. Above this booth is the sign of a pair of stag horns. The next booth has the sign of a huge jack-boot, an allusion to the Earl of Bute, see "The Jack-Boot, Exalted", No. 3860. Above the sign is a Union-Jack, with the inscription:—"*The Death of Brittannia with y^e^ Farce of Liberty*", thus announcing the entertainment which is performed within. Below the sign, in a balcony in front of the booth, two mountebanks, intended for the Princess of Wales and the Earl of Bute, are pointing to the sign and inviting the spectators to enter. In front of the booth, and armed with staves, are, 1. Mr. Jeremiah Dyson, as "Mungo", see "Mungo", No. 4267, telling the people:—"*The farce of Liberty is here*"; 2, Lord Holland, with a fox's head, who says:—"*The Death of Brittannia is here Gemen*"; 3, Lord Bute, in the so-called "Highland dress", says:—"*The only Booth in the Fair*"; 4, the Duke of Grafton, with horns on his head, see "The Political Wedding", No. 4292, and dressed as a jockey, in reference to his fondness for "the turf", see "Janus. (A.)", No. 4233; the duke cries:—"*Walk in and see them alive*". Seated at the foot of the steps which give access to this booth is a Scotchman vomiting violently, and crying:—"*oh N^o^ 45 N^o^ 45*", thus alluding to the famous No. XLV. of "The North Briton", see "John Wilkes Esq^r^", No. 4050. He appears to have obtained the matter which thus disagrees with him from a barrel (of beer) in the distance which is marked "No. 45". Close to this person stands a short man, holding a staff (?) who may have been intended for T. Smollett, the "Scotch surgeon's mate," a zealous supporter of Lord Bute, see "The Fishermen," No. 3876.

This drawing appears to have been prepared for engraving in a magazine. "The Public Advertiser", Aug. 31, 1770, p. 1, col. 3, contains an announcement of the contents of "The Gentleman's Museum, and Grand Imperial Magazine", for August, 1770, which, among its contents, names a plate "3. A droll Scene of the Humours of a Fair, from the Mock Hero down to the Oyster Woman."

$6\frac{3}{8} \times 4\frac{1}{8}$ *in.*

4429.

VOX POPULI VOX DEI.

[1770]

An engraved view of the interior of the House of Commons; thunders and lightnings bursting upon the members assembled there.

This satire is a general expression of dissatisfaction with the proceedings of the House of Commons at a time when Wilkes, the Rev. John Horne (Tooke), and others were agitating the minds of the people, and by means of the Society of Supporters of the Bill of Rights, opposing many measures of the administration; numerous petitions were at this period, and later, presented to the King, calling on him to dissolve the Parliament, see entries in this Catalogue which are dated May 24, and July 5, 1769, especially "Frontispiece to the Middlesex Petition",

No. 4289. The City of Westminster was the first to desire a dissolution. Below the design are these verses :—

"Think what cares,
What vigilance, what toils, what bright contention,
In Councils, Camps, & well disputed Senates,
It cost our generous Ancestors to raise
A matchless plan of freedom; whence we shine,
Ev'n in the jealous eye of hostile Nations,
The happiest of Mankind.—Then see all this,
This Virtue, Wisdom, Toil & Blood of Ages,
Behold it ready to be lost for ever,
Behold us almost broken to the Yoke,
Robb'd of our antient Spirit, sunk in baseness,
At home corrupted, & despis'd abroad.
Behold our Wealth consum'd, those Treasures squander'd,
That might protect & nourish wholesom Peace,
Or urge a glorious War; on Wretches squander'd,
A Venal Crew, that plunder & disgrace us.
Thomson."

An impression from this plate faces p. 12 of "The London Museum", i., 1770.

$4\frac{1}{4} \times 4\frac{1}{2}$ *in.* Brit. Mus. Library, P.P. 5435. c.

4430.

The Constitution.

[1770]

An engraving representing a triangle composed of three poles attached to each other at their upper ends by a large ring, which is inscribed, "*Tria junta in uno*". The poles are severally marked "*King*", "*Lords*", "*Commons*". The triangle supports a large balance, in one scale of which are "*Bill of Rights*", "*Magna Charta*", "*Freedom of Election*", and "*Liberty of the Press*". The other scale is empty, but the Earl of Bute is pressing it down, so as to outweigh the contents of the opposite scale, by means of the King's little finger; the King's hand issues from clouds on our left. Scotch thistles are flourishing in the foreground; behind, a temple is falling into ruins.

Below the design is inscribed :—"The Justices were all for Law; and nothing would please them but Law; but they should find that the King's Little Finger should be heavier than the Loines of the Law. Impeachment of the Earl of Strafford, Article 2."

An impression from this plate faces p. 135 of "The London Museum", i., 1770.

It was hinted that an impeachment of Lord Bute might be followed by his sharing the fate of the Earl of Strafford.

$4\frac{1}{4} \times 5\frac{3}{4}$ *in.* Brit. Mus. Library, P.P. 5435. c.

4431.

The Sawyers demolishing the Temple of Liberty.

Engrav'd for the Oxford Magazine. [1770]

An engraving showing the "*TEMPLE OF LIBERTY*" supported by four columns; one of the two nearer to us is inscribed :—"*BILL OF RIGHTS*"; the other

bears:—"*MAGNA CHARTA*". Lord Bute, under the direction of Sir Fletcher Norton, is about to saw through the former column; Lord Mansfield, holding a scroll on which is written:—"*Killing no Murder*", and "*Jury's no Judges*", is about to saw through the latter column.

An impression from this plate faces p. 28 of "The Oxford Magazine", vi. 1771 (P.P. 6115.), on which page is a letter to the editor signed "S. P.", stating that the design represents "two agreeable sawyers labouring with all their might to destroy that noble structure", the Temple of Liberty.

Sir F. Norton was called "Sir Bull-Face Double-Fee", see "Councellor Double-Fee", No. 4238; he is therefore represented here with the horns and face of a bull. He was alleged to be a servant of the Court party and a strenuous advocate of arbitrary power, see "The British Bull Baited by Mungrels", No. 4328, in which Lords Bute and Mansfield are likewise concerned. For Lord Bute at this time, see "Secret Influence", No. 4457. The alleged attacks on the popular privileges claimed under the Bill of Rights were opposed by the Supporters of the Bill of Rights, see "The Constitution", No. 4430. For Lord Mansfield in the above character, see "Lord Chief Justice Jeffries", No. 4440, and the references it contains to other entries in this Catalogue.

About this period, until the latter end of the year 1770, many riotous assemblages of working men had occurred, and considerable damage was done to property. The hanging of the "cutters" or loom-destroyers, Doyle and Valine, Dec. 6, 1769, was a marked incident in these disturbances. Sawyers, alleging that the machine interfered with their trade, assembled and destroyed a windmill which had been erected by Mr. Dingley, see "A Perspective and Political View", No. 4278.

Mr. Hawkins described a satire analogous to this one, with a very different design, the account of which may well be introduced here. It is named in an announcement of the contents of "The Gentleman's Museum, and Grand Imperial Magazine" for October, 1770; see "The Public Advertiser", Oct. 26, 1770, p. 1, col. 3, and entitled:—

"The Infernal Sloop chasing the good Ship Britannia". This work represents a sloop filled with demons, one of whom at the topmast cries:—"*Fire away they're all our own*", and is pursuing the ship Britannia, which is manned by members of the Administration, who are making remarks suited to their characters. Thus, Lord Bute, who is at the helm, says:—"*Let her sink to the De'el Ill have my will.*" Lord Holland demands:—"*Oh! what will become now of my unaccounted millions.*" Lord Mansfield says:—"*Tis the cursed licentiousness of the press that weighs us down.*" Mr. Jeremiah Dyson declares:—"*Oh Massters Massters what will you do for me, your poor Mungo, now.*" Lord Sandwich, with a cricket bat in his hand, exclaims:—"*D— me they'll Twitcher my notches.*" The Duke of Grafton says:—"*Keep to my plannings & you'll be safe enough.*" The Duke of Bedford demands:—"*Oh mercy on Bloomsbury Jack.*" The Earl of Hillsborough, Secretary for the Colonies, says:—"*Arrah we shall be drowned on them cursed American Rocks.*" Sir W. Blackstone, on the bowsprit, remarks:—"*If she sinks I'll be Justice of Water instead of Air*". The ship is heavily laden with bales of "*Secret services*", "*National debt*", "*Pensions*", "*Places*", "*Reversions*", and "*Stamp Act*". She is towed by a boat of which Lord Chatham is steersman, who encourages the crew thus:—"*Pull like men boys, we'll keep her up yet*". The boatmen cry:—"*If we keep sober & resolved we may bring her into Harbour yet.*" "*Ah Jack we made the foe fly when Pitt had the helm*".

Lord Holland was called "the notorious defaulter of unaccounted millions." Lord Mansfield was charged with straining the law to control the Press. Jeremiah Dyson was called "Mungo", and deemed a political tool. Lord Sandwich was a great lover of cricket, and nicknamed "Jemmy Twitcher". Lord Hillsborough bore his share of the popular censures against the American War, which

arose from the Stamp Act. Sir W. Blackstone was a Judge in Eyre and unpopular at this time on account of his opposition to Wilkes.

For Lord Holland in the above-named capacity, see "Renard Stating his Accounts", No. 4299; for Lord Mansfield, see "Lord Chief Justice Jeffries", No. 4440; for Dyson, see "Mungo", No. 4267; for Lord Sandwich, as above, see "The Election", No. 4098, and for Sir W. Blackstone, see "The Pageant", No. 4316.

$6\frac{1}{8} \times 3\frac{3}{4}$ *in.*

4432.

M^r Alderman W——s (Wilkes) *in his Magisterial Character at the Sessions House in the Old Baily Assisted by L^d M——d, the L^d M——r, Ald^n. H——y, Ald^n. Tre——k, the Rec——r, &c. &c.*

Engraved for the Oxford Magazine. [1770]

An engraving showing the interior of the Sessions House in the Old Bailey, London, during the trial of a prisoner. Lord Mayor Beckford presides on the bench. The Recorder, Mr. James Eyre, for whom in these circumstances, see "A Recorder on his Pilgrimage", No. 4408, says to Wilkes, who, in an alderman's robes, sits on his right hand:—"*Brother W——s, you have been a Prisoner, but are now a Judge, which do you like best?*" The Lord Mayor remarks:—"*M^r Wilkes is as well qualified to sit here as any of us.*", and Wilkes rejoins:—"*The Nation derives more advantage from my being a Prisoner than your being a J——e.*" Alderman Harley, for whom see "The Rape of the Petti-coat", No. 4190, and "The Union", No. 4210, sits on the bench, and says:—"*Why dont you hold up your hand, M^r W——s you have forgot your place, you should have stood at y^e Bar.*" This alludes to the custom of compelling prisoners to hold up their hands; in front of this design the prisoner who is being tried holds up his hand. Wilkes had been released from the King's Bench Prison, April 7, 1770, and he was sworn as Alderman of the Ward of Farringdon Without, London, on the 24th of the same month, see "Epigram 3^d", No. 4286.

Lord Mansfield says:—"*I dont care who sits here, for I have an Expectation of* 2000 *p^r Ann.*" Alderman Trecothick, alluding to Harley, who had been made a member of the Privy Council, and, originally a wine merchant, had received profitable contracts for military tailoring, says:—"*This right dishonourable Fellow, now he has left off selling Hampers of Wine, & made a Taylor, has more Impudence then comes to y^e share of a ninth Part of a Man.*" See "Frontispiece to 'The Court and City Medley'", No. 4069; "The Conference", No. 4269, and the references contained in the former entry in this Catalogue.

An impression from this plate faces p. 221 of "The Oxford Magazine", iv., 1770, on which page is the following letter addressed to the editor:—"Sir. "There is hardly a man living who has appeared in so great a variety of real characters as Mr Wilkes. Not long ago he was a Member in Parliament for Aylesbury, and Colonel of the Buckinghamshire Militia". "No longer ago than last sessions I had the pleasnre to see him on the Bench of Justice at the Old Bailey, as one of the Judges of the Court assisted by his brethren the L——d M——r, L——d M——d, Ald——n H——y, the R——r, &c."

For Alderman Trecothick, see "The City Carriers", No. 4296, and "Certain Petitioners", No. 4297.

$6 \times 3\frac{5}{8}$ *in.* Brit. Mus. Library, P.P. 6115.

4433.

THE CITY CHANTERS,

Engrav'd from an Original picture Painted by M^r^ Collett; in the Possession of N: Hart Esq^r^:

Engrav'd by Sam Okey 1771. [1770]

This mezzotint engraving is a satire on John Wilkes, and the public interest in him about the time of the presentation of the "City Remonstrance", see "The Petition of the Livery of London", No. 4295, and other entries in this Catalogue which are dated July 5, 1769. The design comprises a young female ballad singer standing before the entrance of a prison, and in the middle of a group of persons; she is holding up for sale and singing from a broadside, on which is engraved a bust portrait of John Wilkes, and entitled "*An irregular Ode to Wilkes & Liberty*", see "Wilkes and Liberty. A New Song", No. 4028; "John Wilkes Esq^r^. & Liberty", No. 4029; and "A New Song Sung at several loyal Societies", No. 4313. On the girl's breast is pinned a paper inscribed, "*Squire Wilkes again and again*", *i.e.*, "for ever and ever."

In front of the girl is a gentleman offering to her a coin for one of the broadsides; a boy behind him is writing on his back with a piece of chalk the number "45".[1] Another boy is busily writing "*Magna Karta*" on a board. A second female ballad singer offers to a surly and offended Scotchman, a countryman of Lord Bute, a broadside entitled "*Wilkes* —— & ——*Bull*", *i.e.* Alderman Bull. This is an allusion to the election of Sheriffs of London, which was contested from June 24 to July 1, 1771; see entries of this period in this Catalogue. A little girl pins on the breast of her doll a label inscribed:—"*Wilkes & Bull.*"

Over a grating in the front of the prison is a board inscribed:—"*Pray remember the poor confin'd Debtors in the* FLEET PRISON". A ragged porter with a load of provisions, comprising a cod and game, on his head, approaches the grate and is attentively reading a broadside, styled "*Wilkes Liberty & Bull*". The load is addressed "*For Alderman Wilkes*"; this alludes to the practice of Wilkes's admirers, who sent to him while in prison large stores of provisions, wine, and delicacies, besides money and flowers. A third ballad singer near the grate of the prison offers a broadside of "*Parson Horne & the Devil*". The hands of two persons are thrust between the bars of the grate with money to buy this broadside, on which is a woodcut representing the Devil seizing the Rev. John Horne (afterwards Tooke). This refers to the dispute between Horne and Wilkes, see "The Double Discovery", Jan. 1771; the correspondence between Horne and Wilkes, as published in "The Oxford Magazine", 1771, vi., pp. 161, 201, and 242. This dispute was begun Nov. 15, 1770, and continued with great vigour until after the publication of this print. On Jan. 14, 1771, Horne addressed a letter to Wilkes in "The Public Advertiser", defending himself and animadverting on Wilkes, see the correspondence in "Memoirs of J. H. Tooke", by A. Stephens, 1813, i., p. 197, and after. At this time a print was published named "A Part of the New Committee of Inquiry", representing Horne, the Devil, and the Pope seated at a table; see this title in this Catalogue, Jan. 1771; and "The Vicar Purifi'd", July 24, 1771. On the side of the doorway opening to the prison is a piece of paper marked "*A ginteel Lodgen too let*".

This print is placed with the works of John Collet.

$18\frac{1}{2} \times 13\frac{3}{8}$ *in.*

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[1] A man was severely punished for doing this, and thus spoiling a gentleman's coat.

4434.

A Crown Piece for 1770.

Design'd & Engrav'd for the Political Register. [1770]

Two engravings, as of the obverse and reverse of a coin. On the former appear three busts in profile to our left, being those of the King, the Earl of Bute, with a Scotch "bonnet" on his head, and the Princess of Wales, see "Gisbal", No. 3848, and "Secret Influence", No. 4457. The motto is "*TRIA. IVNCTA. IN. VNO.*", and the date "1770". On the reverse appears Lord Bute trampling on the shield of Britannia, armed with a broadsword, wearing the riband of the Garter, see "The Jack-Boot, Exalted", No. 3860, and posing so as to display his legs, a custom of his lordship's, for which see Ramsey's portrait, engraved by Ryland, and "Nollekens and his Times", by J. R. Smith, ii., p. 295; likewise see in this Catalogue, "The Treaty", No. 3608, and "Farmer G——e, Studying the Wind & Weather", 1771. Behind Lord Bute Britannia sits, bound and weeping; at her side droops the English Rose; lightning threatens her from the sky. On the other side of Lord Bute is an erect Scotch Thistle, on which the meridian sun is shining. The motto is:—"*LE SOLEIL D'ECOSSE ANGLOISES FEROCE*".

An impression from this plate faces p. 9 of "The Political Register", vi., 1770. It is a general satire on the alleged character and policy of the Earl of Bute, their effects on England.

Each circle, $1\frac{3}{4}$ *in.* diameter. Brit. Mus. Library, P.P. 3557. t. a.

4435.

"FRONTISPIECE"

The Frontispiece to "THE LONDON MAGAZINE: OR, *Gentleman's* Monthly Intelligencer. VOL. XL. *For the Year* 1771.

[1770]

An engraving which is placed according to the above title, and thus described on the same page with the "Preface" to the volume. "*EXPLANATION of the FRONTISPIECE.* The Temple of *CONCORD*, the Genius of *HARMONY* (described by the symbols of *CONCORD* and *PEACE*) driving away the demon of *FACTION* (described by the *Serpents* of *FURY* on its head, the *dagger* and *torch* falling out of its hands as if disabled.) In the distance, the Sun dispelling the dark clouds, and the brilliancy of its rays striking upon the Capital of *GREAT BRITAIN*."

$4\frac{1}{4} \times 6\frac{1}{8}$ *in.* Brit. Mus. Library, 250. i. 11.

4436.

Britannia's treatment from her sham Friends.

Engrav'd for the Freeholders Magazine. [1770]

An engraving representing Britannia, half stripped, wounded, and cast on the ground, assailed by the Earl of Bute as a devil with goat's legs, who thrusts a spear into her bosom and cries:—"*Deel awa wi me, but I have done for you now.*" He is assisted by a young fox, or one of the sons of Lord Holland, see "Renard Stating his Accounts", No. 4299. In the shape of a large owl, with

a Speaker's wig, Sir Fletcher Norton, or "Sir Bull-face Double-Fee", see "Councellor Double-fee", No. 4238, hovers above Britannia, and says to Lord Bute:—"*Do what you please my Lord, I'll find it Lawfull.*" Sir Fletcher Norton became Speaker of the House of Commons, Jan. 23, 1770, having previously been Attorney-General and Solicitor-General. The Earl of Mansfield, as a bear, on whose head is a Scotch "bonnet", assails Britannia; see, for notices of Lord Mansfield in this character, "Lord Chief Justice Jeffries", No. 4440. The Duke of Grafton, as a large ape, assails Britannia with a sword and pistol, see "The Scotch Victory. (A.)", No. 4196, and "Janus. (A.)", No. 4233. A large crocodile advances on Britannia with open jaws, see "The many Headed Monster of Sumatra", No. 4231. Mr. Jeremiah Dyson, or "Mungo", dressed as a negro and painted black, holds a cricket ball and bat, and cries, "*Mungo shall have one stroke at her.*" For Mr. Dyson, see "Mungo", No. 4267, and the references it contains to other entries in this Catalogue. Lord Holland as a fox, departs on our right, carries a large bag on his back, and says:—"*I have learnt my Business by Experience & it maintains me, let my Son follow my steps.*"

An impression from this plate faces p. 276 of "The Freeholder's Magazine", ii., 1770.

$6\frac{5}{8} \times 4$ *in.* Brit. Mus. Library, P.P. 3606. e.

4437.

LORD CHANCELLOR SOMERS

LORD CHANCELLOR CAMDEN

J. Lodge sculp. [1770]

Two engraved bust portraits, in oval medallions, of the above-named famous judges. The former is in three-quarters view to our right, the eyes are nearly to the front. The latter is in three-quarters view to our left, the eyes are in the same direction.

This print was produced to illustrate "A Parallel between the late Lord Chancellor Somers and Camden.", which is printed on p. 80 of "The London Museum", i., 1770. The print is the frontispiece to the February number of this magazine, facing p. 63, and it is used in honour of both the Chancellors. There is a sequel, bestowing satiric force to this print, in "Lord Chief Justice Jeffries", No. 4440. A similar work occurs in "Isabella Mother of Edward III[d]," No. 4443.

Each oval, $3\frac{3}{8} \times 3\frac{3}{4}$ *in.* Brit. Mus. Library. P.P. 5434. c.

4438.

England's Friends.

Thrice happy Patriots whom no Courts debase.
P. Whitehead.

CAMDEN CHATHAM ROCKINGHAM TEMPLE

[1770]

An engraving containing oval medallion bust-portraits of the above-named statesmen. Lord Camden's portrait is in three-quarters view to our right; the Earl of Chatham's is the three-quarters view to our left; the Marquis of Rockingham's in three-quarters view to our right; Earl Temple's is nearly in full view,

slightly to our left. In the centre of the group of portraits four clasped hands are engraved.

An impression from this plate faces p. 199 of "The London Museum", ii., 1770, on which page begins an account of "*The Trial of* JOHN MILLER, *Printer, before Lord* MANSFIELD, *and a Special Jury of Citizens of London, at Guildhall, on the 18th Day of July, 1770; for reprinting* JUNIUS'S *Letter to the K——, in the London Evening Post, of the 19th of December, 1769.*" The trial in question is reported in full; the letter alluded to is that addressed "To the Public Advertiser", Dec. 19, 1769, which has been reckoned "Junius's" masterpiece. The jury returned their verdict as "Not Guilty". The names of the jury are given on p. 233 of "The London Museum", as above; deciding on their verdict at 7.30 p.m., "they carried it to Lord Mansfield, at his house in Bloomsbury-square. His Lordship met them at his parlour door, in the passage, and the foreman having pronounced their verdict *NOT GUILTY*, his Lordship went away without saying a word. But there being a vast concourse of people in the square, who had followed the jury from Guildhall, they, as soon as the verdict was known, testified their joy, by the loudest huzzas." See "Britons Strike Home", No. 4366.

This print is the sequel to "The King and his Friends", No. 4439.

See "Britannia in Distress", No. 4368, and "The Hydra", No. 4370.

Each medallion, 2 × 2⅜ *in.*

The hands, 1⅜ × 1⅜ *in.* Brit Mus. Library, P.P. 5435. c.

4439.

The King and his Friends.

BUTE VOLPONE (The King) MUNGO JEFFRIES

[1770]

An engraving comprising five medallions with bust-portraits of the above-named persons. The portrait of George III. bears no name; the other four portraits have the name below each. The portrait of the Earl of Bute is in a little less than full-face view to our right; it is a hard-featured, mean, and dull face. That of "Volpone", or Lord Holland, has a fox's head, as is usual in satirical representations of this statesman; it is in profile to our left. That of the King wears royal robes, the face is in profile to our left. The portrait of "Mungo", that is, of Mr. Jeremiah Dyson, see "Mungo", No. 4267, is the representation of a negro, the face is three-quarters view to our right. The portrait of "Jeffries" or Lord Mansfield, is in profile to our left; see "Lord Chief Justice Jeffries", No. 4440.

An impression from this plate faces p. 5 of "The London Museum", ii., 1770; on p. 33 of which volume is "a List of the Party who call themselves *the King's Friends*. First rate men. *The Carlton-House Cabinet.* The Earl of Bute. Lord Mansfield. Lord Egmont. Stuart Mackenzie. Gilbert Elliot. C. Jenkinson, Jeremiah Dyson. Samuel Martyn. Lord Barrington. Lord Marchmont. Lord North. Wellbore Ellis. *The Buckingham-House Cabinet.* N. Ramus, *the Page.* E. Pavonarius, *Ditto.* W. Reynolds, *Ditto. Pinchbeck, Toyman and Turner.* Arnold, *Watch and Button-Maker.* Campbell, *a Scotch Bookbinder.——the Queen's Ass.* Secretary and Historiographer to both Cabinets. David Hume", &c.

These persons were supposed to represent the so-called "Court Party". Most of them were subjects of satires described in this Catalogue. For Lord Bute, see "Gisbal", No. 3848, and, at this period, "Secret Influence", No. 4457. For Mr. Dyson, besides "Mungo", see "The Carlton House Botchers", No. 4425; he had a pension for three lives of £1000 a year, on the Irish Establishment, which was afterwards disallowed, see "Alas! Poor Mungo", Nov. 25, 1771.

For "Volpone", see "The ever-memorable Peace-Makers", No. 4300. "Hume" was the historian. For Earl Talbot, see "The Scotch Ovation", No. 3817; he was Lord Steward of the Household, see "Sequel to the Battle of Temple Bar", No. 4281. The Earl of Pomfret, whose name is included in a further list of "Second Rate Men", was a Lord of the Bedchamber, who condemned Beckford in the House of Lords, see "Memoirs of the Reign of King George the Third", by H. Walpole, 1845, iv., 123, and "The Yorkshire Lead-Mine", No. 4407. Lord Lichfield was Captain of the Gentlemen-at-Arms. Lord Orford, nephew of Horace Walpole the letter writer, was a Lord of the Bedchamber; he was distinguished in the receipt of the petition of the City of London by the King. Lord March, a Lord of the Bedchamber, afterwards the well-known Duke of Queensberry, or "Old Q.", friend of G. Selwyn's, whose correspondence is known as "George Selwyn and his Contemporaries", by J. H. Jesse, 1843. Lord Le Despenser, the Sir Francis Dashwood of the previous reign, was Postmaster-General, see "The Secrets of the Convent", No. 4072. The "Townshend" here referred to was probably Charles of that name, appointed, Feb. 6, 1770, a Lord of the Treasury. The Earl of Hertford was Lord Chamberlain, Horace Walpole's friend. Lord Bottetort, Groom of the Bedchamber, was a courtier whose appointment to the Governorship of Virginia, in the room of Sir Jeffrey Amherst, was the occasion of abundant scandal at this period. Mr. Soame Jenyns was a Lord of Trade. Mr. Hans Stanley was conspicuous in the concluding of the Treaty of Paris, Feb. 10, 1763.

For a sequel to this satire, see "England's Friends", No. 4438.

On the "King's Friends," see "Junius" to "The Public Advertiser", May 28, 1770, and Jan. 30, 1771, and "Memoirs", as above, p. 315:—"The King's Friends" said Townshend, should not wear that title, but ought to call themselves, *les serviteurs des évènemens*".

The four named circular medallions, $1\frac{3}{4}$ *in.* diameter.

The oval medallion of the King, $2\frac{1}{4} \times 2\frac{1}{2}$ *in.*

Brit Mus. Library, P.P. 5435. c.

4440.

LORD CHIEF JUSTICE JEFFRIES

LORD CHIEF JUSTICE MANSFIELD

I. Lodge sculp. [1770]

Two engraved bust-portraits, in oval medallions, of the dignitaries in question. The former appears nearly in full view, the face slightly turned to our right, the eyes in the same direction. The latter is in profile to our left, the eye in the same direction.

This print was produced to illustrate "Anecdotes of the Lord Chief Justice Jeffries, and Lord Chief Justice * * * * * * * * *" (Mansfield), which occurs on p. 166 of "The London Museum", i., 1770; an impression from the plate faces this page. The anecdotes are in parallel columns of type, illustrating the alleged tyrannical conduct of both these judges, by means of similar instances of the ability of both, their subserviency to personal considerations and to the Crown, and their arbitrary contemning of the practice of trial by jury. As to Lord Mansfield, his conduct in respect to the liberty of the Press, the altering of records during trials, as in the cases of Woodfall and John Wilkes, are alleged against him, see "The British Bull Baited", No. 4328. On Lord Mansfield, as associated with Judge Jeffries, see "Councellor Double-Fee", No. 4238; and, as to his political conduct, as represented to his contemporaries by "Junius", see the "Preface" to "Junius", by "Junius",

which descants on the trial, where the alterations of the record are vigorously denounced, and Lord Mansfield's charge to the jury in Woodfall's case is described as "false, absurd, illegal, and unconstitutional". "The criminal intent, the libellous matter, the pernicious tendency of this paper ("Junius's" Address to the King), were the topics he principally insisted, and on which, for more than an hour, he tortured his faculties to convince the jury." &c.; see the letter of "Zeno" to "The Public Advertiser", Oct. 15, 1771; the reply of "Junius" in the same journal, Oct. 17, 1771, and the same to the same, Oct. 22, 1771. Further, and published after these portraits, see "Junius" to Lord Mansfield, Nov. 14, 1770, which was styled an "invective of revenge". It was the republication in "The London Museum" of "Junius's" Address to the King, which provoked the prosecution of Almon the bookseller, although he had only sold that magazine, see "Britons Strike Home", No. 4366, without knowing its contents; see, likewise, "Junius" to "The Public Advertiser", Oct. 5, 1771.

For Lord Mansfield in this character, see in this Catalogue, "Scotch Collops", No. 3811; "Merit Rewarded", No. 3814; "A Satire on Lord Bute", No. 3910; "The Times Plate II.", No. 3972; "The Devils Triumphant", No. 4065; "Sawney Weatherbeaten", No. 4100; "1765", No. 4114; "La Croix de S^{t} Pillory", No. 4117; "Six Medallions", No. 4125; "The Ballance", No. 4143; "Edward the Third seizing Mortimer", No. 4150; "The Apparition", No. 4151; "The Scots Triumph", No. 4195; "Pandimonium", No. 4202; "Rob-Thief", No. 4215; "The Scots Triumph", No. 4228; "The North Star", No. 4229; "The many Headed Monster of Sumatra", No. 4231; "The Political Senses", No. 4234; "Scotch Amusements", No. 4237; "Councellor Double-Fee", No. 4238; "Malice and Fortitude", No. 4239; "The Times, or 1768", No. 4242; "The Times. Pl. 2", No. 4243; "Hieroglyphics", No. 4268; "What may be doing Abroad", No. 4287; "The Sleepy Shepherd", No. 4320; "A Council", No. 4323; "The British Bull Baited", No. 4328; "Secret Influence", No. 4457; "The Treasury", No. 4372; "The Hydra", No. 4370; "Britannia in Distress", No. 4368; "The Royal Chace", No. 4367; "Britannia's treatment", No. 4436; "The Effects of Petitions and Remonstrances", No. 4386; "Round about the Cauldron", No. 4392; "The Courtiers Assembled", No. 4393; "The Trial of Henry Frederick", No. 4400; "The Trial of M^{r} Cumberland", No. 4401; "Old Nero look'd on", No. 4404; "Dieu et mon Droit", No. 4423; "The Sawyers demolishing the Temple of Liberty", No. 4431; "The King and his Friends", No. 4439; and "Jefferies in the Character of Atropos", No. 4441.

H. Walpole, in "Memoirs of the Reign of King George the Third", 1845, iv., p. 160, referring to Lord Mansfield's conduct in the case of Almon, called that judge "this second Jeffries", and repeated the term on other occasions. "Nor does a sovereign, imbued with such fatal ambition, ever want a Jefferies or a Mansfield, or such less ostensible tools as the Dysons and Jenkinsons, who for present emolument are ready to gibbet themselves to immortal infamy by seconding the infatuation of their masters.", p. 115, vol. iv., as above.

$3\frac{1}{4} \times 3\frac{7}{8}$ *in.* Brit. Mus. Library, P.P. 5435. c.

4441.

Jefferies, in the Character of Atropos, cutting the Thread of English Liberty.

[1770]

An engraving showing King John sitting before his tent, in the act of signing Magna Charta, and attended by two bishops. Four men are drawing forth what represents the "thread of English Liberty" from the heart of John. This thread

is spun on a wheel by William III., who, clad in armour, sits in the middle of the design. The spun portion of the thread is bound about scrolls, severally inscribed :—"*Habeas Corpus Act*", "*Free Elections*", "*Magna Charta*", "*Trial by Juries*", and "*Bill of Rights*". At the place where the last-named scroll is attached, "Jefferies", or Lord Mansfield, is cutting the thread. Scrolls marked "*Appeals*", "*Killing is Murder*", and "*Security of private Property*", have been already removed from the thread.

Above the design is the following :—"Expla. Magna Charta drawn from the heart of King John ; confirmed & perfected by King William, in the Character of Lachesis at the Spinning Wheel ; & Judge Jefferies cutting the Thread, in the Character of Atropos." Below the design these verses are engraved :—

> "The Furies that relentless breast have steel'd,
> And Curst thee with a heart that cannot yield.
> Yet think a Day will come when Fate's decree
> And angry Men, shall wreak this wrong on thee.
> Pope's Homer."

Lord Mansfield was often called "Judge Jeffries", see, in this Catalogue, "Lord Chief Justice Jeffries", No. 4440. To him was attributed the numerous attempts to support arbitrary royal power, and those legal decisions which called into existence the society of "The Supporters of the Bill of Rights", see "Brentford Sweepstakes", No. 4285. The avowed object of this society was to resist encroachments on those liberties of the people which were guaranteed by the Bill of Rights. At the time this satire was published, the alleged efforts of Lord Mansfield in this direction were believed to be in execution. He was supposed to have already invaded the "Security of private Property" by means of the famous "*Nullum tempus occurit Regi*" maxim, and its attempted application to the case of the Duke of Portland against Sir James Lowther, son-in-law of Lord Bute, seemed to support the charge conveyed thus and in this satire. For the case in question, see "Janus. (A.)", No. 4233, and its references as to the "Nullum tempus" maxim. "Killing no Murder" refers to the trials of Balfe and McQuirk, Irish chairmen who were charged with the murder of Mr. George Clarke, Dec. 8, 1768, see "The Brentford Election", No. 4223. "Through this whole reign Lord Mansfield had constantly laboured to sap that great palladium of our liberties, juries.", see "Memoirs of the Reign of King George the Third", 1845, by H. Walpole, iv., p. 223, note; see, likewise, the same volume, pp. 138, 142, 143.

An impression from this plate faces p. 57 of "The Political Register", vii., 1770, in the "Index", p. 415, to which volume is the following reference to this satire :—"August. a Chief Justice in the character of Atropos, cutting the thread of English liberty".

$6\frac{7}{8} \times 3\frac{7}{8}$ *in* Brit. Mus. Library, P.P. 3557. t. a.

4442.

The R——l Dupe.

Eng^d. for the Political Register. [1770]

An engraving showing George III. in his royal robes and crown, as a young man, lying fast asleep in the arms of his mother, the Princess of Wales. The Earl of Bute stands behind, speaks to the princess, slyly takes away the King's sceptre, and points to Lord Holland, who is picking the King's pocket. Against the wall hang two pictures, one representing the poisoning of Hamlet's father, the other the capture of Roger Mortimer, Earl of March, in the bed of Isabella of France, mother of Edward III.

The King was frequently reported as living under the injurious influence of his mother and her alleged "favourite", the Earl of Bute, see "Gisbal", No. 3848; "You have got him Ma'am", No. 4245; "The Sleepy Shepherd", No. 4320, and "Secret Influence", No. 4457. For "Mortimer", see "Edward the Third seizing Mortimer", No. 4150, and "Isabella", No. 4443. For the allusion to "Hamlet", see "Claudius", No. 4329. For Lord Holland, in the above action, see "Renard Stating his Accounts", No. 4299.

An impression from this plate faces p. 1 of "The Political Register", vii., 1770. In the "Index" of this volume, p. 415, is the following reference to this satire:—"July. The R——l Dupe. A great personage asleep in the arms of an elderly lady, while a Scotch laird steals his scepter, and an English fox picks his pocket".

$3\frac{7}{8} \times 6\frac{1}{4}$ *in.* Brit. Mus. Library, P.P. 3557. t. a.

4443.

ISABELLA MOTHER OF EDWARD III[d].

AUGUSTA MOTHER OF GEORGE III[d].

(Engraved by I. Lodge) [1770]

Two engraved bust-portraits of Queen Isabella and the Princess of Wales, in oval medallions. The faces are profiles; the former looks to our right, the latter to our left. Between the medallions, the head of the Earl of Bute is represented on a pole, as if prepared for erection in public, *e.g.* above Temple Bar, with partisans of the Stuarts, such as Townley and Fletcher, see "Towneley" "Fletcher", No. 2799. Below, are, on our right, a large jack-boot, the emblem of John Stuart, Earl of Bute, see "The Jack-Boot, Exalted", No. 3860; and, on our left, a woman's stocking, referring to the Princess of Wales, the alleged mistress of Lord Bute, see "Gisbal", No. 3848.

This satire occurs before p. 199 of "The London Museum", i., 1770, and it was intended to illustrate "*A short Account of Isabella Mother of Edward III., and* * * * * * * * *Mother of* * * * * * * * *III.*", which is in the same number of this magazine, p. 239. This is a general history of the alleged scandalous lives of the persons indicated; it descants on the introduction of the Earl of Bute to the Princess of Wales, the improbability of the popular belief that their connection was an amorous one, and compares the former to Mortimer, Earl of March, as often repeated in satires, see "A Prophecy", No. 3966. Likewise references to the alleged excess of fondness displayed by Lord Bute for his countrymen, see "We are all a comeing", No. 3823; to the Duke of Devonshire, the Earl of Chatham, Mr. Legge, the Dukes of Bedford and Grafton, and the King, who is declared to be hoodwinked by the influence of his mother, see "The R——l Dupe", No. 4442, and "Secret Influence", No. 4457.

Each medallion, $3\frac{1}{4} \times 3\frac{3}{4}$ *in.* Brit. Mus. Library, P.P. 5435. a.

4444.

A Patriotic Song humbly address'd to our two Sheriffs.

[1770]

This is a piece of satirical music, the lines and part of the verses of which have been engraved on a copper-plate. The verses begin:—

"In our Forefathers Days when the Visage was rough,
No Citizen brook'd an Affront or Rebuff,
But since then their offspring are servile enough:
Chorus
Oh the bold Race of old England! and Oh the
bold English old Race!"

The verses continue in a "patriotic" strain, and include references to the Sheriffs of London, Messrs. Townshend and Sawbridge, see "Certain Petitioners requesting a Master to discharge his Servants", No. 4297, who had opposed the rejection of Wilkes by the House of Commons. The "rebuff" was the rejection of the petition of the Livery of London by the King, see "The City Carriers", No. 4296, or a later act of similar character, in regard to the Middlesex Petition, presented April 9, or, otherwise, March 14 and May 23, 1770.

The satire follows p. 40 of "The Freeholder's Magazine", ii., 1770.

$3\frac{7}{8} \times 6$ *in.* Brit. Mus. Library, P.P. 3606. e.

4445.

The Protector Duke of Somerset & the great S^r^ Edward Seymour introducing Liberty to Britannia

*S. Wale delin^t^* *C. Grignion sculp.* [1770]

An engraving representing a landscape, with the Tower of London in the distance. Britannia, with the British Lion and an anchor near, sits under the branches of a tree, and welcomes Liberty, who is presented to her by two gentlemen, as above.

This design was intended as a satire on the fourth Duke of Bedford, a very unpopular minister at this period, see "The Duke of B——d's reception at Exeter", No. 4302. It faces p. 9 of "The Oxford Magazine", iv., 1770, on which page is an ironical account of the "patriotic conduct" of the duke and the ministry with which he was associated, especially in reference to the promotion and protection of Liberty, opposition to the "views of arbitrary power", and ministerial influence. It likewise comprises memoirs of the family of the Protector, Duke of Somerset. These memoirs are continued on pp. 47 and 89 of the same volume.

$4\frac{1}{8} \times 3\frac{1}{4}$ *in.* Brit. Mus. Library, P.P. 6115.

4446.

Duke of Devonshire's Reception of Marshall Tallard at Chatsworth

S. Wale del. *C. Grignion sculp.* [1770]

An engraving representing the incident named in the title. It faces p. 48 of "The Oxford Magazine", iv., 1770, and was designed to satirize the Court party at the time of its publication by indicating the virtues of the family of Cavendish, "the friends of the people and of Liberty." On p. 41 of this volume is the beginning of "Memoirs of William, Duke of Devonshire, a celebrated Patriot, ancestor to the present Duke of that name."; p. 42 contains the anecdote of Marshal Tallard on quitting Chatsworth, where he had been detained as a prisoner of war. On p. 75 of the volume it is noted that the then living duke had paid a visit to Wilkes, Feb. 3, 1770, in the King's Bench Prison, and declared himself in favour

of Wilkes's cause; the appearance of his grace at a ball at the Mansion House is likewise noticed.

See "Marshall Tallard surrendering himself", No. 4420.

4 × 3⅜ *in.* Brit. Mus. Library, P.P. 6115.

4447.

The first Duke of S^t. Alban's installed Kn^t of the Garter.

S. Wale delin. C. Grignion sculp. [1770]

An engraving representing the reception of the first Duke of St. Alban's by George I. in 1718. The design was published in order to satirize Augustus Henry, third Duke of Grafton, another descendant of King Charles, by means of a comparison of his conduct as one of the "King's Friends", —— see "The King and his Friends", No. 4439, and alleged general opponent of popular liberty, see "Janus. (A.)", No. 4233, with that of the first-named duke. An impression from this plate faces p. 81 of "The Oxford Magazine", iv., 1770, on which page is "Memoirs of the first Duke of St. Alban's", &c. This paper begins:—"Tho' the descendants of Kings are too often the patronizers of prerogative, yet the Beauclerc family are an illustrious exception." The paper, which is signed "Antiquarius", concludes with reflections on those who support despotic ministers.

4 × 3⅛ *in.* Brit. Mus. Library, P.P. 6115.

4448.

King Henry the Eight presenting the Cap of Liberty to the Marquis of Winchester.

S. Wale delin. C. Grignion sculp [1770]

An engraving representing the incident referred to by the title.

An impression from this plate faces p. 145 of "The Oxford Magazine", iv., 1770. It was intended as an illustration to "*Memoirs of William Powlet, afterwards Marquis of Winchester, an Ancestor of the Duke of Bolton;*", which begins on that page and comprises a biography, said to be from his own account, of this peer, who was alleged to be a very flexible statesman and time-serving person. This comment follows the biography:—"The Reader may perceive, that the Marquis, in his own memoirs, has omitted many of the honours conferred upon him by these Princes (whom he served); but especially that of the *Cap of Liberty*, to be borne by him and his posterity". "This honour seems to have been conferred on him for his entering into the measures of the court for emancipating the nation from the yoke of ecclesiastic tyranny, as exercised in the popish church." He, nevertheless, secured favours from both sides and accounted for his success by being "a willow, not an oak". "Let me ask the reader," continues the writer of the text, "Whether this is not the principle of the present M * * * * * * (Marquis, *i.e.* the sixth Duke of Bolton). I mean not with respect to their compliance with the will of the Prince, but with that of the Thane, and the junto of Carleton-House." The letter is signed "Antiquarius", and dated "Jes. Col. Oxon. April 18. 1770."

For the "junto", see "The Carlton House Botchers", No. 4425.

4 × 3¼ *in.* Brit. Mus. Library, P.P. 6115.

4449.

Edw^d Earl of Manchester invested with the order of the Garter, by King Charles the Second.

S. Wale delin. C. Grignion sculp. [1770]

An engraving showing Edward, Earl of Manchester, kneeling before Charles II. seated on a throne, in the presence of the Knights of the Garter in their stalls.

An impression from this plate faces p. 172 (error for "190") of "The Oxford Magazine", iv., 1770; it illustrates "Memoirs of Edward second Earl of Manchester, Ancestor of the present Duke of Manchester", and, by praising the then living duke, it was designed to satirize his political opponents, to exalt the City of London as the vindicator of popular rights against those who endeavoured, it was alleged, unduly to extend the royal prerogative. Lords Bute and Mansfield were described as leaders in the latter course of policy; see "Lord Chief Justice Jeffries", No. 4440. "The Memoirs" is signed "Antiquarius", and dated "Jes. Col. Oxon. May 22. 1770". This is one of a series of similar designs in "The Oxford Magazine", as above, which are described in this Catalogue.

4 × 3¼ *in.* Brit. Mus. Library, P.P. 6115.

4450.

The Duke of Queensberry and Dover, presenting the Act of Union to Queen Ann.

Magna. Britannia
MDCCVI.

Wale del. Grignion sc. [1770]

An engraving representing the incident referred to by the title.

This design, by illustrating a noteworthy action, was intended to satirize the alleged misconduct of some of the nobility who took part with the Court at this time in opposition to Wilkes and his supporters. Probably the Earl of March, a Lord of the Bedchamber of the King, and afterwards Duke of Queensberry, the "Old Q." of the scandalous chronicles of the day, was alluded to; he was of the Court party, with other Macaronies.

An impression from this plate faces p. 227 of "The Oxford Magazine", iv., 1770. On p. 226 of this volume is the following:—"Nothing contributes more to the safety of any nation than to remind the present nobility of the great actions of their ancestors, and of the titles they have been honoured with for opposing tyranny with intrepidity, and for preserving liberty even at the price of their blood. A thought of this nature must fill the bosom of a ministerial tool with shame; and the lustre of a long list of heroes will only serve to place the servility of such a one in a more conspicuous as well as a more detestable light." This letter is signed "Antiquarius" and dated from "—— Coll. Oxon. June 27" (1770). It is one of a series of letters published in this magazine, some of which are described in this Catalogue.

3¾ × 3⅝ *in.* Brit. Mus. Library, P.P. 6115.

4451.

Edward Somerset, Marquis of Worcester, receiving the remarkable patent from King Charles 1st.

S. Wale delin. C. Grignion sculp. [1770]

An engraving representing the incident indicated by the title. It faces p. 6 of "The Oxford Magazine", v., 1770, and was designed to satirize the partisans of the Court, the so-called "King's Friends", see "The King and his Friends", No. 4439, by, in a letter signed "Antiquarius—Coll. Oxon," relating the acts of the Marquis of Worcester, the "favourite" and agent of Charles I., from which monarch the marquis received a patent of which an alleged copy is given. This document endows him with almost unlimited power, and promises the hand of the Princess Elizabeth for his son. Nevertheless, soon after the Restoration, the marquis was at the instance of the House of Lords compelled to resign this patent. He is accused of duplicity, with offering to abandon the King, and seeking to introduce popery into England. "Few ministers, who were high in royal favour, have died natural deaths." The reference is probably to Lord Bute, or the Duke of Grafton.

$4\frac{1}{4} \times 3\frac{3}{8}$ *in.* Brit. Mus. Library, P.P. 6115.

4452.

The first Dutchess of Cleveland and her Son, receiving their Patent from King Charles the Second.

S. Wale delin. C. Grignion sculp [1770]

An engraving representing the incident indicated by the title. It faces p. 66 of "The Oxford Magazine", v., 1770, and illustrates "Memoirs of Barbara first Duchess, and her son Cha. Fitzroy first Duke, of Cleveland", an essay signed "Antiquarius", and dated "—— Coll. Oxon. Aug. 22" (1770), which, referring to the position of the Duchess of Cleveland in question, states:—"I know not whether the affair between his R. H. the D * * * of C * * * * * * * * d and L * * * G * * * * * * * r is not an exception to these general observations", which are to the effect that "chastity" sacrificed to royalty is honourable, and, instead of debasing, aggrandizes the offspring. "We have already in course of this work given the memoirs of several *w*——*s*, who have been enobled for sacrificing their chastity to the lusts of Charles II. We should not omit the memoirs of Barbara, sister to Villiers, Duke of Buckingham, and wife of Roger Earl of Castlemain. The late Mr. Guthrie, may his remains rest in peace, tells us, with his usual charity and regard to truth, that this Barbara was, by letters patent bearing date Aug. 3, the 22d of Charles II. advanced to the dignity of Baroness *Nonsuch* in the county of Surrey, as also to the dignities of Countess of Southampton, and Duchess of Cleveland, to enjoy during her natural life for *secret services*."—"If the reader should now ask, Why he (the first duke) received these additional honours? He should recollect, we have informed him before, His mother was a *w—e* to the King, and he himself was a King's *bastard*." The case of the Duke of Cumberland and Lady Grosvenor is illustrated by "The Trial of Henry Frederick, Duke of Cumberland", No. 4400.

4 × 3 *in.* Brit. Mus. Library, P.P. 6115.

4453.

Rich^d Bertie Esq^r. Ancestor of the Duke of Ancaster, & the Dutchess Dowager of Suffolk his Wife sheltering themselves in a Church Porch.

S. Wale del. C. Grignion sculp. [1770]

This engraving represents the scene indicated by the title. It illustrates "Memoirs of Robert Bertie, one of the Ancestors of the present Duke of Ancaster", a letter signed "Antiquarius", and is dated "— Col. Oxon. Oct. 25" (1770). The paper was designed to illustrate the axiom that "the natural result of despotism is misery", and to assail the aims of the Court party of this time, which were alleged to include securing personal government or "despotism" in England. Robert Bertie married the Duchess Dowager of Suffolk in the reign of Edward VI.; on the accession of Queen Mary I. this gentleman and his wife were compelled to leave England; during their wanderings they were obliged to take refuge in a church porch in Cassel, and to undergo other indignities and sufferings.

An impression from this plate faces p. 156 of "The Oxford Magazine", v., 1770, and faces the conclusion of the "Memoirs" in question.

$3\frac{1}{2} \times 3\frac{1}{4}$ *in.* Brit. Mus. Library, P.P. 6115.

4454.

The Earl of Surry presenting the Armour of the Scot's King taken after the Battle of Flodden to the Queen Regent.

S. Wale del. C. Grignion sculp. [1770]

An engraving representing the incident indicated by the title. It is an illustration to "Memoirs of Thomas Earl of Surry, second Duke of Norfolk", signed "Antiquarius", and dated from "—*Coll. Ox. Nov.* 26" (1770). It was intended to satirize the noblemen of that day who adhered to the "Scotch", *i.e.*, the party of Lord Bute, by comparing with their conduct in that respect, the conduct of some of their ancestors who had fought against the Scots.

An impression from this plate faces p. 189 of "The Oxford Magazine", v., 1770, on which page the "Memoirs" begin.

$4\frac{1}{4} \times 3\frac{1}{2}$ *in.* Brit. Mus. Library, P.P. 6115.

4455.

The French King surrendering his Sword to John de Pelham an Ancestor of the Duke of Newcastle, at the Battle of Poitiers.

S. Wale del. C. Grignion sculp. [1770]

An engraving representing the incident described by the title. It is an illustration to "Memoirs of John de Pelham", &c., signed "Antiquarius" and dated "Coll. Oxon. Dec. 27, 1770." It refers to the valour of Englishmen of yore, and satirizes the French and Spaniards by references to the battle of Poitiers and the destruction of the Spanish Armada, the occasion being the dispute between England and Spain with regard to the Falkland Islands, in which it was suspected that France would take open part with Spain, and had encouraged her in the alleged aggression on England. See "Janus. (B.)", No. 4415.

$4 \times 3\frac{5}{8}$ *in.* Brit. Mus. Library, P.P. 6115.

4456.

A Satirical Coat of Arms.

[1770]

An engraving representing two shields of arms, repeating each other and placed side by side, under the crest, which is a knight's helmet, surmounted by a cross-bow, with the motto over all "*ARCUI MEO NON CONFIDO*". The supporters are an eagle and a griffin. The shields bear *or*, a chevron *sable*, dividing three crows' heads (?) erased, of the second; on an escutcheon of pretence *sable*, is a chevron *argent*, dividing three pelicans of the second, vulning themselves. Below, enclosed by wreaths, is a representation of the altar of "*LIBERTAS*". "*Mag : Charta*" is on the ground in front of the altar, and on the scroll is a child weeping; Britannia sits at one side of the altar, while a gentleman is passing one of his hands through the flame of the altar (?). Truth (?) stands behind the gentleman, with a wreath and sceptre, on the apex of which is the irradiated Eye of Providence.

The print faces p. 57 of "The Freeholder's Magazine", ii., 1770.

$4\frac{1}{4} \times 6\frac{1}{4}$ *in.* Brit. Mus. Library, P.P. 3606. e.

4457.

Secret Influence Versa *Parliamentary Petitions.*

[1770]

This engraving in the stipple manner is printed in red, and represents George III. as a loutish and imbecile young man standing before a kind of pulpit, in the upper place of which appears the Earl of Bute, with a Scotch plaid about his shoulders and, apparently, in the act of partially concealing himself behind a large curtain which hangs from above. Lord, afterwards the Earl of Mansfield, then Lord Chief Justice, occupies the lower place in the "pulpit", with an open book before him, on one page of which is written, "*Filmer on Govern^t^*", and on the other "*Kill them or they will Kill you*", and he directs the King's attention to Lord Bute.

As to Lord Mansfield's alleged subservience to Lord Bute, see "Without Within". No. 3877; this judge had, it was alleged, borne hard on Wilkes.

On this subject, see chapter xxi. of H. Walpole's "Memoirs of the Reign of King George the Third", 1845, i., pp. 298-9. See "Gisbal's Preferment", No. 3849.

On the supposed retention of political power by Lord Bute after his resignation of office as First Lord of the Treasury, April 8, 1763, see "An Hieroglyphic Epistle from (Lord Bute)", No. 4044; "The Patriot unmaskd", No. 4146; numerous entries in this Catalogue dated 1763 to 1770; Walpole's letter to Sir H. Mann, April 30, 1763, and his "Memoirs", as above, iv., pp. 94, 112, and 123.

Referring to one of Lord Bute's numerous attempts to induce Pitt and Earl Temple to join him in forming a government, it is stated in "Biographical, Literary, and Political Anecdotes", by J. Almon, 1797 (614. h. 25), ii., p. 62:—"Lord Chatham thought, from the high authority that commenced the negociation with him, that Lord Bute had no concern in it: but he found himself deceived. In the House of Lords on the 2d of March, 1770, he publicly confessed that he had been duped, that there was something behind the throne greater than the King himself." "As a prelude to what was to follow, rather as the word of battle, Lord Chatham a few days ago declared to the Lords, that there is a *secret influence* (meaning the Princess) more mighty than Majesty itself, and

which betrayed and clogged every Administration", &c., see H. Walpole to H. Mann, March 15, 1770.

See "The S—— Puppitt Shew", No. 4049, for an illustration of the common belief that Lord Bute's power was not diminished by his removal from office; see likewise "Excise A-la-Mode", No. 4009. Earl Temple wrote to Lady Chatham, May 10, 1765, in reference to the "Regency Bill" of that date, and the proposal to include the Princess of Wales in the Regency:—"The Cocoa Tree have thus capaciated her Royal Highness to be regent; it is well they have not given us a king, if they have not; for many think Lord Bute is king.", see "Correspondence of William Pitt, Earl of Chatham", 1838, ii., p. 309.

For Lord Bute's secret influence, see "The New Foundling Hospital for Wit" (239. g. 25.), 1784, i., p. 292, a copy of verses styled "The Thane of Bute."

The "secret and unhappy influence to which all our grievances have been originally owing", is thus alluded to in the petition from the City of Westminster to the King, March 28, 1770, see "The Freeholder's Magazine", ii., 1770, p.79; "the same secret and malign influence" is denounced in the "Address, remonstrance, and petition presented to the King from the City of London", at the same period, see entries in this Catalogue dated July 5, 1769, and especially "Frontispiece to the Middlesex Petition", No. 4289. Mr. Hawkins described a satire as existing in "The London Museum" for 1770, as follows:—

"A Game at Skittles".

Lord Bute, standing on the coast with London in the distance, holds a ball inscribed "The Pretender", and is aiming at a set of skittles on the opposite coast, where Rome appears. The skittles bear respectively regal coronets, the Prince of Wales's plumes, and two royal crowns, representing the royal family of England. With the print are these verses:—

Treason and he to Rome are fled,
There let him live without restraint,
And when the spurious monarch's dead,
Let him be made a Roman Saint.

Lord Bute visited the continent at this period, see "The Flight from Dover", No. 4211.

See "The Precipice", No. 4153, for a reference to Almon's "Anecdotes", &c., "of W. Pitt", on the secret association of Lord Bute and the Princess of Wales.

Sir N. W. Wraxall, in his "Historical Memoirs", 1818, ii., p. 72, described the popular impressions of this time respecting Lord Bute. "But, it became further augmented by another Topic of Abuse and Declamation, founded on the extraordinary Degree of personal Favour enjoyed by Lord Bute at Carlton House, and the Predilection with which he was known to be regarded by the Princess Dowager of Wales. Satirical Prints, generally dispersed throughout the Kingdom, in which her Royal Highness was not at all spared, inflamed the public mind." "As the King was accustomed to repair frequently of Evenings to Carlton House, and there to pass a considerable Time, the World supposed, tho' probably with great Injustice, that the Sovereign, his Mother, and the Ex-Minister met, in Order to concert, and to compare their Ideas; thus forming a sort of interior Cabinet, which controuled and directed the ostensible Administration."

$6\frac{1}{4} \times 7\frac{1}{2}$ *in.*

4458.

Signiora G——i.

Germanicus. (The Marquis of Granby.)

Vol. II.

N°. II.

N°. III.

[1770]

Two medallion bust-portraits engraved on one plate and members of a series of similar works illustrating "The Town and Country Magazine", vol. ii., 1770, each pair of which is called a "Tête-à-Tête", and has satirical biographies attached. This pair bears the names of "Germanicus and Signiora G—i". The portraits face p. 9 of this volume; that of the female shows a young person; the face is in three-quarters view to our right; the hair rolled on a cushion high above the forehead and covered by a cap; a black riband or collar of beads is round the neck, a long necklace falls crossed on the bust. The portrait of the Marquis of Granby is derived from the well-known one by Sir Joshua Reynolds, and is nearly in profile to our left; it comprises a breastplate and gorget.

The text describes from a satirical point of view the careers of the persons in question. "Germanicus" is said to have possessed a high character for courage, generosity, and patriotism, and it "can scarcely be equalled in the historic page of antiquity." He was the son of nobleman of the first class, *i.e.* John, third Duke of Rutland, see "M^rs D—ke", 1771; the marquis distinguished himself as a soldier in the battles of Minden, see "The Pompadour General", No. 3681, and other entries dated Aug. 1, 1759, Warbourg, Marpurg, Gudenberg, and "Coppeinhagen". He married a lady of high birth, *i.e.*, Lady Frances Seymour, daughter of Charles, sixth Duke of Somerset, who died before the marquis became attached to Miss G—r, a creole of great beauty, who rejected him; he then "formed an alliance" with Mrs. H—sh—m, an accomplished woman of literary tastes. Having won five hundred guineas at Arthur's from Colonel J—, he recollected an appointment with his mistress, and joining her, "flung all his winnings in her lap". Returning from the lady he went to Arthur's again, and again gambled; this time he lost eight thousand guineas, but could not pay the debt. The marquis, having distinguished himself on the continent, returned home and was placed at the head of the army as commander-in-chief, Aug. 18, 1766. Meanwhile, many ladies of the court desired to marry him, but he declined to "marry a woman whom he did not sincerely love for her intrinsic merit". "Upon the same principle he refused a match that was proposed by Mr. C—t (Calcraft) the (then agent) who offered him his (natural) daughter, with a hundred thousand pounds." For this circumstance, see "Miss B—e", No. 4360.

On the relationship of the marquis and Mr. Calcraft, see "The Soho Masquerade", No 4375. Mr. Calcraft's daughter had for her mother the notorious George Anne Bellamy, see "Miss B—e", as above, note on the "memoirs" of the latter. It was said that the treaty of marriage was broken off by the marquis when he found that part of the lady's dower was to be his own debt to her father, as described in "The Soho Masquerade". "La Gabrielli", who, in some respects answered to the description of the lady here in question, was not in England until after the date of this publication. The lady might have been Signiora Guadigni, sister of the more celebrated vocalist.

Each oval, $2\frac{1}{4} \times 2\frac{7}{8}$ *in.* diameters. Brit. Mus. Library, P.P. 5442. b.

4459.

M^rs T——s.

The Father of the City. (Sir Robert Ladbroke, M.P.)

Vol. II.

N° IV.

N° V.

[1770]

Two medallion bust-portraits engraved on one plate and members of a series of similar works illustrating "The Town and Country Magazine", vol. ii., 1770, each pair of which is called a "Tête-à-Tête", and has satirical biographies attached. This pair bears the names of "The Father of the City and Mrs. T—s." The portraits face p. 65 of this volume. That of the female represents an elderly person in three-quarters view to our right; the eyes are in the same direction; on the head is a cap; a long necklace sustains a cross on the bosom. The portrait of the gentleman is in three-quarters view to our left; the eyes are to the front; he wears the robe and chain of an alderman; his wig is remarkable for its full curls and neatness, thus setting off the face, which is plump and genial. This portrait represents Sir Robert Ladbroke, M.P. for the City of London, for whom, in this Catalogue, see "All the World in a Hurry", No. 3270, and "Sir Robert Ladbroke aiming at a Peerage", No. 4379. He was called "The Father of the City", see "The Oxford Magazine", iii., 1769, p. 35, col. 1, and the "Tête-à-Tête", p. 65, col. 2. Sir Robert, who was Alderman of the Ward of Bridge, Without, was the oldest alderman then living, and for many years President of the Court of Aldermen; he was Lord Mayor in 1748, and a very wealthy distiller, see below.

The text describes from a satirical point of view the careers of the persons in question. Sir R. Ladbroke is said to have been a "clerk to a capital distiller", married to a lady of ample fortune, and eminently successful in his business; he was of a remarkably engaging person, with an agreeable countenance, the effect of which is said to have been enhanced by the skill of his wig-maker; George III. described him as "the most elegant alderman at the coronation." He assisted "a late dramatic genius, whose death has been a very sensible loss to the threatrical world."

Sir R. Ladbroke was probably satirized as above on account of his opposition to the popular party in respect to the Petition and Remonstrance of the City of London. His London address was "Ladbroke, Sir Robert, Knt. & Alderman, No. 19, St. *Peter's-hill*". There was likewise a firm of "Ladbroke, Sir Robert & Son, Distillers, No. 18, *Knight-rider-street*", see "Kent's Directory" for 1770 (P.P. 2506. s. z.).

A "Mr. P—ll", connected with the stage, is referred to in "N°. IV." No. 4347, and as lately deceased. The name was probably Powell.

Each oval, $2\frac{1}{4} \times 2\frac{7}{8}$ *in.* diameters. Brit. Mus. Library, P.P. 5442. b.

4460.

M^rs M——sh.

Lord Pyebald. (Hugh, second Viscount Falmouth.)

Vol. II.

N° VII.

N° VIII.

[1770]

Two medallion bust-portraits engraved on one plate and members of a series of similar works illustrating "The Town and Country Magazine", vol. ii., 1770, each pair of which is called a "Tête-à-Tête", and has satirical biographies attached. This pair bears the names of "Lord Pyebald and Mrs. M—sh". The portraits face p. 121 of this volume; that of the female is in three-quarters view to our right; the eyes are in the same direction; on the head is a cap, round the neck is a broad riband; the gown is cut straight across the wearer's chest; her bust is freely exposed. The portrait of the gentleman is nearly in full face, slightly turned to our left; the eyes are to the front.

The text describes the careers of the persons in question from a satirical point of view. The gentleman is said to derive his (mock) title from the colour of his horses, "which he is curious in matching. His family name may be easily guessed at, by the following anecdote told of his father, who was the most assiduous and obsequious of all Sir Robert Walpole's creatures, and was employed by that minister, as the properest tool to push and promote corruption in that rank and ready soil. For his servility in obeying, skill in corrupting, and effrontery in supporting every measure of the minister, he was, after serving the proper time, rewarded with a peerage.[1] This prostitution of hereditary honours provoked a very severe pamphlet against Sir Robert, with a quotation from Horace, alluding to the *name* and abilities of the new peer.

Optat Ephipia Bos piger optat arare
Caballus.

The new lord, extremely irritated at this publication, was very desirous of discovering the author, and begged an explanation of the motto. He was told that it contained a severe reflection on his lordship's abilities, and insinuated that he became his honours as a sow does a saddle. "G—d d—n the rascal! and who, pray, is the author of that?" "*Horace*, my lord." "Is he, by G—d? Why then if his brother does not do me justice, and warmly resent it, d—n me if I don't divide against him upon the very first question."[2] The present Lord Pye-

[1] Hugh Boscawen, Warden of the Stanneries from 1708, Comptroller of the Household from 1714 to 1720, Vice-Treasurer of Ireland, 1717-1724, was in 1720 created Baron of Boscawen-Rhos and Viscount Falmouth; dying in 1734, he was succeeded in the title by his eldest son, Hugh, a general officer, Captain of the Yeomen of the Guard, who in 1736 married, see the above text, Hannah Catherine Maria, widow of Mr. Richard Russel, and daughter of Mr. Thomas Smith, of Worplesden, near Guildford; he died without issue in 1782. See "Miss C—tl—y", No. 4468; and anecdotes, on p. 223 of "The Oxford Magazine", 1771, of Miss Day, Sir Peter Fenhoulet, and Lord Falmouth.

[2] This anecdote alludes to Horatio, Lord Walpole of Woolterton, brother of Sir R. Walpole. The anecdote is repeated in "George Selwyn and his Contemporaries", by J. H. Jesse, 1843. See another anecdote of this nobleman

bald's character is more variegated than his name: he is proud and obsequious, magnificent and parsimonious, ostentatious, and mean."

Each oval, $2\frac{1}{4} \times 2\frac{3}{4}$ *in.* Brit. Mus. Library, P.P. 5442, b.

4461.

The Youthful Hebe. (Miss Hebe Watson.)

The Old Soldier. (Earl Ligonier.)

Vol. 2.

N°. X.

N°. XI.

[1770]

Two medallion bust-portraits engraved on one plate, illustrating "The Town and Country Magazine", vol. ii., 1770; the text is called a "Tête-à-Tête", and has satirical biographies attached. This pair bears the names of "the Old Soldier and Hebe W—ts—n". The portraits face p. 177 of this volume; that of the female is in three-quarters view to our right; the features are youthful and plump; she wears a black kerchief round her neck, a cap and top-knot on her head. The portrait of Earl Ligonier is in military costume, with a riband and star, on the head is a cocked hat. The face is in three-quarters view to our left, the eyes are in the same direction.

The text describes the careers of the persons in question from a satirical point of view. Earl Ligonier is named as a member of an ancient Protestant family of Languedoc; he was created a peer of England and K.B., and received the highest military employments. He had many mistresses, whose names were not known until he became intimate with Mrs. ("Peg") Woffington. "This lady, who at all times testified a strong prepossession in favour of the military, formed this alliance behind the scenes at Covent-garden theatre, where the Old Soldier almost constantly attended; and where, after the play, Mrs. W——n and our hero frequently supped in the green-room, upon mutton-pies, from a shop that was celebrated for making them in that neighbourhood, and where their only beverage was British Burgundy". The text refers further to E. Garrick, "Kitty Fisher", Miss Summers, Count Haslang, "Mrs. Sk——ne", &c. The family, person, and career of Miss Hebe W—ts—n, who had been a servant in Earl Ligonier's house, are described. The portrait of Earl Ligonier is averred to be very faithful; it was copied from the head of Sir J. Reynolds's equestrian portrait, engraved by G. Fisher. There is a reference to the Old Soldier in the text of "Miss C—tl—y", No. 4468.

Field-Marshal John Ligonier, Earl Ligonier, Master-General of the Ordnance, died April 28, 1770, a few weeks after the publication of this satire, aged 91. See an anecdote of him in H. Walpole's letter to Mr. George Montagu, Dec. 30, 1761; likewise the same to Sir H. Mann, Sept. 9, 1766. There is a monument to Earl Ligonier in Westminster Abbey. For Count Haslang, see "Madame M—y—r", No. 4467.

On "Kitty" Fisher, see "The Westminster Magazine", 1773, p. 142.

Each oval, $2\frac{1}{4} \times 2\frac{3}{4}$ *in.* diameters. Brit. Mus. Library, P.P. 5442. b.

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threatening Sir R. Walpole with "parliamentary" vengeance, in "The Letters of Horace Walpole", 1857, i., p. 174, note. See likewise "The New Foundling Hospital for Wit", 1784, iv., p. 187. See "Historical Memoirs", by Sir N. W. Wraxall, 1818, ii., p. 491.

4462.

M^rs G—h—m. (Mrs. Goreham ?)

Sir Bullface Doublefee. (Sir Fletcher Norton, afterwards Lord Grantley.)

Vol. II.

N°. XIII

N°. XIV

[1770]

Two medallion bust-portraits engraved on one plate and illustrating "The Town and Country Magazine", vol. ii., 1770; the text is called a "Tête-à-Tête", and has satirical biographies attached. This pair bears the names of "Sir Bull-Face Double-Fee, and Mrs. G—h—m." "Sir Bull-Face Double-Fee" was the sobriquet of Sir Fletcher Norton, Speaker of the House of Commons, afterwards Lord Grantley; see "Councellor Double-Fee", No. 4238, for illustrations of satirical character referring to this statesman. The portraits face p. 233 of this volume; that of the lady is in three-quarters view to our right, and represents a young woman with her hair tied in a large knot on the top of her head. The face of Sir F. Norton is in three-quarters view to our left, wearing an official legal wig and gown.

The text describes from a satirical point of view the careers of the persons in question. Of "Sir Bull-Face" it is said that "From an obscure birth he has raised himself by uncommon *effrontery* to the first rank of the law, and one of the most important posts in the state. With a scanty pittance of classical literature, and with scarce any other than *Statute Knowledge*".

"Mrs. G—h—m" is said to have been the widow of an officer killed at the siege of the Havannah;[1] it is added that this lady applied to Sir F. Norton for legal advice respecting the fortune of her husband, "which proved very salutary"; finally she became his mistress, with an allowance from him of £300 a year. Her person and manners are described; she is said to have lived retired near Cavendish Square.

On Norton, see "Ode to Sir F. Norton", attributed to Mason, by "Malcolm Macgregor" (T. 666/6), 1777, and "The New Foundling Hospital for Wit", 1784 (239. g. 26), vol. ii., p. 43.

Each oval, $2\frac{1}{4} \times 2\frac{3}{4}$ *in.* diameters. Brit. Mus. Library, 5442. b.

4463.

Miss Ken—dy. (Miss "Polly" Kennedy.)

L. R—t Sp—r. (Lord Robert Spencer.)

N°. XVII.

N°. XVIII.

[1770]

Two medallion bust-portraits engraved on one plate, and members of a series

[1] The name of Captain Goreham, agreeing with the title of this satire, occurs in the list of the killed and wounded on the English side at the taking of the Havannah, Aug. 13, 1762; he was a captain in the Royal Artillery; see "The Gentleman's Magazine", 1762, p. 463, col. 2.

of similar works illustrating "The Town and Country Magazine", vol. ii., 1770, each pair of which is called a "Tête-à-Tête", and has satirical biographies attached. This pair bears, on p. 289, the names of "L——d R—— S—— and Miss K——dy." The portrait of the female is in three-quarters view to our right, the head is placed slightly sideways and backwards, the eyes look downwards and forwards. The portrait of the gentleman is in three-quarters view to our left, the eyes are to the front; the hair is gathered in what is, comparatively to the mode of the time, a low peak above the forehead; the dress comprises a falling collar, high cravat, and *jabot*, or shirt-frill.

The text describes from a satirical point of view the alleged careers of the persons in question. The birth of the gentleman is associated with the Marlborough family, although he "can lay claim to no conquests, but among the ladies", in respect to which he had much distinguished himself in many parts of the globe; his knowledge of the turf and foxhunting is reported to be very considerable; he cared to be neither orator nor statesman, philosopher, man of science, nor schoolman; he preferred Rochester to Homer or Virgil; a strong constitution, and a good fortune "enable him to shine as an ornament to nobility, in the character of a first-rate *Bon-Vivant*."

The text contains references to "Miss H—t—ge" (Hermitage, a remarkable courtesan, see "Miss H—ll—nd", No. 4469); Lady V——e (Vane, otherwise "Lady Frail"), for whom see "The Town and Country Magazine", 1771, p. 233, and Smollett's "Peregrine Pickle"; "Signiora Zamperini", see "The Countess of L——a", No. 4358; Madame M—n—re, the dancer; Madame La Bl—d; the Baroness R——t; Mrs. Wh——e, see "Mrs. W—t—e", No. 4357; "Nancy N——lle"; Miss "Polly" Kennedy; the affair of the Kennedy brothers, see "A Conversation Piece", No. 4399; the Earl of Carlisle; Mr. St. J——n, *i.e.* the Hon. John St. John"; "Mr. S——n", *i.e.* George Selwyn; George Fox, &c. For Mr. St. John, see "The Jockey Club" (13. EEe. 126), Part the Second, Sixth Edition, 1792, p. 145.

Each oval, $2\frac{3}{4} \times 2\frac{7}{8}$ *in.* diameters. Brit. Mus. Library. P.P. 5442. b.

4464.

M^rs T—rr—t.

Tom Tilbury. (The Earl of Northington.)

N°. XIX.

N°. XX.

[1770]

Two medallion bust-portraits engraved on one plate, and members of a series of similar works illustrating "The Town and Country Magazine", vol. ii., 1770, each pair of which is called a "Tête-à-Tête", and has satirical biographies attached. This pair bears, on p. 345, the names of "Tom Tilbury and M^rs T——t." The portrait of the female is in profile to our right; the hair is tied in a large knot above the head. The portrait of the gentleman is in three-quarters view to our left; the eyes are to the front. The text describes from a satirical point of view the alleged careers of the persons in question. It is stated that Robert Henley, Earl of Northington, was educated at Westminster School and Oxford, that he made rapid progress at the bar. His political conduct is described. When he arrived at the pinnacle of his profession, "he was no longer the easy tool of administration; he in turn dictated, and his turbulent spirit and effrontery, placed him at the head of a cabal". Mrs. T—— was the daughter of a poor gentleman dependent on Lord Northington; his mistress, who, with his connivance, married the President's

chaplain, "Mr. T——", with the promise of a deanery and a bishopric; the former part only of this reward was bestowed on her husband.

"Tom Tilbury", a name by which Lord Northington was commonly recognized among satirists of this period, was originally the name of the landlord of the "Red Lion" inn at Bagshot, where the duel of Wilkes and Earl Talbot was fought, see "B——t H——h", No. 3915. For Lord Northington, as satirically described, see "The Jacobin or Surly Bob", No. 4165, and, especially, "The Public Advertiser", Oct. 22, 1767, which comprises a satire styled "Grand Council upon the Affairs of Ireland"; this has been attributed to Earl Temple, Edmund Burke, or "Junius". See the same journal, Oct. 31, 1767, and "Miscellaneous Letters ascribed to Junius", reprinted in "Junius", by John Wade, 1850, ii., pp. 120-37. In one of these papers it is stated, "For you, my Lord President, I shall characterise you under the name of Tilbury,[1] because when that man kept an inn at Bagshot, you put up at his house." Lord Northington was, nevertheless, styled "Tom Tilbury" before the date of this publication. See G. Williams to G. Selwyn, Dec. 4, 1764, in "G. Selwyn and his Contemporaries", by J. H. Jesse, 1843, i., p. 327:—"Whenever old Tilbury resigns the Seals, he (Mr. C. Yorke) will most undoubtedly succeed to them." On the authorship of this paper, see "The Grenville Papers", 1853, iv., pp. 171 and 381.

Each oval, $2\frac{3}{4} \times 2\frac{7}{8}$ *in.* diameters. Brit. Mus. Library. P.P. 5442. b.

4465.

Miss W—tts.

The Cheshire Cornuto. (Richard, Lord Grosvenor.)

N°. XXII

N°. XXIII

[1770]

Two medallion bust-portraits engraved on one plate, and members of a series of similar works illustrating "The Town and Country Magazine", vol. ii., 1770, each pair of which is called a "Tête-à-Tête", and has satirical biographies attached. This pair bears, on p. 401, the names of "The Cheshire Cornuto and Miss W—tts." The portrait of the female is in three-quarters view to our right, the eyes are to the front. The portrait of the gentleman is in profile to our left.

The text describes, from a satirical point of view, the alleged careers of the persons in question. The descent of Lord Grosvenor is derived from the time of the Conquest, his marriage, July 15, 1764, with Miss Henrietta Vernon, of Hilton, Staffordshire, is noticed, and reference is made to an anecdote in a previous volume of the magazine, vol. i., p. 633, see "The Trial of Henry Frederick, Duke of Cumberland", No. 4400. The divorce which ensued on this trial is alluded to. References occur likewise to his lordship's conduct with Miss Charlotte Sp——r, Mrs. B——u G——n (Beau Germain), Mrs. C—mps—n, Mrs. B—dl—y (Baddeley), and Miss W—tts.

See "The Town and Country Magazine", 1771, p. 236, and "The Oxford Magazine", 1770, v., p. 23.

Each oval, $2\frac{3}{4} \times 2\frac{7}{8}$ *in.* diameters. Brit. Mus. Library, P.P. 5442. b.

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[1] It is more probable that the President's habit of profuse swearing associated him with the host of the "Red Lion". As a posting-inn this house was well known.

4466.

Miss Gr—n. ("Polly" Gr—n.)

E—l of R——d. (Earl of Rochford.)

Vol. 2.

N°. XXV.

N°. XXVI.

[1770]

Two bust-portraits engraved in oval medallions on one plate, and members of a series of similar works illustrating "The Town and Country Magazine", vol. ii., 1770, each pair of which is called a "Tête-à-Tête", and has satirical biographies attached. This pair bears the names of the "E——l of R——d and Miss Gr——n". The portraits face p. 457 in this volume; that of the female is in three-quarters view to our right, the eyes are to the front; that of the gentleman is in three-quarters view to our left, the eyes to the front.

The text describes, from a satirical point of view, the careers of the persons in question. The earl (William Henry Zulestein de Nassau) is said to be descended from the House of Nassau. He married Miss Lucy Y——g, Maid of Honour to the Princess of Wales;[1] by her he had no issue.

The text refers to "Signiora Banti" (a dancer), "Madame Lab—e", "Madame Lat—rnelle", "Miss Polly Gr—n", Tom Medlicot, and General Armiger. For Medlicot, see "Madame M—y—r," No. 4467.

Each oval, $2\frac{1}{4} \times 2\frac{3}{4}$ *in.* diameters. Brit. Mus. Library, P.P. 5442. b.

4467.

Madame M—y—r. (Madame Meyer.)

Count H—sl—g. (Count Haslang.)

Vol. II.

N°. XXVIII.

N°. XXIX.

[1770]

Two bust-portraits engraved in oval medallions on one plate, and members of a series of similar works, illustrating "The Town and Country Magazine", vol. ii., 1770, each pair of which is called a "Tête-à-Tête", and has satirical biographies attached. This pair bears the names of "Count H——g and Mrs. M——er". The portraits face p. 513 in this volume; that of the female is in three-quarters view to our left; the eyes are to the front. The portrait of the gentleman is in the like position.

The text describes, from a satirical point of view, the careers of the persons in question. Count Haslang was for many years Bavarian Minister in this country.

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[1] See H. Walpole's letter to H. Mann, May 20, 1742. Lady Rochford was one of the beauties of her time, see "The French Court Marshall", No. 3568, and was repeatedly mentioned by Walpole in his letters, *e.g.* to R. Bentley, March 6, 1755.

He became popular with the English nobility, and associated with Lady V—e (Vane, known as "Lady Frail", see "The Town and Country Magazine", 1771, p. 233, and T. Smollett's "Peregrine Pickle"), Lady T——d (Townshend), Lady H——n (Harrington), see "The Stable-Yard Messalina", 1771. He was very intimate with George II. and the Duke of Newcastle.

On Miss Ashe, here mentioned, see "The Town and Country Magazine", 1771, p. 11. Count Haslang is often mentioned in the "Apology" of George Anne Bellamy, 1785, see the Index to that work, and, for one of the above-named "protections" granted to the authoress, vol. iv., p. 48; "Mrs. Myers" (Meyer) is mentioned in vol. iv., p. 140, and her conduct and person are described. Mr. Medlicote is mentioned in the "Apology", in other memoirs of the time, and in "Miss Gr——n", No. 4466.

The text describes the alleged impecuniosity and meanness of Count Haslang and refers to "Signiora Campioni", the dancer, who sat to a celebrated painter for Venus; Col. J——n, Tom Medlicot, Captain A——s, Beau Tracey, Captain Th——n of the Guards, Miss Ash (or Ashe), supposed to be of royal descent, Lady Harrington, Mr. Wortley Montagu, Lord Chesterfield, Col. C——gs, Captain Falconer, R.N., who married Miss Ashe; Madame Meyer, who was Count Haslang's housekeeper and mistress; and a scandal which is illustrated in "A certain famous Old Fornicating Foreign M—n—t—r", No. 4834. See, on Haslang, H. Walpole's letter to Mr. Bentley, March 6, 1755; the same to Lady Ossory, June 3, 1780, and to Sir H. Mann, June 5, 1780; Walpole's "Memoirs of the Reign of King George the Third", 1845, iv., p. 148. For Miss Ash, "the pollard Ashe", see before, and Walpole to Mr. Montagu, June 23, 1750, in "Letters" and notes to the edition of 1857; the same to Mann, Nov. 22, 1751; and to Mr. Bentley, Dec. 13, 1754, and April 24, 1755.

Each oval, $2\frac{1}{4} \times 2\frac{7}{8}$ *in.* diameters. Brit. Mus. Library, P.P. 5442. b.

4468.

Miss C—tl—y. (Miss Catley.)

Col. L—s—ll-s (Colonel Francis Lascelles.)

Vol. II:

N°. XXXI.

N°. XXXII.

[1770]

Two bust-portraits engraved in oval medallions on one plate, and members of a series of similar works, illustrating "The Town and Country Magazine", vol. ii., 1770, each pair of which is called a "Tête-à-Tête", and has satirical biographies attached. This pair bears the names of "Colonel Las—lles and Miss C—tl—y". The portraits face p. 569 in the volume; that of the female is in three-quarters view to our right, the eyes are in the same direction; round the neck are a broad riband and a band of lace, enriched by a pendent jewel; the hair is rolled high above the forehead, and surmounted by a kerchief of lace and a string of pearls. The portrait of the gentleman is in three-quarters view to our left, the eyes are to the front.

The text describes, from a satirical point of view, the careers of the persons in question. The "ancient and illustrious" descent of Colonel Lascelles is referred to, and his own many good qualities as a soldier and gentleman are described.

The names of Mrs. Pinto, Mr. Du Bellamy, and Mr. Colman are mentioned in this text, with anecdotes.

In "The London Museum", ii., 1770, p. 377, is a "Memoir of Miss C*****, or the celebrated Rosetta". Rosetta, in "Love in a Village", was one of Miss Catley's favourite characters. This essay describes her conduct, with anecdotes, and criticizes her singing. On Miss Catley in this Catalogue, see "The Fluttering Macaroni", No. 4706, which contains Walpole's description of the lady, and "The Whimsical Duet", Jan. 1773. One of her daughters was known as "the beautiful Miss Lascelles"; see in "The Macaroni Savoir Vivre, and Theatrical Magazine", April, 1773 (P.P. 5201), p. 289, "Memoirs and Anecdotes of the Life of Miss Catley"; J. T. Kirkman's "Memoirs of the Life of C. Macklin", 1799, i., 448; and "The Apology" of G. A. Bellamy, 1785 (276. g. 32), v., 28. For Sir F. B. Delaval, likewise mentioned, see H. Walpole's letter to Sir H. Mann, March 13, 1751; his brother was married by "one Foote, a player", to Lady N. Poulett; a sister married Sir William Stanhope.

Persons referred to in the text are Earl Ligonier, Nancy Day (or Lady Fenhoulet, whom Reynolds painted in a "Woffington" hat, as engraved by McArdell, see "The Town and Country Magazine", 1771, p. 121), Lord Mount Edgecumbe, Sir Peter Fenhoulet, Sir H. Ec—n, Miss Roach, Sir J. Fielding, and Mrs. Lessingham; for the last, see "The Triumphal Entry", No. 4209.

Each oval, $2\frac{1}{4} \times 2\frac{7}{8}$ *in.* diameters. Brit. Mus. Library, P.P. 5442. b.

4469.

Miss H—ll—nd. (Miss Holland.)

Lord Del——ne. (Earl of Deloraine.)

Vol II.

N°. XXXIV.

N°. XXXV.

[1770]

Two bust-portraits engraved in oval medallions are one plate, and members of a series of similar works, illustrating "The Town and Country Magazine", vol. ii., 1770, each pair of which is called a "Tête-à-Tête", and has satirical biographies attached. This pair bears the names of "Lord D——ne and Miss H—ll—d". The portraits face p. 625 in the volume; that of the female is nearly in full face, slightly turned to our right, the eyes are to the front; that of the gentleman is in three-quarters view to our left, the eyes are in the same direction.

The text describes from a satirical point of view the careers of the persons in question. Lord Deloraine is identifiable by the description of his arms. The honours of the Earl of Deloraine, who was descended from the Duke of Monmouth (son of Lucy Walters) and Anne (born Scott), Duchess and Countess of Buccleuch, became extinct in 1807, on the death of the fourth earl, who is probably here represented. The peer in question is said to have distinguished himself in gallantry, "about Covent Garden", and to have been regarded as "a buck of the first water"; he hurt his fortune and his health by these means; he was at one time next heir to a ducal coronet, (?) that of Buccleuch; he become intimate with the beautiful Miss Hermitage, before she joined the "son of the Tripoline ambassador", for whom see the text of "Miss Ken——dy", No. 4463.

For Mrs. Knight, afterwards Countess of Delorane, who was related to Mr. Knight, Cashier of the South Sea Company, and is mentioned here, see "The Town and Country Magazine", 1771, p. 121. For the Cashier, see "A Satire on Mr. Knight", No. 1709, and "The Brabant Skreen", No. 1712. Other persons mentioned are Lady G——n (Gunston), see "Lady G——ston" 1772, and Miss

Holland, who was daughter of a peruke-maker, near Queen Square, Bloomsbury. Mrs. White is named, see "Mrs. W—t—e", No. 4357.

Each oval, $2\frac{1}{4} \times 2\frac{5}{8}$ *in.* diameters. Brit. Mus. Library, P.P. 5442. b.

4470.

The Subtle Sinner.

Sir Simony Scruple.

Vol. II.

N°. XXXVII.

N°. XXXVIII.

[1770]

Two bust-portraits engraved in oval medallions on one plate, and members of a series of similar works illustrating "The Town and Country Magazine", vol. ii., 1770, each pair of which is called a "Tête-à-Tête", and has satirical biographies attached. This pair bears the names of "Sir Simony Scruple and the Subtle Sinner". The portraits face p. 681 in this volume; that of the female has a mocking hypocritical expression; the eyes are turned up with affectation, the face is in three-quarters view to our right; the woman is wringing her hands. The male portrait is that of a clergyman in three-quarters view to our left.

The text describes the alleged career of "the learned, agreeable, insinuating Sir Simony Scruple", as to whose title it is stated that he bore it because he had taken his academical degree, and "in common language was heretofore termed *Sir*." "With how much more propriety may this be applied to our hero, who has *judiciously* quitted the profane study of the law, for the pure dictates of the gospel!" He studied in the Temple:—"A Templar of taste and genius considers the study of the law is only a decent apology for having chambers in the Temple, so instrumental in conducting an intrigue with delicacy, and cornuting an Alderman, without prejudicing his lady's reputation."

The persons mentioned in the text are "Hon. M^{rs} D——"; "Betty L——"; the Rev. Mr. Romaine, of St. Dunstan's; G. Whitefield; J. Wesley, &c. The "Rev. Simony Scruple" was concerned in 1763, in the living of "Al——kle", probably Aldwinckle, St. Peter, or Aldwinckle, All Saints, Northamptonshire.

Each oval, $2\frac{1}{4} \times 2\frac{5}{8}$ *in.* diameters. Brit. Mus. Library, P.P. 5442. b.

4471.

A Scene in Change-Alley, among the Bulls, Bears, & Lame Ducks.

For the Oxford Mag.[1] [1770]

An engraving showing a number of bears and bulls fighting, while three ducks waddle away. Three men are looking on. "Bulls", "Bears", and "Lame Ducks" are terms applied to stock-jobbers in Change Alley, London; their meanings and an early example of the use of these words are displayed in "The Stocks: or High Change in 'Change-Alley", No. 2016 of this Catalogue, dated March 28, 1734. One of the bears carries a satchel marked "£5000 *Scrip*". Lord Holland, as a fox, looks on and says:—"*the more they fight the more I get.*" A gentleman

[1] This line has been cut from the impression of this plate which is in the Print Room; it remains in that which occurs in (P.P. 6115.), see below.

stares up to the sky and declares :—"*this will ruin Public Credit.*" A Jewish stock-broker is delighted and says : — "*oh for de Charming Scrip!*" A gentleman holds up a large bag of money and exclaims with rapture :—"£5000 *for telling one Lye.*" A wolf looks from a window and writes on a paper "200000 1781-6."

An impression from this plate faces p. 35 of "The Oxford Magazine", v., 1770 (P.P. 6115), on which is printed a letter referring to the print, without illustrating the subject. "Bulls" are persons who endeavour to create a rise in the price of stocks ; "Bears" are those who try to effect a fall ; "Lame Ducks" are those who are unable to meet their engagements. The gentleman who deplores what he sees may be Alderman Brass Crosby.

For corrupt dealings in scrip, see "The Addressers", No. 4273.

6 × $3\frac{7}{8}$ *in.*

4472.

THE FEMALE COTERIE.[1]

Well, this is certainly one of the most usefull institutions !—

LAME LOVER.

"*T Bonnor del et sculp*" [1770]

AN engraving showing a numerous party of ladies and gentlemen engaged in conversation, gambling, and flirting, in a handsomely decorated chamber which is illuminated by candles placed in sconces against mirrors on the walls. On our left two ladies and two gentlemen sit at a table, on which is a single candle ; they play at cards ; one of them holds his cards so that we see an ace of hearts and a seven of spades ; "1000" (? pounds) is the stake lying on the table. Of this group a lady on the further side of the table is, under the table, passing an ace to her partner. Behind, seen under an arch, is a staircase, as if it led to the bedrooms of the house ; a gentlemen leads a lady up the stairs in an ardent manner. In the background is a nobleman, who holds a "*Mortgage &c*", and receives from a gaunt old man, probably a usurer, a bag marked "5000". Behind the last group a gentleman is vigorously kissed by a lady. At a table in the middle of the room a young gentleman and a lady are conversing over a bottle ; she drinks from a glass ; he smiles and amorously presses her hand. In front a party of four are seated at a table at cards, two ladies of this company betting "200" (£) against a carcanet worn by one of them ; a lady has passed one of her hands round the waist of a gentleman who stands behind her, and in the other hand holds up a miniature of her husband, a clergyman ; in taking this portrait from his companion the gentleman raises two of his fingers to signify horns, applied to the subject of the miniature.

The "Coterie" here in question was a society of ladies and gentlemen ; dinners, suppers, and other refreshments were provided for the members ; the amusements included card-playing, for which a room was set apart. Many

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[1] Mr. Hawkins described a print analogous to this one, entitled—

"The female Coterie at the Election of one of the Male members of their Society."

In this work "the ladies Committee with their Presidentess are seated round a table for the purpose of electing a Gentleman member of the Society according to the rule which ordered that Ladies only should ballot for Gentlemen." See below.

On this subject, see "The Holy Order of S^t. Almac", No. 4642.

persons conceived scandalous notions of this society; this appears by "The Gentleman's Magazine", 1770, p. 263:—"A Plan for an unexceptional Female Coterie. Written by a Lady." For the rules of a "New Female Coterie", see "The Town and Country Magazine", ii., 1770, p. 231, which contains references to the Duchess of Bedford, G. A. Selwyn, Lady Molyneux, Sir T. Tancred, Lady Betty D— (Delmé?), the Countess of Pembroke, Mrs. Fazakerly, Miss Pelham, and others; see pp. 310 and 408 of the same volume. For the Female Coterie, see "The Public Advertiser", May 21, 1770, p. 2, col. 1; May 23, p. 2, col. 2; May 24, p. 1, col. 4; May 26, p. 2, col. 1; May 29, p. 2, col. 1; May 30, p. 2, col. 1. Further on the Coterie, see "The Autobiography of Mrs. Delaney", edited by Lady Llanover, 1862, iv., 261, a letter from Mrs. Boscawen to Mrs. Delaney, dated "1770", containing an account of the blackballing which occurred on a certain occasion, and the statement that "Play will be deep and constant."

The "Authentic Rules of the Female Coterie", not that virtuous one which the "Lady" suggested, are printed in "The Gentleman's Magazine", 1770, p. 414, and they comprise the following, "II. That the Ladies shall ballot for men, and men for ladies. III. That no man shall be ballotted for, but by at least eight ladies present." The "Rules" are followed by lists of the members, including the names of eleven "Original Members" and those of the elected members. The former list contains the names of four ladies; among the gentlemen were Mr. Selwyn and Mr. Charles (James) Fox.

An impression from this plate faces p. 495 of "The London Magazine", 1770.

This "coterie" is the "new Institution", of which he had become a member, referred to by H. Walpole in his letter to Mr. George Montagu, May 6, 1770. See "The Oxford Magazine", iv., 1770, p. 229. For the gambling which obtained at this period in such societies as the Coterie, probably in that association, see "George Selwyn and his Contemporaries", by J. H. Jesse, 1843, letters from the Earl of Carlisle to G. Selwyn, iii., pp. 128, 130, 136 (Selwyn indorsed this, "After the loss of the £10,000"), 137, 160, 176. As to the gambling of the Earl of Derby and Mr. Foley, see the same volume, Mr. Hore to Mr. Selwyn, p. 291. See likewise, on the Coterie and gambling, "Letters of the first Earl of Malmesbury", 1870, by the Earl of Malmesbury, i., p. 202, a letter from Mrs. Harris to her son, May 12, 1770.

The original "Coterie" was a short-lived society composed of members of the "minority", which issued the "Letter from Albemarle Street to the Cocoa Tree", see Almon's "Biographical", &c., "Anecdotes" (614. h. 25.), 1797, ii., 37.

$6\frac{3}{8} \times 3\frac{3}{4}$ *in.* Brit. Mus. Library, P.P. 250, i. 10.

4473.

The City Cuckolds & Court Horned Beasts comparing each others Beauty.

[1770]

An engraving showing two groups of courtiers and citizens gathered under a bell like a petticoat, that of the Princess of Wales, within which, by way of tongue, is a large jack-boot, for Lord Bute, see "Gisbal", No. 3848. A demon flying in the air supports the petticoat, on which is written:—

"*At the knell*
Of this Bell,
Cuckolds all
Great & small
Set up a cry
They know not why".

The individuals of the respective groups are laughing, and pointing at each other jeeringly. On the courtiers' side is the Duke of Grafton, see "The Political Wedding", No. 4292. Near him is another horned peer, probably Lord Bolingbroke, ci-devant husband of the beautiful Lady Diana Beauclerk, who holds a scroll, marked:—"*Reflections on the Honor and Antiquity of Cuckoldum*"; he cries:—"*Ha! ha! What a herd of Beasts.*" Lord Holland, grasping bags of money, is one of this horned group. Another courtier cries:—"*What do the low Rascals call us Brethren.*" One of the citizens replies:—"*Like to like my Lords we're all of a herd.*" Another says:—"*Our Horns are tipt with Gold, but yours with scandal.*" One of these citizens is in legal robes; the figure was probably designed to satirize Mr. James Eyre, Recorder of London, who had offended the popular party at this time, see "A Recorder on his Pilgrimage", No. 4408.

An impression from this plate faces p. 276 of "The Oxford Magazine", v., 1770, on which page is printed a letter to the editor.

The bell alludes to the scandalous reports of the Princess of Wales and Lord Bute, under whose alleged example citizens and courtiers are supposed to screen their own misdeeds. According to the sarcasm of these and earlier times, alderman, or citizen, and cuckold were considered synonymous terms. The cases of the Duke of Grafton, Lord Bolingbroke, Lord Grosvenor, and other peers were proofs that scandal was not confined to the eastern side of Temple Bar. See "A Figure that appear'd in a Mazarine Gown", No. 4213.

For the case of Lord Grosvenor, see "The Trial of Henry Frederick, Duke of Cumberland", No. 4400, and the references it contains; "The Trial of M^r. Cumberland", No. 4401, illustrates the term "horned cattle", or beasts. The three peers named above were all on the Court side in politics.

$3\frac{7}{8} \times 5\frac{7}{8}$ *in.* Brit. Mus. Library, P.P. 6115.

4474.

Monachum non facit cucullus. (Captain Grose and Mr. Theodosius Forrest.)

Nath^l Hone pinx^t et Sculpsit Publish'd Jan^y 30^th. 1772 by M^r Hone S^t James's Place.
"*Nath^l Hone pinxit,* 1770" [1770]

A MEZZOTINT engraving showing two men, in the costume of monks, seated at a table with viands before them. One of the men is invoking a mock blessing on a turkey, while, joining his hands for this purpose, he squeezes a lemon over the food. This is a very fat man, and said to have been intended for Captain Grose, the antiquary, a well-known lover of good eating. His companion, said to be Mr. Theodosius Forrest, is stirring punch with the cross attached to his rosary, and looks with a laugh at his neighbour.

On the wall behind these figures are two pictures, "The Virgin and Child" and "Mary Magdalene in the Desert", erotically treated. In a book-case are many large volumes, severally inscribed:—"*COOKERY*", "*CANONS*", "*MEURTIUS*", "*Nath^l. Hone pinxit,* 1770", "*SAINTS EVERLASTING REST*", "*BODY OF DIVINITY*", "*CHURCH GOVERNMENT*", "*DEFENCE OF PLURALITIES*", "*RIGHTS* (of the) *CHRISTIAN CHURCH*", "*LIVES OF THE FATHERS VOL.* XXXXV.", "*LIVES OF* (the) *FATHERS VOL.* XXXI.", (Ec)"*CLESIASTICAL CASES*", "*DEPLORABLE STATE OF THE CHURCH*", "*FEASTS & FASTS*". A paper placed in a volume lying on its side is inscribed "*Lent y^e 1^st Volume of the Memoirs to B The*" (? Brother Theodosius).

For Mr. Theodosius Forrest and this picture, see "Theodosius Homunculus Esq.", No. 4688.

$17\frac{7}{8} \times 13\frac{3}{4}$ *in.*

4475.

The English Farmer brought home Drunk, with his wellcome from his Wife and usual Attendants.

Engrav'd for the Oxford Magazine. [1770]

An engraving showing a farmer brought to the door of his house by two men, his reception by his family, and the farm animals.

An impression from this plate faces p. 25 of "The Oxford Magazine", iv., 1770, on which page is a letter from "S. P." stating that the design represents what he saw at a farmhouse in Worcestershire. It was intended to show to what state farmers frequently reduced themselves at that period on returning from market.

$6\frac{1}{2} \times 4$ *in.* Brit. Mus. Library, P.P. 6115.

4476.

The Frenchman at Market.

Intended as a Companion to the Frenchman in London, by Collett.

Engraved for the Oxford Magazine.
Adam Smith Inv^t et Sculp^t. [1770]

An engraving showing a street in London, near a butcher's shop, the portly owner of which assaults a gaunt Frenchman, striking him in the belly, while a boy chimney-sweeper, mounted on the shoulders of a companion, drops a mouse into the bag of the Frenchman's wig, and a dog fouls the legs of the victim. In the background a woman trudges, with a short tobacco-pipe in her mouth; on her head is a basket of vegetables. A lean and hungry Scotchman, observing that the butcher is engaged, steals a shoulder of mutton from the shop.

An impression from this plate faces p. 216 of "The Oxford Magazine", v., 1770, on which page is the following letter to the editor:—"Passing one day through a street near Clare-market, I saw a very curious encounter between an English Butcher and a French Valet de Chambre. The Butcher happened to rub against Monsieur, which greatly enraged him—'Vat you mean, b——e, said he, to rub your greasy coat against my person?' The Butcher, like a true bull-dog, without any kind of preface, put himself into a posture of attack, gave the Frenchman two or three blows, and obliged him to ask pardon for the insult.", &c.

John Collet, or Collett, painted many satirical pictures analogous to this design. Some of these productions were engraved for C. Bowles and others, and published, coloured and uncoloured. "The Frenchman in London" is one of these, see the title, No. 4477. Many of them are described in this Catalogue, under the dates *c.* 1760, *c.* 1770, *c.* 1780.

For similar satires, see "Docking the Macaroni", No. 4527, and "Billingsgate Triumphant", No. 4541.

$6\frac{5}{8} \times 3\frac{3}{4}$ *in.* Brit. Mus. Library, P.P. 6115.

4477.

The FRENCHMAN in LONDON. (A.)

Le Francois a Londres.

In° Collet pinx^t. C. White fecit.
Printed for Rob^t Sayer N° 53, in Fleet Street, & Jn° Smith, N° 35, in Cheapside.
Published as the Act directs Nov^r 10, 1770. [1770]

An engraving showing a street in London, where a butcher is offering to fight a Frenchman with his fists. The Frenchman puts up his open hands helplessly, and turns away. Behind the latter two young harlots are laughing; one of them lifts up the tail of the Frenchman's wig. The butcher has put down his tray; a dog steals part of the meat which it contained. Over a window in the background is written, "*Foreign Gentlemen Taught English.*"

This is the fellow print to "The Englishman in Paris", No. 4478; see "The Frenchman at Market", No. 4476, and "The English Lady at Paris", No. 4785.

In the collection of the works of John Collet there is an impression from this plate, with the following publication line:—"*London, Printed for Rob^t. Sayer, N° 53, Fleet Street, Jn°. Smith, N°. 35, Cheapside, and W^m Darling Printseller in Newport Street, Long Acre.*"

There is another print with this title, distinguished here as "(B.)", No. 4787.

$9\frac{3}{4} \times 12$ *in.*

4478.

The ENGLISHMAN in PARIS.

L'Anglois a Paris.

In° Collet pinx^t. J^s. Caldwall fecit.
Printed for Jn° Smith, at N° 35 in Cheapside and Rob^t Sayer, N°. 53 in Fleet Street. Published as the Act directs, May 10th, 1770. [1770]

An engraving in line showing an Englishman seated in a Parisian coiffeur's *salon*, while the proprietor powders his hair from a powder puff. In the Englishman's pocket is a book, marked "*Rules for the Alemande.*" On the floor is another book, inscribed "*A Six Weeks Tour to Paris.*" On the wall hangs a large picture of two monkeys adorning a bear. This is the fellow print to "The Frenchman in London", No. 4477. In the collection of the works of John Collet there is an impression of this plate, without the second title, "L'Anglois a Paris."

$9\frac{3}{4} \times 11\frac{7}{8}$ *in.*

4479.

A Concert

Publish'd according to Act of Parliament. [1770]

An etching showing half-length figures of musical amateurs of Cambridge performing on their instruments. The performers are said to have been, as described by notes written by Mr. E. Hawkins below the design, and beginning on our left:

Mr. Hellendaal, facing to our right, standing with a violin; Mr. Nowill senior, with a violin, facing to our left; Mr. Ranish, with an oboe; Mr. Wynn, in profile, with a violoncello; Mr. West, in full face, with a double bass; Mr. Nowill, junior, with a dulcimer or pantaleone; Mr. Wood, singing.

Mr. Hawkins wrote, as above, that this satire was designed by Mr. Orde and etched by Sir Abraham Hume. Mr. Thomas Orde was afterwards Lord Bolton, who died 1807.

There are two portraits of Mr. Orde, etched by Bretherton.

There is a second impression from this plate, with similar names written below the design, and with less work on it, especially in the background. In this the names are "Nowell" and "Rhenish".

$12\frac{3}{8} \times 9\frac{1}{8}$ *in.*

4480.

"M^r. Cunningham"

T. P. (monogram.) *N^o.* 12 [1770]

An etching to represent a drawing in red chalk, one of the series mentioned in "Tommaso Patch", No. 4260. It is a bust-portrait of a very young man, apparently of not robust intellect, in profile to our right, having a fixed expression of surprise and pleasure on his features, which comprise a narrow forehead, with high-arched eyebrows, small wide-open eyes, and lips bearing a habitual smile and carried apart. A huge bag is attached to his head.

4 × 5 *in.*

4481.

"C^l. S^t. J^o" (Colonel St. John ?)

N^o. 14 *T.P.* (monogram.) 1770 [1770]

An etching, printed in red to resemble a drawing in chalk of that colour, one of the series mentioned in "Tommaso Patch", No. 4260. It represents a soldier, a bust-portrait in profile to our left, with a long tail tied behind the head, a black riband on the neck. It has a very low upright forehead, a large beak-like nose, the base line of which slopes downwards to a very short upper lip and almost imperceptibly merges into the latter feature; the teeth have fallen out, leaving the shrunken lips and prominent chin.

3 × $5\frac{1}{2}$ *in.*

4482.

"Thomas"

N^o. 15 *T. P.* (monogram.) 1770 [1770]

An etching, printed in red to resemble a drawing in chalk of that colour. It is one of the series mentioned in "Tommaso Patch", No. 4260, a bust-portrait of a man, probably an English servant, in profile to our left, having a high forehead, prominent brows, a short nose, long, flat upper lip and chin; his lean cheeks are pendulous. His hair is turned back, he wears no bag.

$3\frac{1}{4} \times 5$ *in.*

4483.

"*M^r Light.*"

N°. 19 *T. P.* (monogram.) 1770 [1770]

An etching, printed in red to resemble a drawing in chalk of that colour. It is the bust-portrait of an elderly gentleman with a habitual stoop and very round shoulders, in profile to our right. The head is held down, the eyes look in the same direction. The forehead is upright, distinguished by prominence at the temples and protuberant brows, the chin is slightly underhung, the jowl is very fat.

This is the work of Thomas Patch, see No. 4260.

$3\frac{1}{2} \times 4\frac{3}{8}$ *in.*

4484.

"*M^r. W.*"

N°. 21 *T. P.* (monogram.) —70 [1770]

An etching, printed in red to resemble a drawing in chalk of that colour, and one of the series mentioned in "Tommaso Patch", No. 4260. It is the bust-portrait of a gentleman in profile to our left, with an unusually prominent nose projecting considerably from the upright line of the profile, a narrow forehead, the eyebrows very close to the eyes, a very small upper lip, and disproportioned little underhung chin.

$3\frac{1}{2} \times 5$ *in.*

4485.

"*M^r Apthorp*"

N°. 23 *T. P.* (monogram.) 1770 [1770]

An etching, printed in red to resemble a drawing in chalk of that colour; one of the series described in "Tommaso Patch", No. 4260. It is a bust-portrait of an elderly gentleman in profile to our right, the face turned down, the eyes in the same direction, and with a low forehead, the upper portion of which is protuberant; the eyebrows are knit and S-shaped, the teeth have fallen out, the jowl is heavy and fat. On the head is a lawyer's (?) wig.

Dr. East Apthorp was appointed vicar of Croydon in 1765, and published several books, see "Literary Anecdotes of the Eighteenth Century", by John Nichols, 1812, iii., pp. 94 and 744; he became rector of St. Mary-le-Bow, and prebend of St. Paul's; he had a son who may be represented here.

$3\frac{3}{4} \times 5\frac{1}{2}$ *in.*

4486.

"*Cap Elliot*"

N°. 24 *T. P.* (monogram.) 1770. [1770]

An etching, printed in red to resemble a drawing in chalk of that colour; it is one of a series mentioned in "Tommaso Patch", No. 4260. It is a bust-portrait of a young man, a soldier, in profile to our left, with a very large and prominent chin; the lower part of the face is unusually long.

$2\frac{3}{4} \times 5\frac{3}{8}$ *in.*

4487.

" Mi so Chiamare il Cav^re. di Taylor "

N°. 25 D. D. D ad Vivum T. P. (monogram) *pinx : et sculp :* 1770.

[1770]

An etching, printed in brown ink, showing a group of men ; one of the series of satires executed by Thomas Patch and mentioned in " Tommaso Patch ", No. 4260. A masked man is seated on a trunk and grasps firmly under one of his arms the head of a second man, on whose face is an expression of great agony, while a third man, the so-called Chevalier John Taylor, a notorious quack oculist, stands in front of the other two and, with a dinner fork, has taken the eye of the patient out of its socket. With one hand Taylor grasps the lower jaw of his victim, with the other he holds the eye aloft. He is satirized here as a mountebank, the masked man represents his zany ; from his neck is pendent the cross of an order of knighthood ; slung over his shoulder by a baldric studded with eyes is a metal box or case for a diploma in surgery, inscribed " *PATENTE* ". Taylor is a tall thin man, neatly and rather richly dressed in a long coat furnished with tassels instead of buttons, the long loose tail to his wig falls behind his back and is tied close to his head with a riband, the cuffs of his coat are very large and richly embroidered ; he wears likewise ample lace ruffles and a shirt with a fully laced breast.

The Chevalier Taylor has a long face, with a beak-like nose and sloping forehead, a very long receding upper lip, a sharp chin, hollow, deeply lined cheeks, and small eyes. The head on the whole resembles that of a cock. He appears here at about sixty years of age ; he is mentioned in " Mrs. Sarah Mapp ", No. 2325, as :—

" T——r alike restores the Blind to Sight ",

and in company with Joshua Ward and Mrs. Mapp, both notorious empirics, and in other circumstances, including a quotation from " The Ghost ", by C. Churchill, lines 199-206. Taylor called himself " Opthalmiator Pontifical, Imperial, Royal, &c. ", and was frequently in Italy. See likewise H. Walpole to Sir H. Mann, Oct. 24, 1758, and the same to Lady Harvey, Oct. 17, 1758, the latter contains the following epigram, by H. Walpole :—

" Why Taylor the quack calls himself *Chevalier*,
'Tis not easy a reason to render ;
Unless blinding eyes, that he thinks to make clear,
Demonstrates he's but a *Pretender*."

Walpole elsewhere called Taylor a " mountebank ". " I need not desire you not to believe the stories of such a mountebank as Taylor : I only wonder he should think the name of our family a recommendation at Rome ; we are not conscious of any such merit : nor have any of our eyes ever wanted to be put out."—Letter from H. Walpole to Sir H. Mann, Jan. 9, 1755.

The " Chevalier " is represented in Hogarth's " A Consultation of Physicians ", see No. 2299 of this Catalogue, as carrying a human eye in the head of his walking cane. His son, another John Taylor and " oculist ", published " The Life and Extraordinary History of the Chevalier John Taylor " (613. k. 23/2), Dublin, 1761. It has been said that this book was written by Henry Jones. There is a book styled " The History of the Travels and Adventures of the Chevalier John Taylor, Opthalmiater ", &c., written by himself, London, 1761. See " D^r Taylor M.D. Oculist to y^e King ", No. 4488.

See a biography and portrait of the " Chevalier " in " Portraits, Memoirs, and Characters of Remarkable Persons ", 1820, ii., p. 200, by J. Caulfield.

9 × 13 *in.*

4488.

D^r^ TAYLOR M.D. *Oculist to y^e^ King of Great Brittain, Fellow of several Coleges of Physicians &c. Lecturing on the Nature and Cure of the diseases of y^e^ Eye.*

[1770]

An engraving showing a large hall which is filled with physicians and surgeons; many of the figures appear to be portraits; in a rostrum on our left stands the Chevalier John Taylor delivering a lecture to the company. Below the design thirty-six lines of verse are engraved, lauding Taylor, and not worth transcribing. For Taylor, see "Mi so Chiamare il Cav^re^ di Taylor", No. 4487, and the references it contains to other entries in this Catalogue.

$13\frac{1}{8} \times 7\frac{5}{8}$ *in.*

4489.

A Lamp-lighter.

(E?) *Topham fecit* 1770 [1770]

An etching, evidently a caricatured portrait of a man walking with a light ladder on his left shoulder, and carrying an oil can in his right hand.

$5\frac{1}{4} \times 6\frac{1}{4}$ *in.*

4490.

"M^r^ D."

N°. 3. [*c.* 1770]

An etching, one of the series mentioned in "Tommaso Patch", No. 4260. It is the bust-portrait of an elderly man, with high shoulders, who thrusts his face forwards, and wears a black riband round his neck, a very large bag to his wig. He has a lean face, with arched eyebrows, drooping eyelids, a long nose, and a prominent mouth and chin.

$4\frac{1}{2} \times 6$ *in.*

4491.

"L B:"

N°. 10 *T P* (Thomas Patch.) [*c.* 1770]

An etching, printed in red to resemble a chalk drawing of that colour. It is a head-portrait, probably of an Englishman, one of the series described in "Tommaso Patch", No. 4260, in profile to our right, and showing a high, upright, narrow forehead, a very short nose, prominent at the base, with a hollow profile line, short upturned upper lip, and an extremely long and straight chin.

$3\frac{1}{4} \times 4$ *in.*

4492.

"Pandolfo Collins"

N°. 18 *T. P* (monogram.) [*c.* 1770]

An etching, printed in red to resemble a drawing in chalk of that colour, one of the series described in "Tommaso Patch", No. 4260. It is a head-portrait of a

man nearly in full face, slightly turned to our left, the head slanting over and to our right; the eyes are turned to our right. He wears a peculiar bushy wig, divided deeply in the middle of the head; the eyes are very small, the cheek bones are prominent, and unusually wide; the flesh of the cheek is sunken.

$3\frac{7}{8} \times 4\frac{1}{4}$ *in.*

4493.

"*Sir W. W. W*" (Sir Watkin Williams Wynn.)

N. 22 *T. P.* (monogram.) [*c.* 1770]

An etching, printed in red to resemble a drawing in chalk of that colour; it is one of the series mentioned in "Tommaso Patch", No. 4260. It is a bust-portrait of a very stout man in profile to our right, with the features below the eyes projecting greatly, the nose and mouth being extremely advanced; the lower lip is foremost, the base of the nose turns up. It is doubtless a portrait of Sir W. W. Wynn, fourth baronet of the family, M.P. for Denbighshire, who died July, 1789. Walpole wrote of this person thus, comparing him with Lord Villiers.—"He is better than Sir Watkin Williams Wynn, at least as well as the Duke of Devonshire, and Adonis compared to the charming Mr. Fitzpatrick". See letter to the Hon. H. S. Conway, Sept. 7, 1771. Sir W. W. Wynn was called "The Prince of Wales". For Mr. Fitzpatrick, see "The Parade Macaroni", No. 4704.

$3\frac{3}{4} \times 5$ *in.*

4494.

"*Cap Walcott*"

N°. 26 *T. P.* (monogram.) [*c.* 1770]

An etching, printed in red to resemble a drawing in chalk of that colour; one of a series mentioned in "Tommaso Patch", No. 4260. It is the bust-portrait of a gentleman in profile to our left, with a low, nearly upright, prominent forehead, the head nearly bald, the hair brushed back from the top, overhanging brows, an aquiline nose with a short base, a small mouth, and an extremely long, straight, and prominent chin.

$3\frac{1}{2} \times 5\frac{1}{4}$ *in.*

4495.

A MAN LOADED with MISCHIEF, or MATRIMONY.

A Monkey, a Magpie, and Wife;
Is the true Emblem of Strife.

32 *Drawn by Experience. Engrav'd by Sorrow.*
London, Printed for Bowles & Carver, Map & Printsellers, N°. 69 in S^t. paul's Church Yard. [*c.* 1770]

An etching coloured by hand and representing a man standing with his drunken wife on his shoulders, likewise a monkey and a magpie; he has a chain round his neck and points to the "*PADLOCK*" on the chain. The woman holds a glass of "*Gin*" and points to her husband's forehead; this action is further expressed by a pair of horns set up on the gable of a tavern in the background, the sign of the "*Cuckolds Fortune*". A tankard of "*Fine Purl*" stands on a post near the tavern. Opposite is the shop of "*S. GRIPE. PAWN BROKER*", at the door of

which a man is examining small pledges, a saw and coat; a woman offers a kettle as a pawn. Near the loaded husband is a pig-stye, on the front of which is written "*She's as drunk as a Sow*". On the roof two cats are quarrelling.

The number "32" indicates that this print is one of a series; it occurs in "Bowles and Carver's Caricatures", vol. ii., p. 1.

$9\frac{1}{4} \times 12\frac{1}{8}$ *in.* Brit. Mus. Library, Tab. 1292. a.

4496.

The SAILOR'S PLEASURE.

101. *Printed for Bowles & Carver, Map & Printsellers. N° 69 in S^t Paul's Church Yard, London.* [*c.* 1770]

A HAND-COLOURED mezzotint, representing a young sailor seated at a table on which he has placed a bag of guineas; he holds a glass of punch in one hand and the bag in the other. A bowl of punch, tobacco-pipe, paper of tobacco, an inkstand and three letters are on the table. The letters are addressed:—"*To Moll Common*", "*To M^rs Trimhim*", and "*To Black Ey'd Susan*".

Below the design these verses are engraved:—

"When Storms and Tempests all are o'er,
And Jack receives his Cash on Shore,
Then for his Doxies all he'll send,
What's dearly earn'd he'll freely spend."

The number "101" indicates that this satire belongs to a series; it occurs in "Bowles and Carver's Caricatures", vol. i., p. 17.

$9\frac{3}{4} \times 12\frac{1}{2}$ *in.* Brit. Mus. Library, Tab. 1292. a.

204 *Printed for Carington Bowles. N°. 69 in S^t. pauls Church yard, London*

THIS mezzotint is a reduced copy from No. 4496. It is one of a series of small prints published by C. Bowles, mostly copied and reduced from the series to which the original of this one belonged; see "Miss Wicket", No. 4555.

$4\frac{3}{8} \times 6\frac{1}{2}$ *in.*

4497.

LADY BOOBY and JOSEPH ANDREWS.

107 (?) *Printed for & Sold by Carington Bowles, at his Map & Print Warehouse, N°. 69 in S^t Pauls Church Yard, London. Published as the Act directs* (date erased). [*c.* 1770]

A HAND-COLOURED mezzotint illustrating Fielding's "Joseph Andrews", and showing Lady Boothby in bed, wearing her best cap, and exposing much of her bust, while she leers at Joseph Andrews, who stands at the bedside; she takes his hand and remarks, as engraved below the design:—"Suppose you should have any wicked intentions upon my Honour, how should I defend myself—Joseph protested that he never had the least evil design against her." On a table by the bedside is a tea equipage.

The number, which is not distinct, of this print appears to be "107", and shows that it belongs to a series; it occurs in "Bowles and Carver's Caricatures", vol. i., p. 140.

$9\frac{7}{8} \times 12\frac{7}{8}$ *in.* Brit. Mus. Library, Tab. 1292. a.

4498.

The LETTER WOMAN.

Hen^y Morland pinx^t Phil. Dawe fecit.
Publish'd as the Act directs (date erased).
133 *Printed for Carington Bowles, Map & Printseller, at N^o. 69 in S^t. Pauls Church Yard. London.* [*c.* 1770]

A HAND-COLOURED mezzotint, showing a "letter-woman", or post-office servant, being a pretty young female, standing near a lantern which hangs against a wall, and a placard bearing the royal arms and "*G R* (Gene) *RAL* (Post) *OFFICE*" "*ted*"—"*ll*". She is ringing a bell and holding one hand for a penny to a boy who presents a letter addressed "*To Thomas Jones Esq^r. at Yowille Bucks.*" The boy looks imploringly at her, because he has not the penny needed to secure the despatch of his letter. Below the design the following verses are engraved:—

"This simple Boy has lost his Penny,
And She without it wont take any;
What can He do in such a Plight?
This Letter cannot go to Night."

The number "133" shows that this print belongs to a series; it occurs in "Bowles and Carver's Caricatures", ii., p. 53.
$9\frac{7}{8} \times 12\frac{5}{8}$ *in.* Brit. Mus. Library, Tab. 1292. a.

4499.

The DOUBLE SURPRIZE.

137 *Published as the Act directs* (date erased).
Printed for Carington Bowles, Map & Printseller, at N^o. 69 in S^t Pauls Church Yard, London. [*c.* 1770]

A HAND-COLOURED mezzotint, the scene of which is a cellar where a buxom young serving-woman has descended to draw beer from a barrel; an elderly man, the servant's employer, has followed, and makes amorous advances to her; she kneels before a barrel, is looking up as he stoops over her, is in the act of tasting the beer, and leers in his face, while he holds a candle in one hand, and advances the other hand towards her bosom. His wife, an old woman, holding a lamp, appears at the door of the cellar and is calling out. Below the design the following lines are engraved:—

"Betty may well make free with Ale,
For thereby hangs a pretty Tale;
She's surely right to please her Master,
But see the Wife;—Oh sad Disaster!"

The number "137" shows that this print belongs to a series; it occurs in "Bowles and Carver's Caricatures", vol. i., p. 116.
$9\frac{7}{8} \times 12\frac{3}{4}$ *in.* Brit. Mus. Library, Tab. 1292. a.

4500.

The SUDDEN EXPLOSION in FORDING the BROOK.

From the Original Picture by John Collet, in the possession of Carington Bowles.

140 *Printed for & Sold by Carington Bowles, at his Map & Print Warehouse, N° 69 in S^t Pauls Church Yard, London. Published as the Act directs* (date erased). [*c.* 1770]

A HAND-COLOURED mezzotint, representing four persons crossing a brook; one of these is a foot-boy who wades through the water. A young gentleman carries a girl across in his arms, and she accidentally or otherwise discharges a fowling-piece she carries. The explosion disconcerts and annoys the fourth person of the company, a lady, who having taken up her petticoats, wades in the brook.

The number "140" shows that this print belongs to a series; it occurs in "Bowles and Carver's Caricatures", vol. i., p. 23. See "Troops fording a Brook", No. 4608.

$9\frac{3}{4} \times 12\frac{7}{8}$ *in.* Brit. Mus. Library, Tab. 1292. a.

4501.

The English Coachman.

157 *Carington Bowles excudit.*
London. Published as the Act directs (date erased).
Printed for Carington Bowles. N° 69 in S^t. Pauls Church Yard. [*c.* 1770]

A HAND-COLOURED mezzotint, showing an inn kitchen, where an elderly coachman, resting and taking a meal, has placed a buxom waiting-woman on his knee and slid one hand about her waist; she has one hand round his neck, and holds a pewter platter in the other hand.

The number "157" shows that this print belongs to a series; it occurs in "Bowles and Carver's Caricatures", vol. i., p. 120.

$9\frac{7}{8} \times 12\frac{5}{8}$ *in.* Brit. Mus. Library, Tab. 1292. a.

4502.

The TAYLOR and COBBLER.

162 *Brower pinx^t Dawe fecit.*
Published as the Act directs (date erased). *Printed for Carington Bowles, Map & Printseller, N° 69 in S^t. Pauls Church Yard, London.* [*c.* 1770]

A HAND-COLOURED mezzotint after a picture by Brauwer, showing a tailor seated, with a pipe in one hand, a tankard at his side, while a cobbler, leaning on the table, puffs smoke in his companion's face. Below the design these lines are engraved:—

"Behold the Taylor, full of Liquor.
That funny Cobbler makes him sicker.
No longer he for Ale can call;
The Needle's conquer'd by the Awl."

The number "162" shows that this print belongs to a series; it occurs in "Bowles and Carver's Caricatures", vol. ii., p. 20, and is the companion to "The Waggoner and Fisherman", No. 4503.

$9\frac{3}{4} \times 12\frac{7}{8}$ *in.* Brit. Mus. Library, Tab. 1292. a.

4503.

The WAGGONER and FISHERMAN.

Ostade pinx^t^ Dawe fecit.

163 *Published as the Act directs* (date erased).

Printed for Carington Bowles, Map & Printseller, N^o^. 69 *in St. Pauls Church Yard, London.* [*c.* 1770]

A HAND-COLOURED mezzotint, showing a waggoner holding a drinking-glass and singing, while behind him stands a fisherman, singing and waving his pipe. Below the design these lines are engraved:—

"A Bumper! cries the Waggoner
To those who Liberty prefer!
Right says the Fisherman Huzza!
For this is not a fishing Day."

The number "163" shows that this print belongs to a series; it occurs in "Bowles and Carver's Caricatures", vol. ii., p. 21, and is the companion to "The Taylor and Cobbler", No. 4502.

$9\frac{3}{4} \times 12\frac{7}{8}$ *in.* Brit. Mus. Library, Tab. 1292. a.

4504.

DANGER.

166 *Printed for Bowles and Carver,* 69 *S^t^. Paul's Church Yard, London.* [*c.* 1770]

A HAND-COLOURED mezzotint, showing a young seamstress, with a basket of needlework before her, holding up a needle, while a young man endeavours to pass a thread into its eye. Below the design are engraved these lines:—

"Ah Betsy if you did but think,
How near you are to Dangers brink;
You'd surely then leave off your play,
And strait from Billy flee away."

The number "166" shows that this print belongs to a series; it occurs in "Bowles and Carver's Caricatures", vol. i., p. 80.

$9\frac{3}{4} \times 12\frac{3}{8}$ *in.* Brit. Mus. Library, Tab. 1292. a.

4505.

Mirth and Friendship.

168 *Printed for Bowles & Carver, Map & Printsellers N^o^* 69 *in S^t^. Pauls Church Yard, London.* [*c.* 1770]

A HAND-COLOURED mezzotint, representing five men in the costume of the middle of the last century standing, apparently in conversation, near a table, on which are

a punch-bowl and two pewter measures. The features of their faces and their expressions are caricatured, a defect due to the incompetence of the artist rather than to his intentions. A drawer is in front of the group, holding a bottle and a wine-glass.

The number "168" shows that this print belongs to a series; it occurs in "Bowles and Carver's Caricatures", vol. i., p. 44. It is the sequel to "Night Amusement", No. 4506.

$9\frac{7}{8} \times 12\frac{1}{2}$ *in.* Brit. Mus. Library, Tab. 1292. a.

4506.

Night Amusement.

169 *Printed for Bowles and Carver, Map & Printsellers, N°.* 69 *in S^t. Pauls Church Yard, London.* [*c.* 1770]

A HAND-COLOURED mezzotint, showing a group of four men, one of whom holds a porcelain punch-bowl, another a tankard, a third a drinking-glass, the fourth seems to be singing. A music desk, with a page of music on it, and a bass-viol are on our left in front.

The number "169" shows that this print belongs to a series; it occurs in "Bowles and Carver's Caricatures", vol. i., p. 45. It is the sequel to "Mirth and Friendship", No. 4505.

$9\frac{3}{4} \times 12\frac{3}{8}$ *in.* Brit. Mus. Library, Tab. 1292. a

4507.

The FEMALE BARBER.

180 *Drawn from the Life & ex^t. by J. Dixon.*
Printed for Carington Bowles, N°. 69 *in S^t. Pauls Church Yard. London* (date erased.) [*c.* 1770]

A HAND-COLOURED mezzotint, showing a soldier seated in a chair holding a shaving basin while a female barber strides over his knees and shaves him. Below the design eight lines of verse are engraved.

The number "180" shows that this print belongs to a series; it occurs on p. 81, vol. i., of "Bowles and Carver's Caricatures".

$9\frac{7}{8} \times 18$ *in.* Brit. Mus. Library, Tab. 1292. a.

4508.

GRIPE THE USURER.

Williams pinx^t. Humphrey fecit.
189 *Printed for Bowles & Carver, N°.* 69 *in S^t. Pauls Church Yard, London: & Publish'd as the Act directs,* (date erased.) [*c.* 1770]

A HAND-COLOURED mezzotint, showing an old man examining a gold coin by the light of a candle; sealed deeds and bags of gold coins lie before him.

Below the design are four lines of satirical verse.

The number "189" shows that this print belongs to a series; it occurs in "Bowles and Carver's Caricatures", vol. ii., p. 59.

$9\frac{7}{8} \times 12\frac{1}{2}$ *in.* Brit. Mus. Library, Tab. 1292. a.

4509.

CHARMING SUE.

199 *Printed for Carington Bowles in S^t^ Pauls Church Yard London.* [*c.* 1770]

A HAND-COLOURED mezzotint, representing a young man in a red coat caressing a young woman who carries a basket of fruit, and receives her companion's advances with pleasure.

Below the design these verses are engraved:—

"Search Court and City, Town and Country round,
To find a Lass like mine, so plump and Sound;
Let Hogarth's Art, with his fine Pencil Shew
The World the Charms of this my dearest Sue."

The number "199" shows that this print belongs to a series; it occurs in "Bowles and Carver's Caricatures", vol. i., p. 15.

$9\frac{7}{8} \times 12\frac{7}{8}$ *in.* Brit. Mus. Library, Tab. 1292. a.

4510.

THE COUNTRY MAN in LONDON.

206 *Printed for Bowles & Carver, N°.* 69 *in S^t^ Paul's Church Yard, London.* [*c.* 1770]

A HAND-COLOURED mezzotint, showing a young countryman in a pale olive-coloured coat, red waistcoat, black felt hat, yellow breeches and brown-topped long boots, sitting at a table with a harlot, who wears a blue dress, white tucker and apron, white cap trimmed with red ribands. A bowl of negus stands on the table with a wine decanter; he is about to drink from a glass of the liquor while he caresses the woman; she strokes his chin with one hand while, having taken it from his pocket, she passes his purse to a confederate woman who peeps into the room behind. Below the design eight lines are engraved.

The number "206" indicates that this print belongs to a series; it occurs in "Bowles and Carver's Caricatures", vol. i., p. 124. See, as to this number, "The Church Choristers", No. 4533.

$9\frac{3}{4} \times 12\frac{3}{4}$ *in.* Brit. Mus. Library, Tab. 1292. a.

4511.

WANTONNESS MASK'D.

207 *Printed for Carington Bowles, Map & Print-seller N°.* 69 *in S^t^. Pauls Church Yard, London.* [*c.* 1770]

A HAND-COLOURED mezzotint, representing a young man, in a scarlet coat, embracing a harlot, who, with a mask on her face, stands at his side; he has removed his mask. She wears a light blue gown and white tucker, freely exposing her bust; a yellow scarf is over her shoulders, her gloves are yellow, her hat is white and trimmed with crimson ribands. Below the design four lines are engraved.

The number "207" shows that this print belongs to a series; it occurs in "Bowles and Carver's Caricatures", vol. i., p. 123.

$9\frac{3}{4} \times 12\frac{7}{8}$ *in.* Brit. Mus. Library, Tab. 1292.

4512.

The HOODWINKED TAYLOR.

211 *Printed for Carington Bowles, at N° 69 in S^t Paul's Church Yard, London* (date erased.) [*c.* 1770]

A HAND-COLOURED mezzotint, representing the interior of a bedroom where a tailor sits by his wife on a bench before the fire; she puts one hand before his eyes and diverts his attention while her lover escapes in the background. Eight lines of verse are engraved below the design.

The number "211" indicates that this print is one of a series. It occurs in "Bowles and Carver's Caricatures", vol. i., p. 27.

$9\frac{3}{4} \times 12\frac{7}{8}$ *in.* Brit. Mus. Library, Tab. 1292. a.

4513.

The POWER *of* MUSIC *and* BEAUTY.

R. Pyle pinx^t Ja^s. Watson fecit

221 (?) *Printed for Carington Bowles, Map & Printseller, at N°. 69 in S^t. Pauls Church Yard, London.* [*c.* 1770]

A HAND-COLOURED mezzotint, showing a young man in a red coat standing in the bar of a tavern or country inn, attracted by the appearance of a Savoyard girl who turns a hurdy-gurdy in front of the place. Below the design four lines of verse allude to his admiration and her beauty. He is called a "Youthful Buck".

The number "221" (?) shows that this print belongs to a series; it occurs in "Bowles and Carver's Caricatures", vol. ii., p. 42.

$9\frac{7}{8} \times 12\frac{1}{2}$ *in.* Brit. Mus. Library, Tab. 1292. a.

4514.

HE! HO!—HEAVY, DULL and INSIPID by all that's good.

238. *Printed for Carington Bowles, Map & Printseller, N°. 69 in S^t. Pauls Church Yard, London.* [*c.* 1770]

A HAND-COLOURED mezzotint, representing a gentleman in a green flowered dressing gown, seated at a table, yawning and turning wearily from a book which he has been endeavouring to read. It is a volume of "*SLEEPY SERMONS*".

The number "238" indicates that this print is one of a series; it is the sequel to "Hi! Ho!", No. 4515. It occurs in "Bowles and Carver's Caricatures", vol. i., p. 13.

$9\frac{7}{8} \times 12\frac{7}{8}$ *in.* Brit. Mus. Library, Tab. 1292. a.

4515.

HI! HO!—THESE LATE HOURS WILL SOON DESTROY ME.

239 *Printed for Carington Bowles, Map & Printseller, N°. 69 in S^t Pauls Church Yard, London.* [*c.* 1770]

A HAND-COLOURED mezzotint, representing a lady in an evening dress seated and yawning violently, while rubbing one eye with one hand, and stretching an arm

wearily. On the table at her side is a card of invitation, inscribed:—"*Lady Rackets Comp^s to S^r George Airy*".

This print is numbered "239", showing that it belongs to a series; it occurs in "Bowles and Carver's Caricatures", vol. i., p. 12, and is the sequel to "He! Ho!", No. 4514.

$9\frac{7}{8} \times 12\frac{3}{4}$ *in.* Brit. Mus. Library, Tab. 1292. a.

4516.

The ENGLISH GENTLEMAN at PARIS.

248. *Printed for Bowles & Carver, Map & Printsellers N° 69 in S^t Paul's Church Yard, London.* [*c.* 1770]

A HAND-COLOURED mezzotint, representing a French kitchen, where a *chef-de-cuisine* has just removed a pan from the fire, and offered part of its contents to a fat English gentleman, who puts some of the mess into his mouth. Both persons' dress are caricatures of the costume of this period. The cook wears a prodigiously long and thick *queue;* his hair is brushed to a point, forming a lofty *toupée* above his head. The gentleman has an enormous bag-wig, a blue laced waistcoat, a red coat.

The number "248" shows that this print belongs to a series; it occurs in "Bowles and Carver's Caricatures", vol. i., p. 26. It appears to have had a companion called "The Frenchman in London" (see the print by Collet, published by Sayer, No. 4477), see "The Frenchman at Market", No. 4476. See "The English Lady at Paris", No. 4785, and "The Englishman in Paris", No. 4477.

$9\frac{7}{8} \times 12\frac{3}{4}$ *in.* Brit. Mus. Library, Tab. 1292. a.

4517.

The ENTERPRIZING MACCARONI. playing the Part of RANGER.—Up I go.

254 *Printed for Carington Bowles, Map & Printseller, N°. 69 in S^t Paul's Church Yard, London. Publish'd as the Act directs* (date erased.) [*c.* 1770]

A HAND-COLOURED mezzotint, showing a gentleman in a red coat and blue breeches, his wig tied behind in a huge club, using a rope ladder to ascend to the first floor of a house, at a window of which a young lady holds forth her arms to receive him. A burning street lamp shows the time is night. An elderly gentleman, the damsel's father, stands near the climber, and is about to cudgel him. Another man stands at the open doorway. See "The Adventurous Macaroni.", No. 4618.

For "Macaronis", see "The Macaroni Painter", No. 4520. The monstrous club behind the wig, as above described, was one of the characteristic affectations of these persons.

The number "254" indicates that this print is one of a series; it occurs in "Bowles and Carver's Caricatures", vol. i., p. 28.

$9\frac{3}{4} \times 12\frac{7}{8}$ *in.* Brit. Mus. Library, Tab. 1292. a.

4518.

The POLITE MACCARONI presenting a NOSEGAY to Miss BLOSSOM.

255 *Printed for Carington Bowles, Map and Printseller N°.* 69 *in S^t. Pauls Church Yard, London. Publish'd as the Act directs* (date erased.) [*c.* 1770]

A HAND-COLOURED mezzotint, showing a macaroni gentleman buying a nosegay of a flower girl, in order to give it to a young lady who stands at his side. He wears the macaroni club, his companion the lofty *toupée* of this period. For the macaronies' love of flowers, see "Lord —— or the Nosegay Macaroni", No. 4825.

The number "255" shows that this print belongs to a series; it occurs in "Bowles and Carver's Caricatures", vol. ii., p. 48.

$9\frac{7}{8} \times 12\frac{7}{8}$ *in.* Brit. Mus. Library, Tab. 1292. a.

4519.

The CITIZEN RETIRED, or BUSINESS at an END till MONDAY.

256 *Printed for Bowles & Carver, Map & Printsellers N°.* 69 *in S^t. Paul's Church Yard, London.* (date probably burnished out.) [*c.* 1770]

A HAND-COLOURED mezzotint, showing a stout citizen in a red coat, white vest, brown breeches, and top boots, seated in a room, with his mistress on his knee, and caressing her. She is dressed in the extreme of the mode of 1770-5, a costume of white trimmed with blue, a huge, unpowdered *coiffure*, surmounted by a laced kerchief trimmed with crimson ribands.

The number "256" shows that this print belongs to a series; it occurs in "Bowles and Carver's Caricatures", vol. i., p. 200. The probable burnishing out of the date indicates a republication of the print. The sequence of the number compared with those of Nos. 4518 and 4520, and the variations of the publishers' names, suggest that the publication line of No. 4519 had been varied to suit republication. Compare the sequential numbers and the publication lines of Nos. 4515, 4516, 4517, 4518, 4519, and 4520.

$9\frac{3}{4} \times 12\frac{7}{8}$ *in.* Brit. Mus. Library, Tab. 1292. a.

4520.

The MACARONI PAINTER, or BILLY DIMPLE sitting for his PICTURE.

[Drawn by Dighton. Engraved by Earlom.]

257 *Printed for Bowles & Carver. Map & Printsellers, N°.* 69 *in S^t. Paul's Church Yard, London.* [*c.* 1770]

THIS hand-coloured mezzotint represents the interior of a painter's studio, where the artist, who wears a cinnamon coloured coat, blue breeches, and white stockings, having his hair brushed up high, with side-curls, is painting the portrait of a gentleman who sits before him, with his feet on the fore-rail of the chair, one hand in his waistcoat, the other on his knee, and having a set smile on his face. He keeps his head perfectly still, as if it were set in one position. He wears his hat, an

immense wig tied behind in two bunches, a voluminous cravat, red coat, green waistcoat, full *jabot* or breast frill, brown breeches and white stockings.

This print bears the number "257", showing that it belongs to a series; it occurs in "Bowles and Carver's Caricatures", vol. ii., p. 31.

This is a satirical portrait of Richard Cosway, R.A., and thus referred to in "Nollekens and his Times", by J. T. Smith, 1828, ii., pp. 392-3:—"He rose, from one of the dirtiest boys, to one of the smartest of men. Indeed so ridiculously foppish did he become that *Mat* Darley, the famous caricature print-seller, introduced an etching of him in his window, in the Strand, as "The Macaroni Minature-Painter." He also was satirized by Dighton, whose drawing was engraved in mezzotinto by the celebrated Earlom, when a beginner, though without the names of the artists; and the print (that here in question), which is entitled, "The Macaroni Painter; or, Billy Dimple sitting for his Picture," is now extremely rare". . . . . "I have often seen Mr. Cosway at the Elder Christie's Picture-sales, full-dressed in his sword and bag; with a small three cornered hat on the top of his powdered toupée, and a mulberry silk coat, profusely embroiderd with scarlet strawberries."

For Darly, see "The Scotch Hurdy Gurdy", No. 3847; and, for his shop, mentioned above, see "The Macaroni Print Shop", No. 4701.

See "The Paintress of Maccaroni's", No. 4582.

The Macaronis, as recorded by Walpole in 1764, see below, fully came into vogue about 1770-2, see "The Universal Magazine", 1772.

Horace Walpole wrote to Sir H. Mann, April 9, 1772, that:—"Lord Chatham begot the East-India Company; the East-India Company begot Lord Clive; Lord Clive begot the Maccaronis, and they begot poverty; all the race is still living; just as Clodius was born before the death of Julius Cæsar". Writing to the same on the previous March 27, of a storm of thunder and lightning, Walpole thus described its unseasonable appearance:—"I cannot but think it was raised in a hot house, by order of the Maccaronis, who will have everything before the season." The maccaronis were in vogue before this date. H. Walpole wrote as follows to the Earl of Hertford, June 8, 1764:—"The haymaking at Wandsworth hill did not succeed, from the excessive cold of the night: I proposed to bring one of the (hay) cocks into the great room, and make a bonfire. All the beauties were disappointed, and all the Maccaronis afraid of getting the toothache"; see the same to the same, May 27, 1764:—"Lady Falkener's daughter is to be married to a young, rich M^r. Crewe, a Macarone"; the same to the same, Nov. 25, 1764:—"I saw scarce a creature whose *début* there I could not remember; nay, the greater part were Maccaronies." The same to Mr. G. Montagu, Dec. 16, 1764:—"There are levées and drawing-rooms without end. Not to mention the Maccaroni-Club, which has quite absorbed Arthur's; for you know old fools will hobble after young ones." Walpole wrote to Lord Hertford, before any of these dates, and explained the term, as if it was then a novelty; see the same to the same, Feb. 6, 1764. Of ladies who about that time had been divorced, G. Williams wrote to G. Selwyn, Dec. 4, 1764:—"I want to propose to my lady to have a Club of them; she herself in the chair, supported by Lady Talbot, and Lady Mary Coke. I think they might grow as formidable as the Macaronies at least, and put all domestic felicity out of countenance"; see the same to the same, Dec. 1 and 12, 1764, in "G. Selwyn and his Contemporaries", by J. H. Jesse, 1843, vol. i., pp. 323, 326, and 329.

See a humorous account of the macaronies in "The London Magazine", 1772, p. 193, and in this Catalogue, "A Macaroni", No. 4671, and "Character of a Macaroni", No. 4815; see very numerous satires on the macaronies described under the dates *c.* 1770 and 1772.

$9\frac{7}{8} \times 12\frac{7}{8}$ *in.* Brit. Mus. Library, Tab. 1292. a.

4521.

TWO BLOODS of HUMOUR, returning from the BAGNIO, after having KEPT IT UP.

I SAY KEEP IT UP—KEEP IT UP—'TIS LIFE MY BOY—SO LET'S KEEP IT UP.

258 *Printed for Carington Bowles, Map & Printseller, N°.* 69 *in S^t. Pauls Church Yard, London. Publish'd as the Act directs* (date erased.) [*c.* 1770]

A HAND-COLOURED mezzotint, showing a young gentleman brought home drunk by chairmen, early in the morning, and before the street lamps were burnt out. A companion hands his friend's hat, sword, and cane to the servant who has opened the door of the house. A chairman supports the drunken man, whose wig has been placed hindpart before, so that the bag hangs over his face.

The number "258" indicates that this print belongs to a series; it occurs in "Bowles and Carver's Caricatures", vol. ii., p. 35.

$9\frac{7}{8} \times 12\frac{3}{8}$ *in.* Brit. Mus. Library, Tab. 1292. a.

4522.

HOW D'YE LIKE ME.

260 *Printed for Carington Bowles, Map & Printseller, N°.* 69 *in S^t Pauls Church Yard, London. Publish'd as the Act directs,* 19 *Nov^r* 1772. [*c.* 1770]

THIS is a mezzotint engraving, coloured by hand, and showing the whole-length figure of a rather elderly gentleman, a "beau", or macaroni, of *c.* 1770, standing in an apartment, with his left hand trifling at his chin, his right hand being in his breeches pocket, while he is tripping, as if about to dance. Smiling, he asks the question of the title. His costume includes an enormous and lofty *toupée* with rising wings, heavily powdered, and fitted with a huge black bag; a crimson coat and vest are trimmed with narrow gold lace; dark fawn-coloured corduroy breeches encase his legs, with white stockings and black shoes; his sword-knot is very large, and of light blue riband, laced with silver.

This print belongs to a series of publications by C. Bowles, of which it is No. "260." Another impression, differently coloured, showing a scarlet coat, blue vest, brown breeches, light blue hose, occurs in "Bowles and Carver's Caricatures" (Tab. 1292. a.), vol. i., p. 119. The date has been erased from the publication line of this impression. This print seems to be the sequel to "P'sha You flatter Me", No. 4528.

For the macaronis, see "The Macaroni Painter", No. 4520.

$9\frac{7}{8} \times 13$ *in.*

4523.

The UNLUCKY VISIT, or a DISCOVERY of the TID-BIT for OLD SQUARE-TOES.

261 *Printed for Carington Bowles, Map & Printseller, N°.* 69 *in St Pauls Church Yard, London. Published as the Act directs* (date erased). [*c.* 1770]

A HAND-COLOURED mezzotint, showing the interior of a room, where a half-dressed young woman conceals herself hastily behind a curtain, on the entrance of a young

gentleman, while she has been dallying with her lover, an old gentleman in a white night-cap and purple dressing gown, who rises to receive the visitor, and signs to him not to notice the woman. On a table lie heaps of coins; a bookcase is behind.

The number "261" shows that this print belongs to a series; it occurs in "Bowles and Carver's Caricatures", vol. i., p. 142.

$9\frac{3}{4} \times 12\frac{3}{4}$ *in.* Brit. Mus. Library, Tab. 1292. a.

4524.

LOVE and WINE.

263 *Printed for Carrington Bowles next the Chapter House in S^t. Pauls Church Yard, London.* [*c.* 1770]

A HAND-COLOURED mezzotint, representing a young man and a young woman carousing with wine. Her bust is uncovered; she has placed one hand over his shoulder, as he lies back on a couch in her lap, and they clasp each other's hands, exchanging amorous looks. On the table before them is a piece of music, "*The Union of Love & Wine*". Below the design four lines of verse are engraved.

The number "263" shows that this print belongs to a series; it occurs in "Bowles and Carver's Caricatures", vol. ii., p. 78.

$9\frac{7}{8} \times 12\frac{3}{8}$ *in.* Brit. Mus. Library, Tab. 1292. a.

4525.

BEAU MORDECAI INSPIR'D.

270 *Printed for Carington Bowles, Map & Printseller N°. 69 in S^t Pauls Church Yard, London. Published as the Act directs* (date erased.) [*c.* 1770]

A HAND-COLOURED mezzotint, representing an old Jew, dressed like a young man of the middle of the last century, in a blue coat, a red waistcoat laced with gold, a cocked hat with gold lace. He is about to enter a brothel, at a window of which a young harlot is inviting him. A serving girl opens the house door.

Below the design four lines of verse are engraved.

The number "270" shows that this work belongs to a series of publications; it occurs in "Bowles and Carver's Caricatures", vol. i., p. 14.

$9\frac{3}{4} \times 12\frac{7}{8}$ *in.* Brit. Mus. Library, Tab. 1292. a.

4526.

The BLOOMING PEACH and SHRIVELL'D APPLE, or AMOROUS NOTIONS at FOURSCORE.

271 *Printed for Carington Bowles, Map & Printseller, N°. 69 in S^t. Pauls Church Yard, London. Published as the Act directs* (date erased). [*c.* 1770]

A HAND-COLOURED mezzotint, showing an old man making amorous advances to a young woman, who, laughing, rejects him. He wears a blue coat and breeches with gold frogs and buttons, a voluminous frizzled wig, a scarlet cloak depending to mid-leg, white stockings, and black shoes. The woman has a striped dress of yellow, red, and blue, distended by a comparatively small hoop, and laced with pale blue ribands at her bust, a black bertha covering her bosom, a high green

hat trimmed with purple ribands, white sleeves, a white apron, and scarlet shoes, with pale blue rosettes.

The number "271" shows that this print belongs to a series; it occurs in "Bowles and Carver's Caricatures", vol. i., p. 115.

$9\frac{3}{4} \times 12\frac{3}{4}$ *in.* Brit. Mus. Library, Tab. 1292. a.

4527.

DOCKING the MACARONI.

273 *Printed for Carington Bowles, Map & Printseller, N°.* 69 *in S^t^ Pauls Church Yard, London. Published as the Act directs* (date erased).

[*c.* 1770]

A HAND-COLOURED mezzotint, showing a street before a butcher's booth, while a macaroni, wearing an enormous knot or "club" of hair at the back of his wig, passes by and is assaulted by the butcher, who cuts away the appendage with his knife. The macaroni wears a black hat, powdered wig, large white cravat tied in a double row in front, a scarlet coat with gilt buttons, a long green waistcoat, olive corduroy breeches, ribbed blue stockings, black shoes, buckles, and a sword having a prodigiously large riband attached to it. The butcher has a red worsted cap with a white tassel and lining, a yellow coat striped horizontally with red, a white apron, black breeches, stockings of blue striped with darker blue upright lines.

The number "273" shows that this print belongs to a series; it occurs in "Bowles and Carver's Caricatures", vol. i., p. 131.

For the "Macaronis", see "The Macaroni Painter", No. 4520.

For similar satires, see "The Frenchman at Market", No. 4476; "Billingsgate Triumphant", No. 4541, and "English Funn", No. 4619.

$9\frac{5}{8} \times 12\frac{5}{8}$ *in.* Brit. Mus. Library, Tab. 1292. a.

4528.

P'SHA YOU FLATTER ME.

274 *Printed for Carington Bowles Map & Printseller, N°* 69 *in S^t^ Pauls Church Yard, London. Publish'd as the Act directs* (date erased.)

[*c.* 1770]

A HAND-COLOURED mezzotint, showing a lady very finely dressed in the mode of the third quarter of the eighteenth century, standing in a room and replying in the words of the title to some one who has complimented her on the beauty of her appearance. She wears a very high *toupée* with parallel lines of formal curls at the sides, and a mass of hair pendent behind her head, which is surmounted by a small white cap trimmed with red and blue ribands; a scarlet riband is about her neck with broad lace edges, serving as a cravat; white and richly laced sleeves fall from her elbows, leaving her arms bare; her purple gown is cut low and set wide open at the bust displaying her bosom freely, and parted at the front to show a fully trimmed white petticoat; the gown falls behind the wearer in a voluminous train, and is edged with scarlet and white ribands; she carries a yellow fan with red figures, and affects to adjust her tucker as she turns towards the front with a smile of gratified vanity.

The number "274" shows that this print belongs to a series; it occurs in "Bowles and Carver's Caricatures", vol. i., p. 118, and appears to be the sequel or companion to "How d'ye like me", No. 4522.

$9\frac{7}{8} \times 12\frac{7}{8}$ *in.* Brit. Mus. Library, Tab. 1292.

4529.

A DECOY for the OLD as well as the YOUNG.

278 *Printed for Carington Bowles, at his Map & Print Warehouse. N°.* 69 *in S^t Pauls Church Yard London. Published as the Act directs* (date erased.) [*c.* 1770]

A HAND-COLOURED mezzotint, showing a street in front of a tavern, on the wall of which is written "*KIND* and *TENDER USAGE*.", an inscription mostly seen on houses of ill-fame, and "*WINES &*" ——. A tall gentleman in a macaroni costume has suddenly stopped and applied a glass to his eye in order to look attentively at a finely dressed harlot who is at the door of the house, with an old woman. The former turns and leers at the gentleman. For the macaronies see "The Macaroni Painter", No. 4520.

The number "278" shows that this print belongs to a series; it occurs in "Bowles and Carver's Caricatures", vol. i., p. 192.

$9\frac{7}{8} \times 12\frac{7}{8}$ *in.* Brit. Mus. Library, Tab. 1292. a.

4530.

The BARGAIN STRUCK, or VIRTUE CONQUER'D by TEMPTATION.

281 *Printed for Carington Bowles, at his Map & Print Warehouse, N°* 69 *in S^t Paul's Church Yard, London. Published as the Act directs* (date erased). [*c.* 1770]

A HAND-COLOURED mezzotint, showing a room where a young woman sits on a couch and, having yielded to the advances of a young gentleman, adjusts her cap with one hand and receives money from him with the other; a wineglass has been overthrown on a table standing near the couch. On the wall the woman's cloak, and the man's hat and sword are hanging.

The number "281" indicates that this print belongs to a series; it occurs in "Bowles and Carver's Caricatures", vol. i., p. 130.

$9\frac{7}{8} \times 13$ *in.* Brit. Mus. Library, Tab. 1292. a.

4531.

IRISH PEG in a Rage. Make good the Damage you Dog, or I'll cut away your PARSNIP.

(283) *Printed for Carington Bowles, at his Map & Print Warehouse, N°* 69 *in S^t Pauls Church Yard, London. Publish'd as the Act directs* 29 *May* 1773. [*c.* 1770]

A MEZZOTINT engraving, showing how a macaroni, or an exquisite of *c.* 1770, walking past a burly and irate old Irish vegetable seller, upset her mug of beer on the pavement. On this she seized him by the monstrous tail attached to his *toupée*, and threatens to cut it off. He seems much startled but somewhat amused by the assault; he carries a very large gold-headed walking cane. For the macaronies, see "The Macaroni Painter", No. 4520.

This is one of a series of publications, the number of which has been cut off; many members of it are described in this Catalogue with the date *c.* 1760, *c.* 1770, or *c.* 1780. Another impression, coloured by hand, occurs in "Bowles and Carver's Caricatures" (Tab. 1292. a.), vol. i., p. 113; in this the number

"283" remains, but the date has been erased from the publication line, which date still exists on the uncoloured impression.

See "Docking the Macaroni", No. 4527, and "English Funn", No. 4619.

10 × 12⅞ *in.*

4532.

The OLD BEAU in an EXTASY.

(286) *Drawn from the Life & ex^t by J. Dixon. Printed for Carington Bowles, at his Map & Print Warehouse, N°. 69 in S^t. Pauls Church Yard, London. Publish'd as the Act directs* 13 *July*, 1773. [*c.* 1770]

A MEZZOTINT engraving, representing the interior of the chamber of an elderly gentleman; while his older valet is dressing his hair he is seated before a looking-glass, and, catching sight of his face reflected there, is delighted by its appearance, although the features are withered, the eyes are weak, and the hair has become thin. The hair is drawn up to a point by the valet in the manner of the *toupée*, which was worn by fashionable persons about 1770, but it is a small light pyramid; three curl papers on each side of his head constrain the gentleman's locks until they are required to be seen; the valet is affixing a huge macaroni club to his master's head. A tassel of the window curtain being shaped like an extinguisher and decorated, as if with an ass's ears, with two ears of corn, hangs just above the "beau's" head, and suggests a fool's cap. The gentleman wears a flower-patterned dressing-gown over his finished dress. On the table are bottles of essences, a handkerchief, and a snuff-box; on the wall is a picture of Narcissus at the stream; above it, a clock indicates the hour, 11·50 a. m. A bookcase contains "*Classick Authors in Wood*", *i.e.* blocks shaped and covered to resemble so many volumes. Below the bookcase hang "*Bags & Tails to be used Occasionally*" *i.e.* appendages for the owner's head.

Eight lines of verse are engraved below the design.

This is one of a series of publications by Carington Bowles, many members of which are described in this Catalogue with the date *c.* 1760, *c.* 1770, or 1780. The number of the print in the series has been cut off in this impression. There is another impression in "Bowles and Carver's Caricatures" (Tab. 1292. a.), vol. ii., p. 28, which has been coloured by hand; from it the date has been erased; it retains the number "286".

10 × 12⅞ *in.*

4533.

The CHURCH CHORISTERS.

From an Original Drawing by Grimm.

289 *Printed for Bowles & Carver, at their Map & Print Warehouse, N°. 69 in S^t Pauls Church Yard, London.* [*c.* 1770]

A HAND-COLOURED mezzotint, representing the interior of a church, the singers' loft, where eight village choristers, including their leader and a player on a flute, are performing in a bizarre manner, with ugly and exaggerated expressions.

On the wall, below an escutcheon, is a tablet inscribed, with reference to a defunct chorister:—

"*Stephen and Time*
Are now both even
Stephen beat Time
Now Time beat Stephen".

The number "289" shows that this work belongs to a series; it occurs in "Bowles and Carver's Caricatures", vol. i., p. 46.

There is another similar satire, entitled "The Country Choristers", No. 4611, published by R. Sayer.

$9\frac{5}{8} \times 12\frac{3}{4}$ *in.* Brit. Mus. Library, Tab. 1292. a.

206 *Printed for Carington Bowles, N°.* 69 *in S^t^ Pauls Church Yard, London. Published* 2 *Sep^r^.* 1773

THIS mezzotint engraving is a reduced copy from No. 4533; it has not been coloured. The inscription does not appear. There is a man's bust attached to the wall of the church behind the figures.

The number "206" indicates that this satire belongs to a series; the reduced size of the plate as well as that number declare that this series was independent of the other which comprised the original print, the latter being numbered "289", while "206" in the series to which it belonged, is "The Country Man in London", No. 4510.

$4\frac{1}{2} \times 5\frac{1}{2}$ *in.*

4534.

The LIGHT GUINEA, or the BLADE in the DUMPS.

291 *Printed for Carington Bowles, at his Map & Print Warehouse, N°* 69 *in S^t^ Pauls Church Yard, London. Published as the Act directs*—(date erased.) [*c.* 1770]

A HAND-COLOURED mezzotint, representing the bedroom of a harlot, to whom a young man in a macaroni dress has given a light guinea; she has taken a gold balance and weighed the coin; she now points to it as defective, and looks at him with a shrewd smile. He stands with folded arms and a pouting expression on his face. Her hair is trained high over a pad, powdered, and covered by a cap trimmed with purple riband, and a lace pinner; she wears a bright pale yellow dressing-gown over her chemise, the latter is open to expose her bust and a red petticoat. His costume is a black cap laced with gold, a macaroni club, a blue coat, crimson vest, and brown corderoy breeches.

Below the design four lines of verse are engraved.

The number "291" indicates that this print belongs to a series; it occurs in "Bowles and Carver's Caricatures", vol. i., p. 86.

$9\frac{7}{8} \times 12\frac{7}{8}$ *in.* Brit. Mus. Library, Tab. 1292. a.

4535.

The Humorous Thought of a SCHOOL BOY, or two Heads better than one.

294 *Printed for Bowles & Carver, at their Map & Print Warehouse, N°* 69 *in S^t^ Paul's Church Yard, London.* [*c.* 1770]

A HAND-COLOURED mezzotint, showing a school-room where the teacher, dressed in a complete suit of blue with gilt buttons, has caused a boy to be "horsed" on the back of another boy, and his breeches lowered, so that his buttocks are exposed preparatory to a birching. The victim has caused his person to be prepared for the contingency by having a man's face, with moustaches and bright eyes, to be

painted in full colours on his own contour. The master withholds the birch, and laughs; two of the culprit's comrades laugh from their seats. A dog barks vociferously at the phenomenon.

The number "294" indicates that this print belongs to a series; it occurs in "Bowles and Carver's Caricatures", vol. i., p. 47.

In a note to a letter from Mrs. Piozzi to Sir James Fellows, "Bath 30th March, 1819", is an illustration of the subject of this satire. See "Autobiography", &c., "of Mrs. Piozzi (Thrale)", by A. Hayward (10854. b.), 1861, ii., p. 431.

$9\frac{3}{4} \times 12\frac{7}{8}$ *in.* Brit. Mus. Library, Tab. 1292. a.

4536.

WELLADAY! is this my SON TOM!

298 *From an Original Drawing by Grimm. Published as the Act directs* (date erased).
Printed for Carington Bowles, at his Map & Print Warehouse, N° 69 in St. Paul's Church Yard, London. [*c.* 1770]

A HAND-COLOURED mezzotint, showing a street where is an old English farmer dressed in top boots, breeches, a blue coat, a buff belt with a large buckle, a flat black felt hat, and carrying a heavy riding-whip. This "old fashioned" fellow suddenly meets his son, who is clad in the macaroni costume of about 1770-5, caricatured, and comprising small shoes with gold rosettes, blue ribbed stockings, corded yellow breeches tied at the knees with ribands to match. Carrying at least two watches, the seals of which are pendent from red ribands below his long ash-green waistcoat, he has a scarlet coat with silver buttons, ruffles, and a white cravat. On his head is an enormous *toupée* wig, with two curls at each side, and a prodigiously bulky club attached behind. On the summit of the *toupée*, far above the wearer's head, is a little black, gold-laced cocked hat. The youth meeting his father, salutes him by touching the little hat with the point of his sword, which he has drawn from the sheath for the purpose. He carries a long brown cane with an ivory handle, furnished with a very large tassel of gilt leather or yellow silk.

The number "298" indicates that this print belongs to a series; it is the companion of "Be not amaz'd Dear Mother", No. 4537; both occur in "Bowles and Carver's Caricatures", vol. i.; that now in question is on p. 38.

"The New Foundling Hospital for Wit", 1768 (992. a. 2.), ii., p. 44, and edit. 1784, vi., p. 162, quotes the following verses on the subject of this satire, the high wigs worn by both sexes at the period in question:—

"Stanzas to the Ladies on their Head-dress for the Year 1768. *Tot premit ordinibus, tot adhuc compagibus altum*

Ædificat caput; Andromachem a fronte videbis,
Post minor est, aliam credos.

Have ye never seen a net
Hanging at your kitchen door,
Stuff'd with dirty straw, beset
With old skewers o'er and o'er?

"If ye have—it wonder breeds
Ye from thence should steal a fashion,
And should heap your lovely heads
Such a deal of filthy trash on.", &c.

"The Public Advertiser", July 2, 1764, p. 4, col. 2, has the following, which illustrates the custom of wearing prodigious *toupées* as shown in this print:—"Fillet Nets for Gentlemen and Ladies that wear their hair dressed. These Fillets are made in such a Manner that by putting them on at Night they will preserve the Hair in full dress, so as to appear in public Company, for a Month together, without the Assistance of any Dresser." "Tresses" were artificial hair, see H. Walpole's account of the Coronation of George III., in a letter to Mr. G. Montagu, Sept. 24, 1761, which describes Lady Saye and Sele, "with her hair powdered, and her tresses black".

$9\frac{3}{4} \times 12\frac{3}{4}$ *in.* Brit. Mus. Library, Tab. 1292. a.

Printed for Carington Bowles, N°. 69 *in S^t. Pauls Church Yard. London. Publish'd* 25 *June* 1773.

A REDUCED mezzotint copy from No. 4536; not coloured. It occurs in the Fairholt Collection of Prints on Costume, vol. ii., p. 33, reverse.

$4\frac{3}{4} \times 5\frac{3}{4}$ *in.*

4537.

Be not amaz'd Dear MOTHER—It is indeed your DAUGHTER ANNE.

299 *From an Original Drawing by Grimm. Published as the Act directs* (date erased.)

Printed for Carington Bowles, at his Map & Print Warehouse. N°. 69 *in S^t Pauls Church Yard London.* [*c.* 1770]

A HAND-COLOURED mezzotint, representing a meadow with an avenue of trees near a farmhouse. An old woman is on our right; she is a farmer's wife, dressed in a black silk hat and mantle, the latter being trimmed with white fur, a red gown, stiff stays, and a white muslin apron. She starts back in astonishment, shades her eyes with one hand and raises the other, at the approach of her daughter, a young woman who wears a costume in the extreme of the fashion which was in vogue about 1765-75. This dress comprises a "shepherdess" straw hat, trimmed with broad red ribands, and placed on the summit of a *toupée* of such extravagance that it is five times as high as her face; the hair is rolled in upright fillets and expanded behind to a demi-balloon. The damsel's bust is bare, a small sky-blue cape hangs behind her shoulders; large and long hanging sleeves descend from her wrists to below her knees; her red gown is cut away in front and shows an ample white petticoat. She addresses the old woman in the terms of the title. A black boy attends the daughter and carries a dog; he wears a white turban, in which is placed a very large white and crimson ostrich plume; his uniform is that of a male servant.

For the ladies' high headdresses, see "Welladay!", No. 4536, and "Slight of Hand by a Monkey", No. 4546.

The number "299" indicates that this print belongs to a series; it occurs in "Bowles and Carver's Caricatures", vol. i., p. 39.

See "Is this my Daughter Ann", No. 4786, published by S. Sledge in 1774.

$9\frac{3}{4} \times 13$ *in.* Brit. Mus. Library, Tab. 1292. a.

4538.

HEYDAY ! is this my DAUGHTER ANNE.

Printed for Carington Bowles. N°. 69 in S^t. Paul's Church Yard, London Published 14 June 1771. [*c.* 1770]

A MEZZOTINT, being a reduced copy of "Be not amaz'd Dear Mother", No. 4537; not coloured. It occurs in the Fairholt Collection of Prints on Costume, vol. ii., p. 33, reverse.

$4\frac{3}{4} \times 5\frac{7}{8}$ *in.*

4539.

The SOLID ENJOYMENT of BOTTLE and FRIEND.

305 *Printed for Bowles & Carver, at their Map & Print Warehouse, N° 69 in S^t Paul's Church Yard, London.* (Date probably burnished out.) [*c.* 1770]

A HAND-COLOURED mezzotint, showing two gentlemen fast asleep in a tavern, while a clock indicates 2 a.m. A bottle of "*PORT*" is on a table between them, with pipes, tobacco, and an overthrown wine glass. Both the men hold extinguished pipes. A dog sleeps at their feet.

The number "305" indicates that this print belongs to a series; it occurs in "Bowles and Carver's Caricatures", vol. i., p. 208. For the probable obliteration of the date, see "The Citizen Retired", No. 4519.

$9\frac{3}{4} \times 12\frac{7}{8}$ *in.* Brit. Mus. Library, Tab. 1292. a.

4540.

The MISERIES of a SINGLE LIFE.

310 *Printed for Carington Bowles, at his Map & Print Warehouse, N° 69 in S^t Pauls Church Yard, London.* [*c.* 1770]

A HAND-COLOURED mezzotint, showing the interior of a bachelor's bedroom where, afflicted with gout, he lies on a sofa, while a physician feels his pulse and looks with a smile at a young pregnant woman whose mother has brought her to declare the patient to be the father of the child she carries. A buxom girl looks angrily from between the curtain of a bedstead in the background; a bailiff enters the room from behind.

Below the design are engraved four lines of verse.

The number "310" shows that this print belongs to a series; it occurs in "Bowles and Carver's Caricatures", vol. i., p. 127. It is the sequel to "The Pleasure of a Married State", No. 309 of the series, on p. 126 of the same volume, which is not satirical.

$9\frac{3}{4} \times 12\frac{1}{2}$ *in.* Brit. Mus. Library, Tab. 1292. a.

4541.

BILLINSGATE TRIUMPHANT, or—POLL DAB a Match for the FRENCHMAN.

327 *Printed for Carington Bowles, at his Map & Print Warehouse, N°. 69 in S^t Pauls Church Yard, London. Publish'd as the Act directs* (date erased). [*c.* 1770]

A HAND-COLOURED mezzotint, showing a pugilistic encounter between a young fishwoman of Billingsgate, London, and a Frenchman; the former, with superior

strength and skill, will conquer. The scene is before "The Fighting Cocks" public-house; a signboard with a picture illustrating that designation hangs above the door. Over the door is written:—"*Old Noted* GIN *and* PURL *House. By* CHRIS^R *CATCH-PENNY.*" The host, holding a gin measure and glass, stands at the entrance in a green coat, blue apron, breeches, and white hose; two customers look at the combat from the half-opened window; a fishwoman, whose basket is before her on the ground, holds a spring flower and shouts for spectators; an old Frenchman looks on in disgust, and carries his countryman's red coat.

The victorious virago wears a red quilted petticoat, yellow gown, red neck-kerchief spotted with white, blue cloak, white cap and "chip" hat. The Frenchman, having taken off his coat, reveals neither shirt nor vest, the linen of his costume being only so much as was visible at his wrists and neck; his body is therefore bare; his breeches are red, his stockings white, his hat is black, and his powdered wig is furnished with a huge bag.

The number "327" shows that this print belongs to a series; it occurs in "Bowles and Carver's Caricatures", vol. i., p. 72. See "Docking the Maccaroni", No. 4527; "Sal Dab", No. 4623, and "An Engagement in Billinsgate Channel", *c.* 1780.

$9\frac{3}{4} \times 12\frac{3}{4}$ *in.* Brit. Mus. Library, Tab. 1292. a.

4542.

Search the WORLD you'll seldom see—HANDSOMER FOLKS than we THREE.

332 *Printed for Bowles & Carver, at their Map & Print Warehouse, N^o* 69 *in S^t Pauls Church Yard, London.* (Date stopped out in printing.) [*c.* 1770]

A HAND-COLOURED mezzotint, showing grotesque figures of a very ugly man and woman standing together, and grimacing as if to include the spectator in a trio with themselves.

The number "332" shows that this print belongs to a series; it occurs in "Bowles and Carver's Caricatures", vol. i., p. 104. For the stopping out of the date, see "The Citizen Retired", No. 4519.

$9\frac{3}{4} \times 12\frac{3}{8}$ *in.* Brit. Mus. Library, Tab. 1292. a.

4543.

ALL SORTS.

From the Tid Bit, to the bouncing Jack W—e,
From the Bunter in Rags to the gay Pompadore

337 *Designed & Engrav'd by J. R. Smith. Published as the Act directs* (date erased)
Printed for Carington Bowles at his Map & Print Warehouse, N^o. 69 *in S^t Pauls Church Yard, London.* [*c.* 1770]

A HAND-COLOURED mezzotint, showing four harlots corresponding to the terms of the title The first is a young woman in a black calash, wearing likewise a white *fichu* over a crimson robe trimmed with white; she has long grey gloves and carries a fan. The second is a very plump woman who wears a black calash and mantle, quilted blue petticoat, long white apron, red gown, and blue shoes; she walks with both hands folded before her and turns leering to the front. The third, the

youngest of the party, is a buxom "bunter", or market woman, who stands with arms akimbo and looks saucily at the "Pompadore"; she wears a mob cap with a red riband over curling and dishevelled hair; a red cloak reaches to her heels; a cinnamon-coloured gown, open at the bust, is trimmed there with striped stuff of red and yellow; her blue apron has a large hole in the middle. The fourth woman is dressed in the mode of 1770, being a high *toupée*, surmounted by a kerchief, a white silk scarf on the shoulders, a purple gown looped in "*paniers*" behind, so as to display a pale grey petticoat; her shoes are red.

The number "337", shows that this print belongs to a series; it occurs in "Bowles and Carver's Caricatures", vol. ii., p. 47.

$9\frac{7}{8} \times 12\frac{7}{8}$ *in.* Brit. Mus. Library, Tab. 1292. a.

4544.

THE YOUNG WANTON.

Lust not after her beauty in thine heart; neither let her take thee with her eye-lids. For by means of a whorish woman a man is brought to a piece of bread. Proverbs Ch. VI. ver^{s}. 25 *&* 26.

340 *Printed for & Sold by Carington Bowles, at his Map & Print Warehouse, N*^{o}. 69 *in S*^{t} *Pauls Church Yard, London. Published as the Act directs* (date erased.) [*c.* 1770]

A HAND-COLOURED mezzotint, showing a young meretrix seated in her chamber, looking lusciously before her, and with her hands knit on the back of her chair. Her dress is bright blue, spotted and fringed with gold; a white cap, trimmed with a red riband, is on her head. A bed is seen in an inner room. This print is the companion to "A Foolish Woman", *c.* 1780.

The number "340", shows that this print belongs to a series; it occurs in "Bowles and Carver's Caricatures", vol. ii., p. 98.

$9\frac{3}{4} \times 12\frac{7}{8}$ *in.* Brit. Mus. Library, Tab. 1292. a.

4545.

A BAGNIGGE WELLS SCENE, or NO RESISTING TEMPTATION.

341 *Printed for Carington Bowles, at his Map & Print Warehouse. N*^{o} 69 *in S*^{t}. *Pauls Church Yard, London Publish'd as the Act directs* (date erased.) [*c.* 1770]

A HAND-COLOURED mezzotint, showing a garden with cut hedges and trees, a fountain in the middle. Near a rose bush stands a lady in the full costume of 1765-75; she is plucking one of the flowers, a *double entendre*; she appears to be keeping an assignation. Behind her is another young woman, apparently of loose character.

The number "341" shows that this print belongs to a series; it occurs in "Bowles and Carver's Caricatures", vol. i., p. 187.

$9\frac{7}{8} \times 13$ *in.* Brit. Mus. Library, Tab. 1292. a.

4546.

SLIGHT of HAND by a MONKEY—or the LADY'S HEAD UNLOADED.

344 *Printed for Carington Bowles, at his Map & Print Warehouse. N°. 69 in S^t Pauls Church Yard, London. Published as the Act directs, 25 Oct^r 1776.* [*c.* 1770]

A HAND-COLOURED mezzotint, showing a public way by a garden wall where a lady is walking; stooping from the top of the wall a monkey has seized her enormous and towering headdress, which is trimmed with scarlet ribands and white lace; she looks up in surprise and claps one hand to her head. A butcher's boy laughs at the incident; a youth looks over the wall, amused by the same.

The number "344" shows that this print belongs to a series; another impression occurs in "Bowles and Carver's Caricatures" (Tab. 1292. a.), vol. i., p. 168.

For the "unloading" of a lady's head, *i.e.*, a description of the unpacking of an enormous coiffure, such as were in vogue at this time, and its contents, see the unquotable description in "The Public Advertiser", Aug. 17, 1768, p. 2, col. 1.

$9\frac{7}{8} \times 12\frac{3}{4}$ *in.*

4547.

BOB BLUNT in AMAZE, or FEMALE FASHIONABLE FOLLIES.

345 *Printed for Carington Bowles, at his Map & Print Warehouse, N°. 69 in S^t Pauls Church Yard, London, Published as the Act directs* (date erased.) [*c.* 1770]

A HAND-COLOURED mezzotint, showing two ladies walking in a park and dressed in extreme costumes of the fashion of 1770-5, one of which comprises an enormous raised coiffure, covered with a kerchief, decorated with lace and flowers, and fully powdered. She has a loose white robe over a blue petticoat, both of which are trimmed with red. The other lady wears a black hat trimmed with large and lofty feathers, her unpowdered hair is rolled in bulky masses above a huge club of the macaroni order; she wears a crimson jacket and petticoat, and leads a little dog. A little negro boy in a bizarre costume attends the ladies. Behind this group a gentleman sits on a bench and looks at the ladies with surprise.

The number "345" indicates that this print belongs to a series; it occurs in "Bowles and Carver's Caricatures", vol. i., p. 189.

$9\frac{3}{4} \times 12\frac{3}{8}$ *in.* Brit. Mus. Library, Tab. 1292. a.

4548.

The HONEY-MOON.

351 *Printed for Carington Bowles, at his Map & Print Warehouse, N°. 69 in S^t. Pauls Church Yard. London.*
Published as the Act directs (date erased.) [*c.* 1770]

A HAND-COLOURED mezzotint, showing a newly-married pair seated together on a couch, taking coffee; the lady looks very tenderly at her lover; his arm is round

her neck. The same pair reappear in the sequel to this print, see "Six Weeks after Marriage", No. 4549.

The number "351" shows that this is one of a series of prints; it occurs in "Bowles and Carver's Caricatures", vol. i., p. 128.

$9\frac{7}{8} \times 12\frac{7}{8}$ *in.* Brit. Mus. Library, Tab. 1292. a.

4549.

SIX WEEKS after MARRIAGE.

352 *Printed for Carington Bowles, at his Map & Print Warehouse, N°. 69 in S^t. Pauls Church Yard, London. Published as the Act directs, 25^th June, 1777.* [*c.* 1770]

A MEZZOTINT engraving, showing a quarrel between a newly-married man and his wife; she, starting up in a rage from a couch, has thrown down and broken her tea equipage, while she essays to strike him, and her dog fastens on his sword knot. He moves away, beating his breast. See "The Return from Scotland", No. 4625.

This, one of a series of publications by C. Bowles, is numbered "352". Another impression, coloured by hand, occurs in "Bowles and Carver's Caricatures" (Tab. 1292. a.), vol. i., p. 129; in this the gentleman wears a blue coat and breeches, and a red vest; the lady's dress is crimson under a white apron. This is the sequel to "The Honey-Moon", No. 4548.

$9\frac{7}{8} \times 12\frac{7}{8}$ *in.*

4550.

The FEATHER'D FAIR in a FRIGHT.

From the Original Picture by John Collet, in the possession of Carington Bowles.

357 *Printed for & Sold by Carington Bowles, at his Map & Print Warehouse, N°. 69 in S^t Pauls Church Yard, London. Published as the Act directs* (date erased.) [*c.* 1770]

A HAND-COLOURED mezzotint, showing two young ladies, wearing the extreme fashion of 1770-5, especially lofty plumes of tinted ostrich feathers on their heads, attacked by ostriches who have been plucked. The women run away from the birds, see "The Feathred Fair feeding the Feather'd Fowl", *c.* 1780.

The number "357" shows that this print belongs to a series; it occurs in "Bowles and Carver's Caricatures", vol. ii., p. 36.

$9\frac{7}{8} \times 12\frac{7}{8}$ *in.* Brit. Mus. Library, Tab. 1292. a.

4551.

MY-SELF.

359 *Printed for & Sold by Carington Bowles, at his Map & Print Warehouse, N°. 69 in S^t. Pauls Church Yard. London. Publish'd as the Act directs* (date erased.) [*c.* 1770]

A HAND-COLOURED mezzotint, showing a gentleman in the macaroni costume walking alone in a park, and singing as in the verses engraved below the design:—

"As I walked by myself, I talk'd to myself;
And thus myself said to me:
Look to thyself, take care of thyself
For nobody cares for thee.", &c.

The number "359" shows that this print belongs to a series; it occurs in "Bowles and Carver's Caricatures", vol. ii., p. 63.

10 × 12⅞ *in.* Brit. Mus. Library, Tab. 1292. a.

4552.

TIGHT LACING, or FASHION before EASE.

From the Original Picture by John Collet, in the possession of the Proprietors.

362 *Printed for & Sold by Bowles & Carver, at their Map & Print Warehouse, N°. 69 in S^t. Pauls Church Yard, London. Published as the Act directs* (date erased.) [*c.* 1770]

A HAND-COLOURED mezzotint, showing a bedroom where a young lady, having set her heels firmly on the floor, clings with both hands to a post of the bedstead, while her husband, with gloves on his hands, pulls with all his might at her stay-laces, and is himself held round the waist by a strong serving-woman, whose body, in turn, is grasped by a little negro boy. On the floor lies a book, "*Fashions Victim a Satire*". The persons wear the macaroni costume.

The number "362" shows that this print belongs to a series; it occurs in "Bowles and Carver's Caricatures", vol. i., p. 227.

9¾ × 12⅞ *in.* Brit. Mus. Library, Tab. 1292. a.

4553.

BACHELORS FARE—or BREAD and CHEESE with KISSES.

From the Original Picture by John Collet in the possession of Carington Bowles.

365 *Printed for & Sold by Carington Bowles, at his Map & Print Warehouse. N°. 69 in S^t Pauls Church Yard, London. Published as the Act directs* (date erased.) [*c.* 1770]

A HAND-COLOURED mezzotint, representing an inn parlour, where a sailor in a red coat, a cocked hat trimmed with silver lace, and black petticoat, the dress worn by seamen at this time, is making ardent love to a young woman, who sits with him before a table on which bread and cheese and beer have been placed. He pours many gold coins in the woman's hand. Two other sailors, laughing at the proceedings of their comrade, enter the room. On the wall is a print of a sea-fight:—"*The Free Briton closely engag'd with the Charming Sally.*" On the back of the door is a placard, inscribed:—"*A Light Heart & a thin Pair of Breeches goes through the World brave Boys*".

This print bears the number "365", showing that it belongs to a series; it occurs in "Bowles and Carver's Caricatures", vol. i., p. 9.

9¾ × 12⅝ *in.* Brit. Mus. Library, Tab. 1292. a.

4554.

The AMOROUS THIEF—or, The LOVER'S LARCENY.

From the Original Picture by John Collett, in the possession of Carington Bowles.

366 *Printed for & Sold by Carington Bowles, at his Map & Print Warehouse, N°. 69 in S^t^ Pauls Church Yard, London. Published as the Act directs* (date erased.) [*c.* 1770]

A HAND-COLOURED mezzotint, representing the interior of a parlour, where, seated in a chair before a table, a young woman has fallen asleep, or pretends to sleep. A military officer has taken the opportunity thus offered to kiss the woman. A servant girl, who has been bribed with a ring, is leaving the room while she admires the trinket on one of her fingers. At the feet of the girl in the chair lies a book, styled:—"*The Agreeable Dream realiz'd*"; on the table is another book:—"*Chloe caught napping*". A squirrel nibbles one of two peaches in a basket on the table.

This print bears the number "366", showing that it belongs to a series; it occurs in "Bowles and Carver's Caricatures", vol. i., p. 8.

$9\frac{7}{8} \times 12\frac{7}{8}$ *in.* Brit. Mus. Library, Tab. 1292. a.

4555.

MISS WICKET and MISS TRIGGER.

Miss TRIGGER you see is an excellent SHOT.
And forty five Notches Miss WICKET'S just got.

From the Original Picture by John Collet, in the possession of Carington Bowles.

370 *Printed for & Sold by Carington Bowles, at his Map & Print Warehouse, N°. 69 in S^t^ Pauls Church Yard, London. Published as the Act directs, 1. Jan.* 1778. [*c.* 1770]

A MEZZOTINT engraving, showing a meadow near a farmhouse, where two young women appear. One of these is "Miss Wicket", who leans on a cricket-bat, carries a handkerchief, wears a dress trimmed with ribands, and holds gloves in one hand, another glove being on her arm; she has red shoes, a white hat decorated with red ribands, and a black feather. "Miss Wicket" looks with a smile at her companion, "Miss Trigger", who, advancing rapidly, tramples on a paper marked "*Effeminancy*", holds up triumphantly a pheasant and two partridges which she has just killed; she carries a gun and a third partridge on her left arm, and is attended by two pointers and a spaniel. Her dress is a coat lined with white, a dark gown, black laced boots, a black hat decorated with crimson ribands and a large black plume. A little girl catches a ball in the foreground.

The number "370" shows that this print belongs to a series; a coloured impression occurs in "Bowles and Carver's Caricatures", vol. i., p. 111 (Tab. 1292. a.), from which the date has been erased.

$9\frac{7}{8} \times 12\frac{3}{4}$ *in.*

From the Original Picture by John Collet, in the possession of Carington Bowles.

276 *Printed for Carington Bowles, N° 69 in S^t. Pauls Church Yard, London. Published as the Act directs, 1 Jan.* 1778.

THIS is a reduced copy of No. 4555, one of a series of reduced versions of satirical prints, published by C. Bowles, as "The Sailor's Pleasure", No. 4496; "The Church Choristers", No. 4533; "Well a day!", No. 4536; "Heyday!", No. 4538; "An Officer in the Light Infantry", No. 4563; and "The Connoisseurs", No. 4579.

$4\frac{3}{8} \times 5\frac{3}{8}$ *in.*

4556.

The MANCHESTER HERO, or ARTS yield to ARMS.

From the Original Picture by John Collet, in the possession of Carington Bowles.

381 *Printed for & Sold by Carington Bowles, at his Map & Print Warehouse, N° 69 in S^t Pauls Church Yard, London. Published as the Act directs* (date erased.) [*c.* 1770]

A HAND-COLOURED mezzotint. A recruiting sergeant has, despite the persuasions of his sweetheart, enlisted a young man; the girl clings to the recruit's right arm and essays to lead him on her path, while, having put a military waistcoat under his jacket, he adjusts his apron and laughs. The sergeant has taken off his own silver laced and black plumed cocked hat, which is decorated with a cockade of blue ribands, and puts it on the head of the young man, offering beer to him. The recruit wears abundance of his own dark hair; the hair of the sergeant has been cropped, curled, and powdered. Behind, a drummer in a red coat which is nearly covered with yellow lace in upright stripes, drinks spirit from a glass. On the wall of a cottage is an invitation to:—"*All aspiriny Young Men who despise Slavery and lling sty s t d er*"

The number "381" shows that this print belongs to a series. It occurs in "Bowles and Carver's Caricatures", vol. i., p. 56.

$9\frac{3}{4} \times 12\frac{7}{8}$ *in.* Brit. Mus. Library, Tab. 1292. a.

4557.

ABELARD and ELOISA.

382 *Printed for & Sold by Bowles and Carver, at their Map & Print Warehouse, N° 69 in S^t Pauls Church Yard, London. Published as the Act directs* (date erased). [*c.* 1770]

A HAND-COLOURED mezzotint, showing a fat old gentleman in a blue dress, with gilt buttons, seated in a chair and making love to an elderly lady who is very hideous, but receives his protestations with pleasure. Below the design these verses are engraved:—

"Madam your wondrous Beauty I admire.
Sir, your Politeness all my thanks require.
Madam, I love you most sincerely well.
Your Passion Sir I by my own can tell.", &c.

The number "382" shows that this print belongs to a series; it occurs in "Bowles and Carver's Caricatures", vol. i., p. 114.

$9\frac{7}{8} \times 12\frac{3}{4}$ *in.* Brit. Mus. Library, Tab. 1292. a.

4558.

The PRETTY BAR MAID.

From the Original Picture by John Collet in the possession of Carington Bowles.

384 *Printed for and Sold by Carington Bowles, at his Map & Print Warehouse, N°. 69 in S^t. Pauls Church Yard, London. Published as the Act directs* (date erased.) [*c.* 1770]

A HAND-COLOURED mezzotint, showing the interior of a tavern, where a company of men are gathered about the bar, which is attended by a buxom damsel, who leers at an old military officer. He stays in the act of swallowing a spoonful of custard. His dress includes the macaroni club and sabre. Two young men leer at the girl, likewise a little merchant who raises himself on his toes to impress her with his height; he looks over the top of "*The Ledger*" which is in his hands. A gentleman reads the "*Morning Post*". "*The Gazette extraordinary*" lies on the floor; a dog uses it contumeliously.

The number "384" shows that this belongs to a series; it occurs in "Bowles and Carver's Caricatures", vol. i., 180. It was probably of a later date than 1770.

$9\frac{3}{4} \times 12\frac{7}{8}$ *in.* Brit. Mus. Library, Tab. 1292. a.

4559.

The SAILOR'S PRESENT—or, The JEALOUS CLOWN.

From the Original Picture by John Collet, in the possession of Carington Bowles.

385 *Printed for & Sold by Carington Bowles, at his Map & Print Warehouse, N°. 69 in S^t Pauls Church Yard, London. Published as the Act directs* (date erased.) [*c.* 1770]

A HAND-COLOURED mezzotint, showing a farmyard, near a windmill, where, under an oak, a buxom country milkmaid allows a sailor in a red coat to attach to her bust a knot of brilliant blue ribands, of the same colour as the cockade in his felt hat. A dog leaps at her side, another dog laps milk from her pail. A second woman looks at the sailor and the maid. Behind, the lover of the latter, a ragged country lout, scratches his head and is much mortified by the flirtation in which she indulges.

The number "385" shows that this print belongs to a series; it occurs in "Bowles and Carver's Caricatures", vol. i., p. 57.

$9\frac{7}{8} \times 12\frac{7}{8}$ *in.* Brit. Mus. Library, Tab. 1292. a.

4560.

The PROVERB REVERS'D—or, A BIRD in the BUSH worth TWO in the HAND.

From the Original Picture by John Collet, in the possession of Carington Bowles.

386 *Printed for & Sold by Carington Bowles, at his Map & Print Warehouse, N°. 69 in S^t. Pauls Church Yard, London. Publish'd as the Act directs* (date erased.) [*c.* 1770]

A HAND-COLOURED mezzotint, showing a sportsman holding two white doves which he has just shot, stopping to look at a girl, who, after haymaking, has fallen asleep in a field.

The number "386" shows that this print belongs to a series; it occurs in "Bowles and Carver's Caricatures", vol. ii., p. 72.

$9\frac{3}{4} \times 12\frac{7}{8}$ *in.* Brit. Mus. Library, Tab. 1292. a.

4561.

The FEMALE FOX HUNTER.

From the Original Picture by John Collet, in the possession of the Proprietors.

387 *Printed for & Sold by Bowles & Carver, at their Map & Print Warehouse, N°. 69 in S^t. Paul's Church Yard, London. Published as the Act directs* (date erased.) [*c.* 1770]

A HAND-COLOURED mezzotint, showing a young lady in a scarlet hunting habit urging her horse to clear a five-barred gate; dogs follow her behind; a gentleman has fallen from his saddle, and a second lady gallops on.

The number "387" shows that this print belongs to a series; it occurs in "Bowles and Carver's Caricatures", vol. ii., p. 37.

$9\frac{7}{8} \times 12\frac{7}{8}$ *in.* Brit. Mus. Library, Tab. 1292. a.

4562.

An OFFICER in the LIGHT INFANTRY, driven by his LADY to COX-HEATH.

From the Original Picture by John Collet, in the possession of Carington Bowles.

391 *Printed for & Sold by Carington Bowles, at his Map & Print Warehouse, N° 69 in S^t. Pauls Church Yard. Published as the Act directs* (date erased.) [*c.* 1770]

A HAND-COLOURED mezzotint, showing the road "*To Cox Heath*", as indicated by a finger-post, and a waggon on the tilt of which is "*The Maidstone Common Stage Waggon.*" In the foreground is a lady's chaise drawn by two little white

ponies; in this vehicle the female owner stands up and drives the ponies with a long whip; she is dressed in *quasi*-military costume, comprising a red jacket with blue facings, embroidered with gold lace, and an epaulet; her hat is decorated with large black ostrich feathers; she has a white vest and a red petticoat. At her side a stout militia officer sits fast asleep. This is a version of the design described as "An Officer in the Light Infantry driven by his Lady to the Camp", No. 4563. It is the companion to "Kitty Coaxer", No. 4569.

The number "391", shows that this print belongs to a series; it occurs in "Bowles and Carver's Caricatures", vol. ii., p. 76.

$9\frac{7}{8} \times 12\frac{7}{8}$ *in.* Brit. Mus. Library, Tab. 1292. a.

4563.

An OFFICER in the LIGHT INFANTRY driven by his LADY to the CAMP.

284 *John Collet del. Printed for Bowles & Carver. N° 69 in S^t^ Paul's Church Yard, London. Publish'd as the Act directs* (date erased.) [*c.* 1770]

A MEZZOTINT, showing a buxom young lady in a *quasi*-military costume standing up in a little chaise, and flourishing a whip to drive two small white ponies, while a stout gentleman, an officer of militia, sleeps at her side, his hands locked before his large stomach. See "An Officer in the Light Infantry, driven by his Lady to Cox-Heath", No. 4562, another version of this design.

It is one of a series of satires, and numbered "284", being a copy from the larger print. This impression occurs in "A Complete Series of the Exhibition Catalogues of the Society of Artists of Great Britain" (Anderdon Gift), No. 1214. It is one of the series of which, with others, "The Victorious Return of the City Militia", No. 4578, is a member, see "Miss Wicket", No. 4555, the smaller version.

$4\frac{3}{8} \times 5\frac{3}{8}$ *in.*

4564.

SPRING.

From the Original Picture by John Collet, in the possession of Carington Bowles.

392 *Printed for & Sold by Carington Bowles. at N° 69 in S^t^ Pauls Church Yard London. Published as the Act directs* (date erased). [*c.* 1770]

A HAND-COLOURED mezzotint, showing the precincts of a farmhouse where, seated near a stile and under an oak tree, a young man makes love to a buxom young woman, and points to a pair of doves on a wall, each of which caresses the other. A boy has taken a bird's nest and teases the fledgelings it contains. Behind, an old woman approaches in an angry mood, bent on scolding the tardy girl.

The number "392" indicates that this print belongs to a series; it occurs in "Bowles and Carver's Caricatures", vol. i., p. 62. See "Summer", No. 4565; "Autumn", No. 4566, and "Winter", No. 4567.

$9\frac{7}{8} \times 12\frac{3}{4}$ *in.* Brit. Mus. Library, 1292. a.

4565.

SUMMER.

From the Original Picture by John Collet, in the possession of Carington Bowles.

393 *Printed for & Sold by Carington Bowles, at N°. 69 in S^t Pauls Church Yard, London. Published as the Act directs* (date erased). [*c.* 1770]

A HAND-COLOURED mezzotint, showing a fat man and his very thin wife walking past a ladies' school. The former has taken off his cap, which is shaped like a *képi*, and rubs his closely shaved head with a handkerchief. The latter turns to threaten a little footboy who follows her and is burdened with her shawl and pattens, a big white dog, and the fat man's cane; he has dropped one of the pattens, and thus insured himself of a scolding. A finger-post indicates the way "*To White Conduit House*", a formerly existing place of entertainment near London.

Over the door of the school a board is inscribed:—"*YOUNG LADIES Compleatly Instructed*". Three immature girls lean out of a window above the door in order to watch some lads who are naked and bathing in a pool close to the house. A little girl invites the passengers to buy cherries which are displayed in a basket; some of the fruit are tied, a once common mode, to sticks.

"The number "393" indicates that this print belongs to a series; it occurs in "Bowles and Carver's Caricatures", vol. i., p. 63. See "Spring", No. 4564; "Autumn", No. 4566, and "Winter", No. 4567. An uncoloured impression from this plate, without a number, occurs in the collection of the works of John Collet in the Print Room; in this part of the inscription below the design has been stopped out.

$9\frac{3}{4} \times 13$ *in.* Brit. Mus. Library, Tab. 1292. a.

4566.

AUTUMN.

From the Original Picture by John Collet, in the possession of Carington Bowles.

394 *Printed for & Sold by Carington Bowles, at N° 69 in S^t Pauls Church Yard, London. Published as the Act directs* (date erased.) [*c.* 1770]

A HAND-COLOURED mezzotint, of which the scene is a cottage garden, with a large apple tree fully laden with ripe fruit. A ladder has been placed at the tree, and a buxom young woman, having filled her apron with apples, descends the ladder, showing one of her legs very liberally as she does so, and affects to resist the caresses of a young man, who, having a gun in one hand, offers the other with a pretence of assisting her. An old man is gathering grapes from a vine near the cottage window. A second young woman takes aim at the latter with an apple selected from her apron. A third damsel plucks fruit from the tree. A black boy bites an apple taken from a basket before him.

The number "394" indicates that this print belongs to a series; it occurs in "Bowles and Carver's Caricatures", vol. i., p. 64; see "Spring", No. 4564, "Summer", No. 4565, and "Winter", No. 4567.

$9\frac{3}{4} \times 12\frac{7}{8}$ *in.* Brit. Mus. Library, Tab. 1292. a.

4567.

WINTER.

From the Original Picture by John Collet, in the possession of Carington Bowles.

395 *Printed for & Sold by Carington Bowles. at N°. 69 in S^t Pauls Church Yard, London. Published as the Act directs* (date erased.) [*c.* 1770]

A HAND-COLOURED mezzotint, showing a street in a village during winter. A lady wrapped in a pure yellow cloak, which is trimmed with white fur, carrying a white muff, wearing a red and white hat, a red gown, over which is a white muslin apron, and blue shoes, walks past, and is accompanied by a little girl clad in a long cape and hood; the latter is drawn over the child's face. The girl has stopped to speak to an old woman, a costermonger. An elderly man, who carries a muff, and presses it before his mouth, follows the lady.

Two boys, one a butcher, have been sliding in the background; one of them has fallen; a dog filches meat from the tray the other has put on the earth. Other passengers hasten past, including a youth who walks shivering, and holds a pair of long Dutch skates under his arm. On one of the houses is the nameboard of "*Mess^rs. Frost, Snow, & C^os* WAREHOUSE." On another house is a placard, "*Acted this present 27^th Dec^r.* THE WINTER'S TALE." The number "395" indicates that this print belongs to a series; it occurs in "Bowles and Carver's Caricatures", vol. i., p. 65. See "Spring", No. 4564; "Summer", No. 4565, and "Autumn", No. 4566.

$9\frac{3}{4} \times 12\frac{7}{8}$ *in.* Brit. Mus. Library, 1292. a.

4568.

PAULO PURGANTI and his WIFE:

An Honest, but a Simple Pair.

399 *Printed for & Sold by Carington Bowles, at his Map & Print Warehouse, N° 69 in S^t. Pauls Church Yard, London. Published as the Act directs* (date erased.) [*c.* 1770]

A HAND-COLOURED mezzotint, showing "Paulo Purganti and his Wife" seated on a couch, he with a book in one hand, while he raises the other in some surprise, because she caresses his cheek, and has drawn down the book to his knee. Below the design the verses are engraved:—

"She often set the Doctor's Band,
And strok'd his Beard, and squeez'd his Hand;
Kindly complain'd that after noon
He went to pore on Books too soon;
She held it wholesomer by much,
To rest a little on the Couch.
Vide Prior's Poems."

The number "399" shows that this print belongs to a series; it occurs in "Bowles and Carver's Caricatures", vol. ii., p. 83.

$9\frac{7}{8} \times 12\frac{7}{8}$ *in.* Brit. Mus. Library, Tab. 1292. a.

4569.

KITTY COAXER driving LORD DUPE, towards ROTTEN ROW.

From the Original Picture by John Collet, in the possession of Carington Bowles.

400 *Printed for & Sold by Carington Bowles, at his Map & Print Warehouse, N°. 69 in S^t. Pauls Church Yard, London. Published as the Act directs* (date erased.) [*c.* 1770]

A HAND-COLOURED mezzotint, representing a lady's pony-chaise drawn by two pretty and daintily harnessed white ponies, driven by a young woman, who stands up with her whip. A young gentleman, "Lord Dupe", sits at her side with folded arms.

The number "400" shows that this print belongs to a series; it occurs in "Bowles and Carver's Caricatures", vol. ii., p. 77. It is the companion to "An Officer in the Light Infantry, driven by his Lady to Cox-Heath", No. 4562.

$9\frac{7}{8} \times 13$ *in.* Brit. Mus. Library, Tab. 1292. a.

4570.

The TREE of LIFE. *which bear twelve manner of Fruits and yielded her Fruit every Month and the Leaves of the Tree were for the healing of the Nations Rev. Ch. XXII. ver, 2.*

Likewise a View of the New Jerusalem *& this present* Evil World *with the Industry of* Gospel Ministers *in endeavouring to pluck* Sinners *from the Wrath to come.* (A.)

[*c.* 1770]

AN engraving, showing the "Tree of Life", a crucified Christ being attached to the trunk. The fruit are "*Perseverance*", "*Eternal Redemption*", "*Promises*", "*Good Will*", "*Security*", "*Sanctification*", "*Peace*", "*Refuge*", "*Election*", "*Everlasting Love*", "*Pardon*", and "*Righteousness*". Masses of foliage are marked, "*RESURRECTION*", "*Death*", "*Stripes*", "*Buffeting*", "*Imprisonment*", "*Reproach*", "*Shame*", "*Obedience*", "*Poverty*", "*Victory*", "*Temptation*", "*Fasting*", "*Circumcision*", and "*Baptism*". The roots of the tree are inscribed, "*Omnipresent*", "*Almighty*", "*Wise*", "*Just*", "*Holy*", "*Gracious*", and "*Glorious*". Above the tree is a symbolical triple triangle, inscribed with the interchangeable words, "*Word*", "*God*", "*Father*", and "*Spirit*". The tree grows on a mound surrounded by water issuing in the distance and over the source of which the mystical irradiated Lamb is reclining. The water and tree occupy part of a walled enclosure intended for Paradise, or the New Jerusalem, and seemingly designed to render sacred numerous symmetrically arranged structures, the mansions of the Blessed (?). Within the enclosure angels and others are adoring the Lamb. Over a gate in the wall is written "*Knock and it shall be Opend*". Behind, so far as the eye can reach, is an open landscape.

In front of the gate are numerous groups of persons, representing the human race, in divers actions and variously engaged. One man only is knocking at the gate; nine individuals approach it; of them it is demanded:—"*Are not these Brands pluck't from the Fire*"? "*Pride of Life*" is illustrated by the greater

number of men and women, chiefly by a young man driving a lady in a high gig, or cabriolet, which was recognized as the vehicle of vanity at this period, see "Le Cabriolet", No. 4633. The driver is dressed as a macaroni, the lady in the height of the *mode*. A gentleman and lady are seen embracing at the open window of a house; a lady and gentleman are sitting at a table drinking together, and surrounded by others who stand near flirting and amusing themselves. These proceedings are described as "*Chamberring & Wantoness*"; many of the company are advancing on "*The Broad Way*" which leads direct to the "*Bottomless Pitt*", at the entrance to which is a woman, in the guise of a fashionable lady, holding a goblet, and named "*Babylon Mother of Harlots*"; near the last are another woman with a large tankard and drinking glass, and a miser who crouches on the ground and grasps at bags of gold which suggest cornucopiæ, and are described as the fruits of "*Extortion*". Three devils attend the entrance of the "Pitt", one of these, breathing fire, clutches at his *queue* and nearly catches a gentleman who has turned back just in time from the evil path, and now cries:—"*Save Lord or I Perish*". He appears to have caught the voice of the Rev. George Whitefield who has stationed himself near the entrance, and, crying, "*Behold the Lamb*", is exhorting a group of bystanders to deliver themselves from evil. Whitefield's portrait, by N. Hone, with both hands raised, has been used here. Some of Whitefield's audience are armed with cudgels, and they jeer and threaten him. The Rev. John Wesley is addressing another audience, some of whom jeer and threaten him, including an old woman, who brandishes her crutch, and men with cudgels who flourish their weapons and bawl. Wesley exhorts the people to "*Believe on the Lord Jesus Christ*"; N. Hone's portrait, with one hand raised, has been used for this likeness. A third preacher addresses the sitters at the table with:—"*The End of these things is Death*". The last may be meant for the Rev. W. Romaine, but the portrait has not been identified.

For Whitefield, in this Catalogue, see "Parrawankaw", No. 4363, and the references it contains. See "The Tree of Life", &c., "(B.)", No. 4571.

$9\frac{7}{8} \times 13\frac{1}{8}$ *in.*

4571.

The TREE of LIFE, *which bear twelve manner of Fruits, and yielded her Fruit every Month, and the Leaves of the Tree were for the healing of the Nations. Rev. Ch. XXII. ver.* 2.

Likewise a View of the New Jerusalem, *and this present* Evil World *with the Industry of* Gospel Ministers *in endeavouring to pluck* Sinners *from the Wrath to Come. St. Matt. Ch. VII. verses* 13 *&* 14. (B.)

Printed for Bowles & Carver, Map & Printsellers, N° 69 in S^t. Paul's Church Yard. London. [*c.* 1770]

This engraving gives a design resembling generally that of the print described with the same title "(A.)", No. 4570. On the side of the lofty cabriolet a crest, being a peacock's head, is delineated. Three persons, not two, as before, are seated at the table; one of these, a man, chucks another, a woman, under the chin; the third person is nearly in full view to us, not in profile, as before. The preacher just behind this group, who is denouncing Death, is actually assaulted by his neighbours, one of whom offers him a cup to drink from; another has a tobacco pipe in his mouth. One of the loiterers calls the attention of his female com-

panion to those who are devoted to "*Chambering and Wantoness*"; a clergyman has been introduced among the group of those who follow "*The Broad Way*", he talks to a woman. A tall meretrix follows and points to a little fat man, a physician, who, carrying his professional cane, advances in front and has in a skirt pocket of his coat a bottle of medicine, labelled "*Quack^y*". There is a resemblance between this figure and that of Dr. Rock, the most eminent quack of this period, for whom see "Dr. Rock in Covent Garden", No. 2475, and "A Chirurgical Address", No. 3832. The Rev. G. Whitefield is placed a little to our left of the middle of the foreground, not at the entrance to Hell; his speech is, as before:—"*Behold the Lamb*". Behind the quack a gentleman, with his hand in his bosom, whose figure resembles that of the Earl of Sandwich, is going to Hell. Behind him is a man with a quarter-staff, advancing as if to strike the preacher, doubtless meant for J. Wesley, who has taken Whitefield's place at the mouth of the "*Bottomless Pit*". This preacher is passionately appealed to by a man who embraces him, and demands:—"*What shall I do to be saved*"? Wesley (?) replies:—"*Beleive on the Lord Jesus Christ*". The man who has turned back from the "*Pit*", rushes to the preacher, exclaiming as before. One of the devils in the "Pit" has wings, and flies amid snakes and flames, prodding the condemned with a long staff. "*Babylon the Mother of Harlots*" has patches on her face. A little man who, in the other design, trudges on "*The Broad Way*", has been converted into a tall, thin, old man in whose pocket is a book marked "*Usury*". A man who wears a jockey's cap, and carries a riding whip, solicits a woman, who rejects his advances.

The triple triangle above the Tree has been converted into that other symbol of the Trinity in which three suns, severally inscribed, "*FATHER*", "*SON*", and "*HOLY GHOST*", are connected by bands on which are the words "*is not the*", so that the triangle appears to bear "*FATHER is not the SON*", "*SON is not the HOLY GHOST*", and "*HOLY GHOST is not the FATHER*". The irradiated name of "*GOD*" has been placed in the centre of the space enclosed by the triangle; from this three bands, severally marked "*is*", give the affirmative declaration with the titles on the outer suns, thus: "*FATHER is GOD*", "*GOD is SON*", "*GOD is HOLY GHOST*". This device is frequent in MSS. and mortuary inscriptions in the seventeenth and later centuries.

An impression from this plate, coloured by hand, is in "Bowles and Carver's Caricatures", iii., p. 51 (Tab. 1292. a.). In this volume are two similar subjects, without satirical elements, entitled "Hieroglyphicks of the Natural Man", and "Hieroglyphicks of a Christian", pp. 52 and 53. Also "Life and Death contrasted—or, An Essay on Woman", and "Life and Death contrasted—or, An Essay on Man".

$9\frac{5}{8} \times 12\frac{3}{4}$ *in.*

4572.

An ALARUM for the DROWSY, or OLD FOOLS fond of MISCHIEF.

Printed for Carington Bowles, Map & Printseller, N° 69 in S^t Pauls Church Yard, London. Published as the Act directs (date erased.)

[*c.* 1770]

A HAND-COLOURED mezzotint showing a buxom young woman who sits at a table and has fallen asleep while trying to read a book inscribed, "*To thee o gentle Sleep*", a poem. Three gentlemen have found her in this condition; two of them look on laughing while the third, kneeling before the table, is about to fire a toy-cannon and thus arouse the sleeper.

The print belongs to a series of the like, the number proper to it has been cut away; it occurs in "Bowles and Carver's Caricatures", vol. i., on p. 117.

$9\frac{3}{4} \times 12\frac{3}{4}$ *in.* Brit. Mus. Library, 1292. a.

4573.

The DOUBLE ATTACK, or FRENCH POLITENESS not a Match for ENGLISH ASSURANCE.

Printed for Carington Bowles, Map & Printseller. N° 69 in S^t Pauls Church Yard, London. Published as the Act directs (date erased).
[*c.* 1770]

A HAND-COLOURED mezzotint, showing a lady attended by two admirers, the one a Frenchman, the other an Englishman. The former has taken her right hand, which he presses, while seeming to be ardently addressing her; the Englishman stands behind her, whispers and presses his hand on his breast, making protestations which are accepted. She wears a huge hoop that distends a pale blue petticoat embroidered in silver with foliage and flowers larger than nature; her bodice is blue, embroidered in brilliant colours, and cut square across the bust, which is exposed, the edges of the opening are laced with silver; she wears voluminous under-sleeves of white, richly laced, a bertha edged with lace, a gold girdle with a pendent end, sustaining a chatelaine of gold supporting trinkets and a watch. Her long gloves are pale yellow, her shoes scarlet, her powdered *toupée* is very lofty, enclosed by formal curls and surmounted by a laced kerchief. She carries a white fan, taps her chin with it, and turns with pleased attention to the Englishman. The Frenchman wears a high, backward sloping *toupée*, with a large black bag attached, a red coat and breeches with gold buttons, a green vest, white stockings, and black shoes; he has a long purple riband slung like a baldric across his shoulder and supporting a gold medallion. The Englishman is a soldier, wears the star and riband of the Garter, a scarlet coat laced with gold; his *toupée* is comparatively small.

This print belongs to a series of similar publications; the number proper to it has been erased; it occurs in "Bowles and Carver's Caricatures", vol. i., p. 112.

$9\frac{3}{4} \times 12\frac{7}{8}$ *in.* Brit. Mus. Library, Tab. 1292. a.

4574.

Ha! ha! hah!—I've got the Chink.

(*Printed for Carington Bowles, Map & Printseller, in S^t. Pauls Church Yard, London.*) [*c.* 1770]

A MEZZOTINT, representing a young sailor standing at the bar of a tavern and counting gold coins from one hand to the other. A young woman, a barmaid, whose bust is much exposed, and her appearance meretricious, looks eagerly at the man while she stirs a bowl of punch.

This appears to be one of a series of prints from which the title and number have been cut off; a coloured impression occurs in "Bowles and Carver's Caricatures", vol. i., p. 29 (Tab. 1292. a.). From the latter the above title and publication line have been supplied.

$9\frac{7}{8} \times 12\frac{3}{8}$ *in.*

4575.

A HACKNEY COACHMAN disputing his FARE.

Printed for Carington Bowles, Map & Printseller, N°. 69 in S^t^. Pauls Church Yard, London. (date erased.) [*c.* 1770]

A HAND-COLOURED mezzotint, representing the doorway of a large London house; on the steps stands an angry gentleman rejecting the demand for additional payment by a hackney-coach driver, who, grasping his whip over his own shoulder, extends one hand with the money in it towards the gentleman, and vociferously demands more. A dog barks at the coachman. Below the design four lines of verse are engraved.

This is one of a series of prints; the number proper to it has been cut off; it occurs in "Bowles and Carver's Caricatures", vol. i., p. 121.

$9\frac{7}{8} \times 12\frac{3}{4}$ *in.* Brit. Mus. Library, Tab. 1292. a.

4576.

The APPOINTMENT OVERHEARD and PREVENTED.

Printed for Carington Bowles, Map & Printseller, N°. 69 in S^t^. Pauls Church Yard, London. Published as the Act directs (date erased.) [*c.* 1770]

A HAND-COLOURED mezzotint, showing a gentleman in an exaggerated macaroni costume, including a large club of hair at the back of his head, having taken off his mask, and conversing with a beautiful young lady at an open window. She looks very amorously at him; she wears the lofty cap which was in vogue *c.* 1765-75. A female servant lurks within an open doorway and listens to the lovers; a dog barks furiously at the gentleman. For the macaronies, see "The Macaroni Painter", No. 4520.

This print belongs to a series of publications; the number which it bore has been cut off. It occurs in "Bowles and Carver's Caricatures", vol. i., p. 125.

$9\frac{3}{4} \times 12\frac{5}{8}$ *in.* Brit. Mus. Library, Tab. 1292. a.

4577.

A Satire on the Trained Bands.

Traind Bands

[*c.* 1770]

AN etching representing, satirically, a party of the trained band marching in incongruous costumes and arms. A very fat officer goes first and marches demonstratively, carrying a pike, and wearing an immense wig. A thin man, a humpbacked one, a third, who stoops, follow their commander.

This satire occurs in "A Complete Series of the Exhibition Catalogues of the Society of Artists of Great Britain" (Anderdon Gift), 1765-66, No. 1067. On the back is written "Cap^t^ Grosse" and "London".

See "The Victorious Return of the City Militia", No. 4578.

$6\frac{3}{4} \times 4\frac{1}{4}$ *in.*

4578.

The Victorious Return of the CITY MILITIA, *after storming the Dunghill at Bunhill Fields, and obliging the Garrison to surrender at discretion.*

218 *Printed for Carington Bowles, at N°.* 69 *in S^t. Pauls Church Yard, London. Publish'd as the Acts directs,* 1 *May* 1772. [*c.* 1770]

A MEZZOTINT engraving, probably a reduced copy from a larger print, showing four militiamen and their officer marching to our right; they are of several ages and sizes; one has a wooden leg; the officer is very fat, and carries a halberd.

The number "218" shows that this print belongs to a series, of which "Miss Wicket", the second version, No. 4555, is a member; likewise "An Officer of the Light Infantry", No. 4563, and "The Connoisseurs", No. 4579.

On the back is a note to the effect that there is a larger print of the same subject, in mezzotint, published by Francis Adams, Aug. 1, 1772, in the collection of Mr. Danby Seymour.

$4\frac{3}{8} \times 5\frac{3}{8}$ *in.*

4579.

The CONNOISSEURS.

Printed for Carington Bowles, N° 69 in S^t Pauls Church Yard, London, Publish'd 1 *Jan.* 1771. [*c.* 1770]

A MEZZOTINT engraving, showing three whole-length figures of antiquaries standing and looking at a medal which one of them holds. The one in the centre resembles Dr. Bragge, see "Eight Heads of Artists and Amateurs of Art", No. 4768. All appear to be portraits.

This print appears to be one of the series referred to in "The Victorious Return of the City Militia", No. 4578. There is another and later impression from the same plate with the following number and publication line:—"139 *Printed for Bowles & Carver, N° 69 in S^t. Paul's Church Yard, London.*" The above-quoted date has been stopped out or burnished off the plate.

$4\frac{3}{8} \times 5\frac{1}{2}$ *in.*

4580.

The EXHIBITION of WILD BEASTS.

Mankind is fond of looking at their own Likenesses.

Printed for Carington Bowles, at his Map & Print Warehouse, N°. 69 *in S^t. Pauls Church Yard, London. Published as the Act directs,* 20, *Oct^r.* 1774. [*c.* 1770]

A MEZZOTINT engraving of the interior of a menagerie, with animals in cages; over the cages are the inscriptions:—"*THE SLOTH*", "*THE SYRIAN GOAT*", "*THE ICELAND RAM*", "*THE INDIAN HOG*", "*SILKEN MONKIES*", and "*TYGER*". A "*DROMEDARY*" and an "*AMERICAN BUFFALO*" stand, alive or stuffed, in a corner of the room. Several persons have come to visit the animals, including a buxom lady, who looks at the sloth, her fat husband, an old lady, an "exquisite", who looks at the silken monkeys through his eye-glass, two or three countrymen, and others. "*HORNS OF A MEXICAN DEER*" hang on the wall.

This print is one of a series of publications by C. Bowles, many members of which are described in this Catalogue with the date *c.* 1760, *c.* 1770, or *c.* 1780. The distinguishing number of the work has been cut from this impression, likewise from another which occurs in "Bowles and Carver's Caricatures" (Tab. 1292. a.), vol. i., p. 169. The latter has been coloured by hand; the buxom lady wears red ribands in her hair, a light blue scarf, a marone gown, and a yellow petticoat trimmed with white lace. Her husband has a black hat trimmed with gold lace, a white wig, a turquoise-green coat and breeches edged with gold lace, a pale blue vest bound with silver, white hose, and black shoes. The "beau's" coat is scarlet over a blue vest, and light brown breeches.

See "An Exhibition of Wild Beasts", No. 4620.

$9\frac{3}{4} \times 12\frac{3}{4}$ *in.*

4581.

An unexpected LEVEE for a NEW MARRIED COUPLE.

Printed for Carington Bowles, at his Map & Print Warehouse. N°. 69 *in S^t^ Pauls Church Yard, London. Published as the Act directs, Jan.* 2^d^, 1775.
[*c.* 1770]

THIS is a mezzotint engraving, showing the interior of a room where a young gentleman and his newly-made bride are encountered by six women, four of whom are supposed to be pregnant by the former, while the fifth, a squat, deformed female, has been his hostess, and now presents a bill for "*Board and Lodging*" for himself or one of his mistresses. The apparently pregnant bride, exasperated by the encounter, collars her husband and threatens him with her fist. He folds his arms and looks at the floor.

One of the newcomers puts her hand on the betrayer's shoulder, and with a tearful grace holds before him a "*Promise of Mariage*"; another hastens forward, holding up a "*Contract of Marriage*"; she pulls back a virago who scolds the seducer. A third damsel, her person much enlarged, looks down and weeps with a kerchief at her eyes. Three pictures are on the wall, and severally represent a shipwreck, a sultan giving a handkerchief to one of a group of female slaves, and a woman stabbing herself.

Below the design four lines of satiric verse are engraved.

This is one of a series of publications by Carington Bowles, many other members of which are described in this Catalogue with the date *c.* 1760, *c.* 1770, or *c.* 1780. The number of the work has been cut off. There is another impression from this plate, which has been coloured by hand, in "Bowles and Carver's Caricatures" (Tab. 1292. a.), vol. ii., p. 23. The number has likewise been cut from this impression, and the date erased from the publication line.

$9\frac{3}{4} \times 12\frac{7}{8}$ *in.*

4582.

The PAINTRESS of MACCARONI'S.

A Satire on a Female Artist unknown.

Printed for Carington Bowles, Map & Printseller, N°. 69 *in S^t^. Pauls Church Yard, London. Publish'd as the Act directs* (date erased.)
[*c.* 1770]

THIS hand-coloured mezzotint represents a young lady, an artist, sitting before an easel, on which is a portrait, in profile, of a gentleman, wearing a prodigious *toupée* wig, with a macaroni club, a red coat, and blue waistcoat. She has a very highly

coloured face, and wears an immense cap with broad lace covering part of her eyes. This appears to be a likeness of some well-known lady artist, probably Angelica Kauffman.

The print, one of a series, and from which the proper number has been cut, occurs in "Bowles and Carver's Caricatures", vol. ii., p. 49. See "The Macaroni Painter", No. 4520, to which this appears to be the companion design.

$9\frac{7}{8} \times 13\frac{1}{8}$ *in.* Brit. Mus. Library, Tab. 1292. a.

4583.

THE MACARONI COURTSHIP REJECTED.

P. Dawe fecit.
Printed for John Bowles, at N°. 13 *in Cornhill. Published according to Act March* 20*th*. 1772. [*c.* 1770]

A MEZZOTINT engraving, representing an elderly man in the macaroni costume seated at a table and endeavouring to embrace a young girl, offering a purse as the price of her person. She turns from him and rejects his advances. Below the design four lines of verse are engraved, referring to the alleged vice of the macaronies.

The face of the man resembles that which was satirically attributed to "Jemmy Twitcher", or the Earl of Sandwich, for whom, in such circumstances, see Gray's verses styled "Jemmy Twitcher", and "The Battle of Black Gowns", No. 4099.

For the macaronies, see "The Macaroni Painter", No. 4520.

$9\frac{7}{8} \times 12\frac{5}{8}$ *in.*

4584.

The SCRAMBLE, or OLD GRIPUS plunder'd by his YOUNG WIFE.

Published according to the Act April 2*d* 1773. *P. Dawe fec— Printed for John Bowles. at N°.* 13 *in Cornhill.* [*c.* 1770]

A MEZZOTINT engraving, representing an old man seated at a table near a strong box and by hugging a bag of gold vainly striving to keep it from the grasp of his buxom young wife, who leans over his chair.

Below the design four lines of verse are engraved.

This appears to be one of a series of such prints, the proper number of which has been cut off.

$9\frac{3}{4} \times 12\frac{7}{8}$ *in.*

4585.

OLD GRIPUS plunder'd by his YOUNG WIFE.

London, Publish'd as the Act directs 11*th Oct*r, 1779. *by Robert Wilkinson, at N°.* 58 *in Cornhill.* [*c.* 1770]

A MEZZOTINT, copied from "The Scramble", No. 4584, without the verses and the strong box. The print is in the Fairholt Collections for Costume in the Print Room, vol. i., reverse of p. 125.

$4\frac{3}{4} \times 5\frac{5}{8}$ *in.*

4586.

The OLD MAN, *his* SON, *& his* ASS.

J. June sculp.
London. Printed for R. Wilkinson, 115 *Fenchurch Street and Bowles & Carver,* 69 *St. Paul's Church Yard.* [*c.* 1770]

An engraving, coloured by hand, representing an old man and his son carrying an ass, while they are jeered by their neighbours. It is an illustration of the ancient fable, and illustrates the folly of those who yield their own opinions and convenience to the comments of others. Twenty-four lines of verse and a "Moral" are engraved below the design.

This print occurs in "Bowles and Carver's Caricatures", vol. ii., p. 8.

$9\frac{1}{8} \times 12$ *in.* Brit. Mus. Library, Tab. 1292. a.

4587.

THE MISER,

[*c.* 1770]

A MEZZOTINT, coloured by hand, of a one-armed soldier begging alms from a miser, who hastens past and refuses to give. Below the design is engraved:—"He had a Canvass Bag which containd what would answer the purpose, but his Callous soul caught the alarm at the Old Souldiers supplication; & it was hurried with rapidity of lightning into his pocket."

The print occurs in "Bowles and Carver's Caricatures", vol. ii., p. 16.

$9\frac{3}{4} \times 12\frac{3}{4}$ *in.* Brit. Mus. Library, Tab. 1292. a.

4588.

The Road to Ruin.

[*c.* 1770]

A HAND-COLOURED mezzotint, showing an old gentleman, a parson, in company with two harlots, who are teasing and inviting him.

This print occurs in "Bowles and Carver's Caricatures", vol. ii., p. 17.

$9\frac{3}{4} \times 12\frac{7}{8}$ *in.* Brit. Mus. Library, Tab. 1292. a.

4589.

The YOUNG SWEEP in LOVE, or the HOUSE-MAID'S CONQUEST.

Printed for Carington Bowles, Map & Printseller, N° 69 *in S^t. Pauls Church Yard, London. Published as the Act directs* (date erased.) [*c.* 1770]

A HAND-COLOURED mezzotint, showing a boy chimney-sweep standing on tiptoe and embracing a young woman; his companion lurks in, and laughs from the chimney. The scene is a kitchen.

This print, probably one of a series, which has lost its number, occurs in "Bowles and Carver's Caricatures", vol. ii., p. 26.

$9\frac{3}{4} \times 12\frac{7}{8}$ *in.* Brit. Mus. Library, Tab. 1292. a.

4590.

The MODERN BEAU *in* DISTRESS.

Published (date erased) *by Carington Bowles, N°* 69 *in S^t^. Pauls Church Yard, London.* [*c.* 1770]

A HAND-COLOURED mezzotint, showing the visit of a poor macaroni, see "The Macaroni Painter", No. 4520, to a cobbler, to whom he displays the sole of his shoe worn through, while he places one foot on the cobbler's bench, making plain that his stocking has no foot. The cobbler's wife sits by and laughs. Below the design these lines are engraved:—

"Is this the Modern Beau old Crispin cries;
Is this the Macarone in disguise?
Whose outside Feathers are so very glaring,
That those who meet him cannot keep from staring.", &c.

This print, one of a series, and from which the proper number has been removed, occurs in "Bowles and Carver's Caricatures", vol. ii., p. 33.

$9\frac{3}{4} \times 12\frac{7}{8}$ *in.* Brit. Mus. Library, Tab. 1292. a.

4591.

LOVE and OPPORTUNITY.

Printed for Carington Bowles, Map & Printseller, N°. 69 *in S^t^. Pauls Church Yard, London. Publish'd as the Act directs* (date erased.) [*c.* 1770]

A HAND-COLOURED mezzotint, showing the interior of a room where, with wine on a table between them, an old man and his wife have fallen asleep in their chairs. The door has been opened by a young military officer, who hands a letter to the daughter of the sleepers; she motions to him to be careful not to wake the latter.

This print appears to belong to a series, from it the distinguishing number of C. Bowles's publications in general has been cut off. It occurs in "Bowles and Carver's Caricatures", vol. ii., p. 79.

$9\frac{7}{8} \times 13$ *in.* Brit. Mus. Library, Tab. 1292. a.

4592.

The FEMALE BRUISERS.

Engraved after an Original Picture, in the Possession of Tho^s^ Browne Esq^r^.

J. Collett pinx^t^, J. Goldar sculp^t^.
London, Published by Hen^y^. Parker, N°. 82 *Cornhill, and Tho^s^. Bradford, N°.* 132 *Fleet Street, as the Act directs;* 10^th^ *Oct^r^.* 1770. [*c.* 1770]

AN engraving of a street where two women have been fighting; one of them, knocked down over a broom, has all her dress torn and open at the bust; she clenches her fists and looks furiously at her antagonist, while her bottle-holder, a ragged paviour, who has left his work for the purpose, puts his hands under her shoulders and is about to set her again on her feet. The other fighting woman,

who is better dressed than her antagonist, strides forward and threatens the prostrate dame; clenching both fists in a feminine way, she is eager to strike; her bottle-holder, a butcher who has quitted his stall in the background, pats her on the back with one hand, while, with the other, he puts a lemon to her nostrils. Her dress and hair are dishevelled; a watch hangs at her side, indicating 1.55 p.m.; her fur cloak and smartly-trimmed hat have been thrown on the pavement; a sweep has picked up her ermine muff, and, carrying it in mimicry, minces in his attitude, as he had seen the owner do before the fracas began; a second sweep pats the surface of the muff; a girl pulls one of its pendent tails. A young man, apparently a simple countryman, who had been walking with the victorious virago, looks on laughing at the fight; a man, dressed like a sailor, picks the youth's pocket. A gentleman, who is walking with his mistress, calls her attention to the fight, they both laugh; a fishwoman, with a pipe in her mouth, passes on. Two children, placed near the paviour's barrow, regard the prostrate combatant with laughter and surprise. Two gentlemen are in the background; one cries out in indignation at the disturbance; his companion raises his hands and eyes in amazement. A house on our right is a tavern, distinguished by the inscription "*NEAT WIN*"(es) over the door; a portly hostess, who is rushing forward to stop the fight, is forcibly restrained by a sailor and another man. A girl, within the entrance, peeps forth and seems amused. In a window of a house on our left a placard announces:—"*To Lett a pretty little Appartment fit for a single Gentleman*". Through an open window above this room we see a man kissing a woman, while she draws a curtain to conceal the act. On the wall of this house a torn play-bill bears the words:—"*Acted THE RIVAL QUEENS*". The mark of the "*UNION*" Fire Insurance Company bears the symbolic "hand in hand", and the number "1763000". Two cocks are fighting in the foreground.

This satire is in the collection of the works of John Collet.

$20\frac{7}{8} \times 15\frac{3}{8}$ *in.*

I. COLLET PINX^{T} B. CLOWES FECIT

THIS is a copy, reduced, in mezzotint, of the engraving by J. Goldar, which is described under the same title, No. 4592. This satire is in the collection of the works of John Collet.

$18\frac{1}{8} \times 14\frac{1}{4}$ *in.*

4593.

AGE & DRESS.

The Ruling Passion be it what it will,
The Ruling Passion conquers Reason still.

Printed for Rob^{t}. Sayer, at N^{o}. 53 in Fleet Street, London. [*c.* 1770]

A MEZZOTINT, representing an aged lady, splendidly dressed, seated before a mirror, holding a patch-box in one hand, while she studies the effect of patches on her face. This satire is in the Fairholt Collection of Prints on Costume, vol. i., the reverse of p. 119.

$4\frac{3}{8} \times 5\frac{3}{8}$ *in.*

4594.

The RIVAL MILLENERS.

183
John Collett pinx^t. Rob^t Lawrie fecit
Printed for Rob^t. Sayer. N°. 53 in Fleet Street, London. [*c.* 1770]

A MEZZOTINT engraving showing the interior of a milliner's shop. A young man in a military dress sits before the counter, while a young woman, a milliner, measures one of his wrists for a shirt or ruffle. They exchange lewd glances; he has placed his cocked hat on the blockhead she uses to hold caps. Standing behind him, a second young woman measures the width of his shoulders with a yard wand; on a box behind the former woman is written "*Love*". Below the design are engraved the following verses:—

"From Sarah Woodcock to the Girl,
That's doom'd the humble mop to twirl,
All Milleners delight in show,
And cry—'Tis I will have that Beau."

The number "183" shows that this satire belongs to a series of publications. It is in the collection of the works of John Collet.

$13\frac{1}{8} \times 9\frac{3}{8}$ *in.*

4595.

THE LADIES DISASTER.

Engrav'd from an Original Picture Painted by M^r Jn°. Collet.

J^s Caldwall sculp
London, Printed for J. Smith N° 35 Cheapside & R. Sayer N° 53 in Fleet Street, as the Act directs 2 April 1771. [*c.* 1770]

AN engraving representing a street in a village where a smart breeze has carried away the hat, cap, and wig of a damsel who, her petticoats fluttering, puts her hands suddenly to her head, vainly endeavouring to catch the headdresses. Her sweetheart has secured these garments and stands laughing behind. On the wall of a house is a placard inscribed "*A Lecture on Heads*", thus referring to the "Lectures on Heads" by George Alexander Stevens which were delivered in London at this period; see "Frontispiece to the Celebrated Lecture", No. 4113.

This print is in the collection of the works of John Collet.

$9\frac{5}{8} \times 12\frac{3}{8}$ *in.*

4596.

THE COAXING WIFE.

Engrav'd from an Original Picture Painted by M^r John Collet.

Morris sculp
London Printed for R^t. Sayer N°. 53 Fleet Street & Jn°. Smith N°. 35 Cheapside. Published as the Act directs. 25 October 1770. [*c.* 1770]

AN engraving showing a country clergyman just returned home and sitting at a table about to drink a glass of beer while a servant brings a boot-jack to remove his boots. His wife, a buxom and lewd-looking young woman, has taken a chair at his side and caresses him amorously with one hand while she passes a letter to

her lover, a young military officer, who stoops behind the parson's chair as if to welcome him. Behind the husband's head appears a suggestive pair of buck's horns; between them hangs a picture of "*Mars led by Cupid*"; close by is "*An exact View of Cuckold's Point.*" *i. e.* part of the reach in the Thames which bears this name, and was distinguished by numerous windmills such as are represented here; see "Industry and Idleness, Plate V.", No. 2935, by Hogarth.

A cat, while striving to escape from a pointer, has leaped on the table, drawn down the cover and overthrown a jug of beer which stood there and now falls, pouring its contents into the parson's hat. The dog's collar gives the name of the lover as "*Cap^t Winwife.*" A fat mastiff sits on his haunches stupidly and looks on; his collar gives the name of the parson as "*the Rev^d M^r Dupe*". On a table are three books; on the fore-edge of one of them is written: "*A Tryal for Crim. Con.*" The open door of the room shows the staircase with "*A Map of Cape Horn*".

This satire is in the collection of the works of John Collet; it appears to be the companion to "The Country-man in London", No. 4600.

$13\frac{5}{8} \times 9$ *in.*

4597.

THE GIPSIES.

Engraved from an Original Picture Painted by M^r Jn^o. Collett, in the Possession of M^r Smith.

J^s. Caldwall Sculp.
Printed for Jn^o. Smith N^o. 35 Cheapside & Robert Sayer N^o. 53 Fleet Street. as the Act directs Nov^r. 10, 1770. [*c.* 1770]

An engraving of the exterior of a cottage where a gipsy woman is, by palmistry, "telling the fortune" of a young one; a second damsel looks over her companion's shoulder and listens to the speaker. A boy with a toy drum, a ragged fellow who gnaws a bone, while a dog watches for the reversion of it, and a little child who threatens the dog with its fist; a sailor with a woman mounted behind him and beating his pony with a cudgel, other gipsies, two turkeys, and a church, are accessories in the design.

At the door of the cottage an old Scotchman, probably intended for a schoolmaster, is reading the "*NORTH BRITON N^o. 45.*", and does so with a sour expression of countenance. Two cats have been gambolling on the thatch of the house; one of these animals is falling headlong on the back of the Scotchman; a second cat is about to follow; the creatures have been driven down by an old woman who, armed with a broom, has appeared at a dormer window of the cottage.

For "No. 45." of "The North Briton", see "John Wilkes Esq^r", No. 4050.

This satire is in the collection of the works of John Collet.

$18 \times 13\frac{1}{8}$ *in.*

4598.

An HOLLAND SMOCK *to be run for, by any Woman born in this* COUNTY : *The best Woman in three Heats.*

John Collett pinx^t. Publish'd as the Act directs, 1770.
Printed for Rob^t. Sayer, N^o. 53 Fleet Street, and Jn^o. Smith, N^o 35 in Cheapside, London. [*c.* 1770]

An engraving showing a country fair; in front a young woman is running barefoot by a rope which has been stretched to keep the course clear; one of her antagonists,

another young woman, has lost the race because a dog ran between her legs and caused her to fall. A third competitor has already preceded the first-named one. Many persons are cheering the racers. Two men and a woman assist another woman into a cart. A chimney-sweep and a donkey-driver are quarrelling for the possession of a crown in gingerbread. A hard-featured woman drives a chaise rapidly through the crowd. A ragged man lies in front drinking beer. A barrel of beer has been broached under the charge of a constable, who has drunk so much of its contents that he has fallen asleep, while a little girl steals the beer. Another girl holds a paper marked "*The Compleat Peace Off^r*". A young man is caressing a girl. An old gentleman stands on tiptoe and reads through his eyeglass a placard which states:—"*To be Run for by Men in Sacks, A Flitch of Bacon. on Tuesday next.*" A youth has climbed a tree and sits on a branch looking under the hem of the prize smock which, with two men's hats, all prizes of the fair, is suspended there. Below the design it is stated:—"N B. The Runners all to be enter'd by the Clerk of the Course before starting, and after the Race; Cocking as usual."

This print is in the collection of the works of John Collet.

$13\frac{3}{4} \times 9\frac{1}{4}$ *in.*

4599.

THE COTILLION DANCE.

Jn^o. Collet pinx. Ja^s Caldwall sculp.
London. Printed for Rob^t. Sayer. N^o. 53 Fleet Street, & Jn. Smith N^o. 35 Cheapside. Published as the Act directs, 10 March. 1771. [*c.* 1770]

An engraving, showing a ball-room where a party of gentlemen and ladies are dancing in a circle. They are nearly all beyond the middle of life. With his back towards us is a short, fat man, on his left is a very stout lady, an elderly man takes her hand, the next is a lady, then follows an old gentleman who capers and stiffly watches his steps, to him succeed a girl and a youth; the circle is completed by a stalwart lady who, joining hands with the youth on one side and the stout gentleman on the other, seriously and gracefully trips. Two musicians are in a raised orchestra. Three persons look on the performance.

This print is in the collection of John Collet's works.

$13 \times 9\frac{1}{2}$ *in.*

4600.

THE COUNTRY-MAN IN LONDON.

J. Collet pin^t. A. Bannerman Sculp.—
London, Printed for J. Smith N^o. 35, Cheapside & Rob^t Sayer N^o. 53 Fleet Street. Published as the Act directs, Sep^r. 1. 1771. [*c.* 1770]

An engraving, showing the interior of a room where a young man sits at a table between two young harlots; one of the latter puts her hand on his shoulder and has slyly picked his pocket of his purse, while the other offers a punch bowl. On the table lies a pack of cards. A procuress and a bully appear behind this group. On the wall is a picture of a man and woman shearing a prostrate sheep. A dog is tearing a book marked "*THE JOURNEY TO LONDON.*"

This satire is in the collection of the works of John Collet, it appears to be the companion to "The Coaxing Wife", No. 4596.

$13\frac{5}{8} \times 9\frac{3}{8}$ *in.*

4601.

A MACARONY at a Sale of PICTURES, (A Portrait.)

Brandoin pinx^t^ Grignoin sculp
London, Printed for Rob^t^. Sayer, N^o^. 53, Fleet Street & J. Smith, N^o^. 35 Cheapside, Publish'd as the Act directs Sep^r^ 25, 1771. [*c.* 1770]

An engraving, coloured by hand, representing at full-length, in front view, the figure of a "macaroni" looking through an eyeglass, and, in an affected way, shutting one of his eyes while he does so; he holds in one hand, together with a riding-whip, a "*Catal*"(ogue) "*of Pic*"(tures) "*by* —— *Ma*"(sters). His hair is covered with powder; his long coat is of a deep green, furnished with gilt buttons, and a red flower at one of the button holes; his black hat is under his arm; his waistcoat is white, embroidered with flowers and leaves, and lined with orange; he has yellow breeches and black top-boots; his sword, hung at his side, is curved and has a large gold hilt, the head of which is an eagle's head. For the macaronies, see "The Macaroni Painter", No. 4520.

This print is one of a series named in "A Macarony Alderman", No. 4602.

$2\frac{3}{4} \times 5\frac{1}{2}$ *in.*

4602.

A MACARONY ALDERMAN and his RIB.

S. H. Grimm delin. Caldwall sculp
London, Printed for J. Smith N^o^. 35, Cheapside, & R. Sayer, N^o^. 53, Fleet Street, as the Act directs, 20 June, 1772. [*c.* 1770]

An engraving, showing whole-length figures of a gentleman and lady walking to our left and conversing; turning towards her companion, who is very much shorter than herself, the latter points in that direction with her fan. She wears a lofty *toupée* wig, surmounted by a laced cap, a small calash lies on her shoulders, her petticoat is embroidered. The gentleman is immensely fat, with a protuberant belly; his wig has been arranged in parallel curls above his face; to the back of his head is attached a large "macaroni" bag, see "The Macaroni Painter", No. 4520.

This print is a member of the series comprising "A Macarony at a Sale", No. 4601; "A Ladies Maid", No 4603, and "Capt^n^ Conquest", No. 4604.

$4\frac{3}{4} \times 5\frac{1}{4}$ *in.*

4603.

A LADIES MAID PURCHASING A LEEK.

Brandoin Pinx^t^ Caldwall sculp.
London, Printed for Jn^o^. Smith N^o^. 35 Cheapside, & Rob^t^ Sayer, N^o^. 53 Fleet Street, as the Act directs 1^st^ March 1772. [*c.* 1770]

An engraving, representing a buxom young woman buying a leek of an old vegetable seller, who, seated at the side of his basket, offers her a bunch of carrots. She grasps the leek in one hand, and, with a smiling face, holds it upright.

This print is a member of the series comprising "A Macarony at a Sale", No 4601; "A Macarony Alderman", No. 4602, and "Capt^n^ Conquest", No. 4604.

$4\frac{3}{4} \times 6$ *in.*

4604.

CAPT^N. CONQUEST and his BAGGAGE WAGGON.

S. H. Grimm del. J. Goldar sculp.
London, Printed for Rob^t. Sayer, N^o 53 Fleet Street, and J. Smith N^o. 35 Cheapside, as the Act directs 15 June 1772 [*c.* 1770]

An engraving, representing a very tall military officer walking by the side of a very fat and short lady, both persons being dressed in the *mode* of this period. It is a member of the series comprising "A Macarony at a Sale", No. 4601; "A Macarony Alderman", No. 4602, and "A Ladies Maid", No. 4603.

$5 \times 5\frac{5}{8}$ *in.*

4605.

THE UNWELCOME CUSTOMER.

J. Collet pinx^t. J. Caldwell sculp^t.
London Printed for J. Smith N^o. 35, Cheapside, & R. Sayer, N^o. 53 Fleet Street. as the Act directs 17 August. 1772. [*c.* 1770]

An engraving, showing the intrusion of a bullock at a milliner's shop; a drover follows and belabours the beast with a stick; two dogs assail it. A customer rises in alarm from her chair before the counter; a second customer catches her little dog by the tail in order to restrain it from attacking the bullock. A youth draws the otherwise useless sword of an old man who stands near; two lawyers take refuge on the counter; a girl pretends to faint.

This satire is in the collection of the works of John Collet.

$13\frac{5}{8} \times 9\frac{3}{8}$ *in.*

4606.

JANUARY AND MAY.

J. Collet pinx^t. C. Grignion sculp^t.
London, Printed for Rob^t Sayer N^o. 53 Fleet Street & J. Smith N^o. 35. Cheapside, as the Act directs 16 April 1771. [*c.* 1770]

An engraving, representing a young lady's boudoir, while she, holding a squirrel in her arms, stands to receive an old gentleman who has been ushered to the room by a footman. The footman laughs while he shuts the door behind the visitor. The latter, who carries a large muff, salutes the lady by taking off his hat, bowing, and leering in her face. On the wall hang two landscapes, one being "*WINTER*", the other "*SPRING*".

There is another print with this title, published by Carington Bowles, see the description in this Catalogue, under the date *c.* 1780.

$19\frac{1}{2} \times 13$ *in.*

4607.

THE BOLD ATTEMPT.

Engraved from an Original Picture Painted by M^r^ Jn^o^. Collet, in the Possession of M^r^ Smith.

Ja^s^. Caldwall Sculp^t^.
London, Printed for Jn^o^. Smith, at N^o^. 35, in Cheapside, & Rob^t^. Sayer, at N^o^. 53, in Fleet Street. Published according to Act of Parliament, Jan^y^ 1^st^. 1773. [*c.* 1770]

An engraving, showing the entrance to a church, including the cemetery and porch. A buxom damsel, who is passing along the churchyard path, has been seized by a young military officer, and, notwithstanding her affectation of rejecting the embrace, is about to be kissed by him. An old woman, her mother, grasps the shoulder-knot of the soldier, and is going to strike him with her crutch-stick; a little girl, just quitting the church, looks on with some surprise and more amusement; a second old woman holds up her hands in reprobation; while the parson, his tongue protruding, sees the transaction, and is not entirely displeased by it. Behind the last, an elderly man, who walks with a crutch and has lost one eye, looks at the embrace through a little telescope (?), and seems to be maliciously amused.

The soldier's groom, a negro boy, holds his master's horse outside the churchyard gate, and with a rider, who waits laughing at his side, grins at the occurrence before them. Two sextons, digging a fresh grave, cease from their labours in order to laugh; one of these men is half hidden in the grave. On a tombstone is inscribed:—"*Here Lies in the sure and certain Hopes of a joyful Resurrection the Body of* CHARLES CHEATHAM, *who departed this Life May the* 3^d^. 1772, *aged* 45. *He was a good Father a kind Master & an indulgent Husband but above all a sincere* CHRISTIAN *& formerly* CHURCHWARDEN *of this Parish.*" On the edge of another tomb is written "*Momento Mori*". Near this two boys are playing with a kite; one of them, hesitating while he looks at the embrace of the soldier and the girl, ties a human arm-bone to the tail of the kite, of which toy the tassel is composed of leaves taken from "*HERVY'S Meditations among the Tombs.*" Looking out of a window which commands the scene, a nurse holds a little child, who embraces the full bust of the woman; an old man, looking over her shoulder, leers at the bosom of the nurse.

This satire is in the collection of the works of John Collet.

$17\frac{3}{4} \times 13\frac{3}{8}$ *in.*

4608.

TROOPS FORDING A BROOK.

Jn^o^. Collet Pinx^t^. London, Printed for Jn^o^. Smith N^o^. 35 Cheapside, & Rob^t^. Sayer, N^o^. 53 Fleet Street, as the Act directs 25 Jan^y^. 1772. [*c.* 1770]

An engraving, representing a very fat military officer riding on the shoulders of a very lean private soldier who is fording a brook; the former holds his halberd in one hand, and grasps the shako of his supporter with the other. In the pocket of the officer is "*An Essay on Alexander's Passing the Granicus*". Behind, a fat woman has taken a second officer in her arms, tucked up her petticoats, and wades thus through the water. Other soldiers and a little boy are about to follow. A

bitch has taken her puppy in her mouth for the same purpose. Two country girls look on from the bank of the brook.

This satire is in the collection of John Collet's works.

See "The Sudden Explosion in Fording a Brook", No. 4500.

See "The Macaroni Print Shop", No. 4701.

10 × 13¼ *in.*

4609.

The SPIRIT is WILLING but the FLESH is WEAK.

J Collet pinx^t^. I. Goldar sculp.

London, Printed for Rob^t^. Sayer N^o^. 53, Fleet Street, & In^o^. Smith N^o^. 35, Cheapside, as the Act directs, Jan. 1. 1773. [*c.* 1770]

An engraving, showing the street in front of a "tabernacle", probably intended for that built by the Rev. John Whitefield, in Tottenham Court Road, London. A public-house, the sign of which is "*the Old Goat new Revived.*", appears next the place of worship. A stout male follower of Whitefield, wearing a *quasi*-Puritan dress, is assailed by two women, one of whom is old, and calls his attention to the "tabernacle", pointing to it with a volume of "*Whitefield's Hymns*". The other woman is young and buxom; she endeavours to draw the man away from the chapel. He leers amorously at the latter, and holds one hand deprecatingly towards the former woman.

This satire is in the collection of the works of John Collet.

For Dr. Whitefield, see "D^r^ Squintum's Exaltation", No. 4005.

9⅜ × 12¾ *in*

4610.

The Continence of a Methodist Parson, or Divinity in Danger.

London, Printed for R. Sayer & J. Bennett, N^o^. 53 Fleet Street, as the Act directs, 10 *Jan.* 1776. [*c.* 1770]

This mezzotint is a reduced and reversed copy from "The Spirit is Willing", No. 4609. In the background is shown an ass between two bundles of hay, and tempted by both. The print is in the Fairholt Collections for Costume, vol. i., reverse of p. 117.

4⅜ × 5⅝ *in.*

4611.

THE COUNTRY CHORISTERS.

I. Collet pinx^t^. I. Goldar sculp.

London, Printed for Jn^o^. Smith, N^o^. 35, Cheapside, & Rob^t^ Sayer, N^o^. 53, Fleet Street; Publish'd as the Act directs 20 *March* 1773. [*c.* 1770]

An engraving, representing a pew in a country church, where a rural choir are performing; their faces are grotesque, and their actions ludicrous. A girl and a boy look down on them from a gallery. An escutcheon hanging on the wall behind satirizes the singers by displaying *or* (?) three owls *sable*, between a chevron of the second.

This satire is in the collection of the works of John Collet. There is another similar satire, entitled "The Church Choristers", No. 4533, and published by Bowles and Carver.

9⅛ × 12⅛ *in.*

4612.

A MACARONY taking his MORNING RIDE in ROTTEN-ROW HYDE-PARK.

Collett pinx^t^ Caldwell sculp
London, Printed for J. Smith N^o^. 35, Cheapside & R. Sayer, N^o^. 53, Fleet Street as the Act directs 12 *June* 1772. [*c.* 1770]

An engraving representing Hyde Park, near one side of the Serpentine, and persons riding in Rotten Row. In front a very thin and awkward rider is on the back of a horse; he uses very short stirrups, so that his feet are level with the shoulders of the animal, and he leans forward with a bent back; he carries a macaroni cane, and, like the macaronies, wears a huge bunch of plaited hair attached to the back of his head. At his breast is a large bouquet. Other riders are behind, including a gentleman in an old-fashioned costume.

For the macaronies, see "The Macaroni Painter", No. 4520.

$13\frac{3}{8} \times 9\frac{1}{4}$ *in.*

4613.

THE MUTUAL EMBRACE.

Engraved after the Original Picture Designed & painted by M^r^. John Collett, in the possession of M^r^. Bradford.

I. Collett inv^t^. et pinx^t^. I. Goldar sculp^t^.
London, Printed for R. Sayer, & I. Bennet, at N^o^. 53, in Fleet Street, as the Act directs, 10 *March* 1774. [*c.* 1770]

An engraving showing a cottage kitchen, where a wooden-legged sailor is kissing and being kissed by a young woman. An old woman has fallen asleep at the fireside, having dropped from her lap "*The Whole Duty of Man*".

This print is in the collection of the works of John Collet. Mr. Bradford was a printseller, see "The Refusal", No. 4256, living at 132, Fleet Street.

$8\frac{3}{4} \times 10\frac{3}{4}$ *in.*

4614.

THE UNLUCKY ATTEMPT.

Engraved after an Original Picture of M^r^. John Collett in the Possession of M^r^. Bradford.

J. Collett pinx^t^. J. Goldar sculp^t^.
*London, Printed for R. Sayer & I. Bennet, at N^o^* 53, *in Fleet Street, as the Act directs* 10 *March*, 1774. [*c.* 1770]

An engraving, showing a very fat and short gentleman, standing on tiptoe, and putting his arms about the neck of a very tall and thin female servant, who wears high-heeled shoes, and endeavouring to pull her face down to be kissed. In his pocket is a book, "*An Essay on Woman*". This reflects on the famous poem with which Wilkes was associated, see "The Political Mouse-Trap", No. 4067. The gentleman's old and angry wife enters the room at the moment represented.

This satire is in the collection of the works of John Collet. It is the companion to "The Discovery", No. 4615.

$8\frac{7}{8} \times 10\frac{1}{2}$ *in.*

4615.

THE DISCOVERY.

J. Collett pinxit. J. Goldar sculpsit.
London, Printed for R. Sayer, and I. Bennet, at N°. 53, in Fleet Street, as the Act directs, 10 March 1774. [*c.* 1770]

An engraving, showing a very fat and buxom lady, seated on a couch, and making lewd love to a young footman, by taking his hand and pressing it to her bosom, while, looking down and smiling, he stands before her. Her old and angry husband is admitted to the room by a female servant who has acted as a spy. An ape, perched in a chair, holds forth a book marked "*An Essay on Man.*", referring to Pope's poem, and, obliquely, to the "Essay on Woman", which was attributed to John Wilkes. Another book lies on the floor, inscribed on the fore-edges, "*The Ladies Amusement*".

This satire is in the collection of the works of John Collet. It is the companion to "The Unlucky Attempt," No. 4614.

$8\frac{3}{4} \times 10\frac{3}{8}$ *in.*

4616.

The GUARDS of the NIGHT DEFEATED.

Jn°. Collett pinx^t I Caldwell sculp.
London. Printed for Rob^t Sayer & In° Bennett, N . 53 Fleet Street. and J. Smith, N°. 35 Cheapside, as the Act directs 1^st July 1774. [*c.* 1770]

This engraving represents the attack made by a party of watchmen on some harlots and men who have been feasting at night. A table is knocked over in the onslaught; one of the watchmen is overthrown; a young virago bestrides him, and, having taken possession of his staff, uses that weapon in defeating another intruder, who parries the blow. Other constables rush in; one has received a broken head, and crouches behind the door. The innkeeper, holding a pot of beer, sits at the table, and tries to keep out of the way of the staff of the woman who bestrides the constable. A second woman shakes a sleeping young man, and offers him a drawn sword to aid in the defence. Another woman flourishes a three-legged stool, and is about to throw it at the constables.

This satire is in the collection of the works of John Collet.

$13\frac{3}{4} \times 9\frac{1}{2}$ *in.*

4617.

GOOD ENTERTAINMENT for MAN and HORSE.

Collet pinx^t. Sparrow Sculp^t.
Printed for R. Sayer & J. Bennett. N°. 53 Fleet Street. [*c.* 1770]

An engraving, showing a young woman, who has been raking hay, lying asleep on a heap of it, which has been gathered near a cottage. The cottage is at a roadside; a board announces, "*LODGINGS for TRAVELLERS.*" A young man has dismounted from his horse, and stands admiring the girl. The dog growls at the stranger.

This print is in the collection of the works of John Collet.

$13\frac{1}{4} \times 10\frac{1}{8}$ *in.*

4618.

The Adventurous Macaroni, or the Three Jolly Blades, the Esq^r. Parson & Doctor.

Printed for R. Sayer & I. Bennet, N°. 53, Fleet Street, London, as the Act directs 29 *Aug^t.* 1774. [*c.* 1770]

A MEZZOTINT engraving, showing a street at, according to a clock in background, 10.20 p m. In front is a closed shop, with a projecting roof. A young woman looks from a window above the shop, and is amused because the "Esq^r" is climbing to the roof by standing on the shoulder of the "parson", while the "Doctor" looks on laughing. This is one of a series of publications. For the macaronies, see "The Macaroni Painter", No. 4520.

10 × 13¼ *in.*

4619.

ENGLISH FUNN *or* DOCKING *the* MACARONI.

London, Printed for R. Sayer, & J. Bennett. N°. 53 Fleet Street, as the Act directs. 14 *September*, 1774. [*c.* 1770]

A MEZZOTINT engraving, showing a London street before a butcher's shop; the owner of which has assailed a "Macaroni", and with his knife is cutting from the victim's wig that huge knob which characterized the macaronies. Two women sit behind and laugh at the assault. For the macaronies at this period, see "The Macaroni Painter", No. 4520.

See "Docking the Macaroni", No. 4527, and "Irish Peg in a Rage", No. 4531.

9⅞ × 13 *in.*

4620.

An EXHIBITION of WILD BEASTS or the MACARONI in DISTRESS.

London, Printed for R. Sayer, & J. Bennett. N°. 53 Fleet Street, as the Act directs 10 *Octo^r* 1774. [*c.* 1770]

AN engraving in mezzotint, representing the interior of a beast show. A macaroni in passing a stage on which a monkey is chained, has gone within that creature's reach; grasping its own tail sympathetically the animal has seized on the *queue* of the gentleman and, despite his struggles, pulls it vigorously. The victim carries a long cane of the fashion then prevalent, and wears a hanger such as was then in vogue. A boy, an old gentleman, and an old lady, laugh at the scene. Other animals are in the show.

This is one of a series of prints published by Sayer and Bennett. The publication lines of this work and of "The Exhibition of Wild Beasts", No. 4580, affirm that the satires appeared within a few days of each other.

For the macaronies, see "The Macaroni Painter", No. 4520.

9⅞ × 13 *in.*

4621.

THE CONNOISSEUR and TIRED BOY.

334 *London, Printed for R. Sayer & J. Bennett N°. 53 Fleet Street, as the Act directs* 15 *May* 1776. [*c.* 1770]

A HAND-COLOURED mezzotint engraving, showing an elderly gentleman, whose face is evidently a portrait, holding a candle in one hand before a picture, while with the other hand used to shade his eyes, he diligently examines a landscape which a yawning boy holds before him. This is one of a series of prints, see "The Bottle Companions", No. 4622; "Sal Dab", No. 4623, &c.

$9\frac{7}{8} \times 12\frac{3}{4}$ *in.*

4622.

THE BOTTLE COMPANIONS.

Les COMPAGNONS de la BOTEILLE.

378 *London Printed for R. Sayer & J. Bennett N° 53 Fleet Street as the Act directs* 1 *August* 1775. [*c.* 1770]

A MEZZOTINT engraving, showing two gentlemen, one young, the other old, sleeping in chairs late in an evening after drinking wine; bottles of "*Port*" and "*Claret*" are on the table, with half-burnt candles. A young woman has softly entered the room with a basket, in which is a baby, and deposits it at the foot of the table.

This is one of a series of prints, it is numbered "378", and was published by Sayer and Bennett. There is an impression from this plate from which all the writing has been cut.

$9\frac{7}{8} \times 12\frac{7}{8}$ *in.*

4623.

Sal Dab giving Monsieur a Reciept in full.

389 *London, Printed for R. Sayer & J. Bennett N 53 Fleet Street, as the Act directs* 29 *May* 1766. [*c.* 1770]

THIS is a hand-coloured mezzotint, the number "389" indicates that it belongs to a series of publications. It represents a combat at fisticuffs between a big English virago and fishwoman, and a lean Frenchman, before a tavern, the sign of which is "*The Good Woman*"; an effigy of a woman without a head is painted on the swinging board behind. The fat host stands at the door of his house convulsively laughing at the fight; over the door is written "*Wilkes Cordial and Purl all the Year.*" The cordial was named to compliment John Wilkes, see "John Wilkes Esq^{r}", No. 4050; purl, being drunk hot, was generally accepted as a winter beverage.

The virago, retaining a short red cape, has stripped off the bodice of her dress, baring her large bust and arms; her shoulders are covered by a short red mantle; her chemise and apron are girt together about her waist, her petticoat is green, her hat black, and it fell from her face when the passion of the fight disarranged her hair. The Frenchman is beaten back by the energy and skill of his antagonist, and he wildly raises his arms in defence; having taken off his coat he reveals the fact that he has no shirt, only a collar and cuffs remain on his lean body; his breeches are open behind, leaving his buttocks bare; to these parts an ally of the virago's, herself a fishwoman, is applying an unboiled lobster by way of diversion

for her friend. The Frenchman's backer holds his coat and looks horrified at the defeat of his friend.

This is a similar design to that published by C. Bowles, and described in this Catalogue as "Billinsgate Triumphant", No. 4541; see, for similar satires, "The Frenchman at Market", No. 4476, and "Docking the Macaroni", No. 4527.

$9\frac{3}{4} \times 12\frac{3}{4}$ *in.*

4624.

THE SPORTING LADY.

London, Printed for R. Sayer & J. Bennett, N° 53 Fleet Street, as the Act directs 1 *Oct^r.* 1776. [*c.* 1770]

A MEZZOTINT engraving, representing a winter landscape, where stands a young lady, wearing long boots, a cocked hat with plumes, a wig with parallel curls at the ears, and great macaroni club of false hair behind her head; two partridges are slung across her shoulder. She carries a fowling-piece, and is looking eagerly for game; a man-servant stands behind and seems afraid of the gun in his mistress's careless hands. A pointer and a horseman are near.

$9\frac{3}{4} \times 12\frac{5}{8}$ *in.*

4625.

The RETURN from SCOTLAND, or THREE WEEKS after MARRIAGE.

London: Printed for R. Sayer & J. Bennett, N . 53. Fleet Street, as the Act directs, 5^th Decem^r. 1777. [*c.* 1770]

A MEZZOTINT engraving, one of a series, the distinguishing number of which has been cut off, representing the interior of a handsomely furnished room, and a bride and bridegroom during a quarrel in their honeymoon. She has turned her back on him and, having pretended to read a book, has forgotten that pretence while she leans forward as if lost in thought. He has begun to take steps towards a reconcilement, has raised his face where, holding a paper, he sits behind her at a table, and puts a forefinger to his lips, as if about to speak, while his eyes watch hers eagerly. See "Six Weeks after Marriage", No. 4549.

$9\frac{3}{4} \times 12\frac{5}{8}$ *in.*

4626.

FATHER PAUL in his Cups, *or* the Private DEVOTION of a CONVENT.

London, Printed for R. Sayer & J. Bennett Map & Printsellers N°. 53 Fleet Street, as the Act directs 25 *April* 1778. [*c.* 1770]

A MEZZOTINT engraving, showing five monks seated at a table, four holding goblets, the fifth affecting to pray. Their president is the "Father Paul" of the title. Below the design are engraved eight lines of verse from "The Duenna", the same as those quoted with the description of "Father Paul in his Cups", No. 3781, which, lacking a date, was catalogued under *c.* 1760. Of "Father Paul Disturbed", No. 3782, a companion to the latter print, an impression has been ac-

quired dated "Nov. 10. 1777." "The Duenna", from which the illustrative verses were borrowed, was written by R. B. Sheridan, and acted in Covent Garden Theatre in 1775. A political parody on this play, with the same title, and ascribed to Mr. Israel Pottinger, was produced in 1776.

$9\frac{3}{4} \times 13$ *in.*

273 *Printed for Carington Bowles, N°. 69 in St. Pauls Church Yard, London. Publish'd as the Act directs 10. Nov. 1777.* [*c.* 1770]

This mezzotint is a reduced copy from No. 3782. It is one of a series of reduced versions from prints published by C. Bowles, with numbers independent of those of the series of larger prints, *e.g.* "The Sailor's Pleasure", No. 4496, and "The Church Choristers", No. 4533. The design differs completely from that of the print with the same title as above.

$4\frac{3}{8} \times 5\frac{1}{2}$ *in.*

4627.

Fashionable Costumes. (No title.)

(? Published by Sayer and Bennett.) [*c.* 1770]

A mezzotint engraving, representing a party of ladies and gentlemen promenading and, probably, in Pall Mall. In front is a gentleman, who, his legs being contorted, the feet pointing inwards, walks with great difficulty, and in a series of violent jerks; he has a huge mouth, and nostrils shaped like those of an elephant. Notwithstanding these characteristics, he is dressed in the extreme of the macaroni *mode*. Two ladies look at him and laugh, their lapdog barks. Behind, a woman accosts a gentleman. See H. Walpole's letter to Mr. G. Montagu, June 23, 1750.

The title, signatures, and publication lines of this print have been cut off. It was probably issued between 1760 and 1775. "Age and Folly", a work of similar character to this one, is dated "1 Feb. 1776."

$9\frac{7}{8} \times 12\frac{3}{4}$ *in.*

4628.

RIDICULOUS TASTE OR THE LADIES ABSURDITY. (A.)

Pub^d. accord^g. to Act of Parll^t July 15^th. 1771 by M Darly N° 39 Strand. & R. Sayer at the Golden Buch Fleet Street. [*c.* 1770]

An engraving, coloured by hand, representing a lady seated in a chamber, wrapped in a *peignoir* and wearing an extraordinarily lofty coiffure, which towers above her head in an oval form, and is flanked by parallel horizontal curls one above the other nearly to the summit A French hairdresser is mounted on a tall flight of steps, and in the act of adjusting the most elevated of her curls, while the lady's husband, a naval officer, holding a sextant to his eye, takes an observation in order to ascertain the altitude of the now completed adornment. See "The Female Pyramid", No. 4630.

See "The Macaroni Print Shop", No. 4701, in which this print is represented as exhibited in Darly's shop window.

$8\frac{1}{8} \times 12\frac{3}{4}$ *in.*

4629.

Ridiculous Taste. (B.)

London Printed for R. Sayer and J Bennett N°. 53 Fleet Street, as the Act directs 10 *June* 1776. [*c.* 1770]

A MEZZOTINT, representing a fashionable lady having her hair arranged; one man stands before her, taking, by the aid of a sextant, the measurement of the structure which another, who stands on a flight of steps behind her, is arranging on her head with curling irons.

This is a reduced and reversed version of "Ridiculous Taste", No. 4628.

$4\frac{3}{8} \times 5\frac{5}{8}$ *in.*

4630.

The Female Pyramid.

[*c.* 1770]

AN engraving, adapted very closely from "Ridiculous Taste or the Ladies Absurdity (A.)", No. 4628. The lady is seated in almost the same attitude; the *coiffeur* brandishes the tongs as before, but he has not mounted to the top of the steps; the husband looks at the lady through a small telescope, instead of taking the altitude of her headdress with a sextant. The oval portraits on the wall have been altered.

This print was prepared for "The Oxford Magazine", 1771; an impression faces p. 129 of that volume (P.P. 6115), the text of which contains a letter professing to describe what the writer saw when he called on an old acquaintance in St. James's Street, and saw his wife at home:—"how great was my astonishment to behold her seated under a pyramid of hair and her friseur mounted on a ladder to dress the upper part of it. It is impossible to convey a proper idea of this ridiculous scene in words only;".

$3\frac{5}{8} \times 5\frac{1}{2}$ *in.*

4631.

The SLIP, or MISS, willing to be in the TON.

[*c.* 1770]

A MEZZOTINT, showing an elderly woman seated in conversation with a girl who is weeping because she is admonished. An elderly gentleman stands behind and speaks angrily, clutching his crutch-stick. Another woman is behind. The subject seems to be the correction of the girl's fashionable or amorous proclivities.

$9\frac{7}{8} \times 12$ *in.*

4632.

M DARLY. P.O.A.G.B.

Pub. by M Darly Strand. Jan. 1. 1771. [*c.* 1770]

THIS is an etched three-quarters length figure of Matthew Darly, satirical artist and publisher, standing in full view, the head in three-quarters view to our left; he uses two walking-sticks and holds in one hand a caricature of a man's head. For Darly, see "The Hungry Mob", No. 3844; "The Scotch Hurdy Gurdy", No. 3847; "The Scotch Damien", No. 4071, and "The Macaroni Print Shop", No. 4701.

"P. O. A. G. B.", stands for "Painter of Ornaments to the Academy of Great Britain", see inscriptions on the back of an impression from this plate, which is included in "Catalogues of the Society of Artists" (Anderdon Gift), vol. v., No. 1041, in the Print Room, and an inscription at the foot of this print, which belonged to the Banks Collection.

$4\frac{5}{8} \times 6\frac{1}{8}$ *in.*

4633.

LE CABRIOLET.

[By Henry William Bunbury?]

"*Pub accord*^{g} *to Act Feb*^{y} 4. 1770 *by M. Darly*" "*M Darly* 39 *Strand*". [*c.* 1770]

An etching, coloured by hand, and showing a road in which one of the then newly introduced French cabriolets is being drawn at speed towards our left by two horses, on one of which a postillion is mounted; he wears an enormous pigtail. The gentleman in the vehicle carries a hat, and has a prodigious bunch of hair, such as macaronies wore, attached to his head. He is bowing obsequiously to a gentleman in the distance, who walks under a parasol and salutes the rider. A footman clings to the back of the cabriolet, and wears extravagantly long hair. A long-tailed dog runs by the vehicle.

Below the design are engraved the following verses:—

"Barbares Anglois! qui du memê Couteau
Coupoient le tête aux Roi et les queues aux cheveaux,
Mais les Francois polis laissent aux Rois leurs têtes
Et Encore comme vous les Queues á leurs bêtes."

This satire, which is among his works, is ascribed to Henry William Bunbury on account of its resemblance to prints signed by him; see "Happy Peasant", No. 4681. This is a "card" of the kind described in "The 2 H, H,'s", No. 3342, and "The Scotch Hurdy Gurdy", No. 3847, as published by M. Darly, and apparently etched by him from a design by H. W. Bunbury. If so, it is one of the earliest works of that satirist, who was born in 1750, see "Boy riding a Pig", a small etching which is in the collection of Bunbury's works, on the back of which is written, "For Miss Banks with S^{r} W. Musgrave's Complim^{ts}".

H. Walpole, in a letter to Sir H. Mann, June 15, 1755, wrote:—"All we hear from France is, that a new madness reigns there, as strong as that of Pantin's was. (See "Pantin a la Mode", No. 3017.) This is *la fureur des cabriolets; Anglicè*, one-horse chairs, a mode introduced by M^{r} Child (brother of Earl Tilney): they not only universally go in them, but wear them; that is, everything is to be *en cabriolet;* the men paint them on their waistcoats, and have them embroidered for clocks on their stockings; and the women, who have gone all the winter without anything on their heads, are now muffled up in great caps, with round sides, in the form of, and scarce less than the wheels of chaises." See "The Tree of Life, (A.)", No. 4570.

$4\frac{1}{2} \times 2\frac{3}{8}$ *in.*

Pub^{d} *According to Act March* 17. 1771. *by M Darly N*^{o} 39 *Strand*

This etching is an enlarged and reversed copy of No. 4633, not coloured. The cabriolet is driven to our right. An impression is among the works of H. W. Bunbury; in this the name and address of Darly have been nearly burnished off the plate.

$7\frac{5}{8} \times 5\frac{1}{8}$ *in.*

[*c.* 1770]

A REDUCED copy from No. 4633. It occurs on p. 244 of "The Illustrated Review", New Series, vol. i., one of the illustrations to a series of articles on "Old Fashioned Caricatures", by Mr. Joseph Grego.

$4\frac{7}{8} \times 2\frac{3}{8}$ *in.* Brit. Mus. Library P.P. 6019, d.h.

4634.

THE TURF-MACARONI. (The Duke of Grafton.)

"12" [By Henry William Bunbury ?]
Pub^d by M Darly N^o. 39 *Strand.* [*c.* 1770]

AN etching, representing in profile a tall, very thin gentleman, holding a large riding whip, and walking rapidly and energetically to our left, with an expression of surprise and interest. It is a portrait of the Duke of Grafton, for whom, as addicted to the turf, and as a jockey, see "Janus. (A.)", No. 4233. His grace wears a small round cap, with the rim turned up, and bound with lace; he has a black cravat (see "The Political Wedding", No. 4292, and other satirical portraits of this minister), and his hair is drawn back off his head; appended to the back of his head is the bunch peculiarly affected by the macaronies, see "The Macaroni Painter", No. 4520. The rest of his costume refers to his practice of riding, and comprises long "top" boots, spurs, a short coat; on his leg is the Garter. In an old hand is written "D. G.", for Duke of Grafton.

This is one of the series of prints referred to in "The Dog Barber. (A.)", No. 4668. It is probably by Mr. Henry William Bunbury, see "Happy Peasant", No. 4681, and "Le Cabriolet", No. 4633.

$3\frac{3}{4} \times 5\frac{1}{8}$ *in.*

4635.

THE MASQUERADE DANCE.

15
Pub^d. according to Act of Parliament Dec^r 8*th*. 1771 *by M Darly* (39 *Strand*) [*c.* 1770]

AN engraving of characters in a masquerade, see "The Soho Masquerade", No. 4375. The costumes include that of a bishop, who is dancing with a Turk; a Greek monk (?) dances with a quaker, and a Jew with a monk. The Devil plays on a pipe.

This print belongs to a series of which "The London Jockies", No. 4636, and "The Well Fed English Constable", No. 4641, are members.

$12\frac{1}{4} \times 8\frac{7}{8}$ *in.*

4636.

THE LONDON-JOCKIES, GOING TO NEWMARKET.

ADDRESS'D TO THE GENTLEMEN OF THE TURF

BY M. DARLY.

16
Pub^d according to Act of Parl^t. Decem^r. 14*th*. 1771 *by M Darly* (39) *Strand,* [*c.* 1770]

AN engraving, showing the outside of "THE MOON." inn, where a very fat and short man is about to mount a horse, which turns and looks askant at him. A groom

holds the bridle. A very tall and lean man, riding a little pony, issues from the gate. A woman and a man look from a window.

This print belongs to a series of which "The Masquerade Dance", No. 4635, and "The Well Fed English Constable", No. 4641, are members.

$13\frac{1}{4} \times 8\frac{1}{2}$ *in.*

4637.

THE MACARONI SHOE MAKER, *taking his* Mundy's Ride.

20

Publish'd according to Act, Oct^r^. 12, 1772, *by M Darly*, 39, *Strand.*

[*c.* 1770]

An etching, showing a man, whose name was probably Mundy, mounted on a sorry, ill-tempered horse, and wearing an uncommonly long *queue* plaited and looped at his back; he holds out to a companion, who is apparently a running footman, a small lady's shoe with an extraordinarily high heel. This figure is in profile to our left. The footman carries a long slender stick, points with one hand towards his right, and laughs to his companion.

The faces appear to be portraits. This print is one of a series, see "Artillery Duty", No. 4646.

$8\frac{7}{8} \times 5\frac{7}{8}$ *in.*

4638.

THE MACARONY SHOE MAKER

20

Pub. June 1. *by M Darly Strand* 1775 [*c.* 1770]

An engraving of a room, where is a lady seated near a couch, who, holding up her skirt, places her leg on a stool, while a shoemaker kneels before her, and is about to adjust a very little shoe to her foot. She wears an enormous headdress in the *mode* of 1770-80; her bust is freely exposed, and she holds a book, inscribed, "*The Whole Duty of man*". The shoemaker is dressed in the extreme of the macaroni fashion which, at the date of this publication, had become common among tradesmen. He handles the shoe in a dainty manner; has placed a handkerchief on the floor before he knelt there, and placed his laced cocked hat at his side. See "The Macaroni Shoe Maker", No. 4637.

This print is one of a series, see "Artillery Duty", No. 4646; for the macaronies, see "The Macaroni Painter", No. 4520.

$13 \times 8\frac{3}{4}$ *in.*

4639.

BOARDING SCHOOL EDUCATION, OR THE FRENCHIFIED YOUNG LADY.

21

Pub^d^. according to Act of Parl^t^. Oct. 19^th^. 1771. *by M Darly* (39) *Strand.*

[*c.* 1770]

An engraving, coloured by hand, representing the interior of a room, where two ladies, one young and slender, the other elderly and fat, are dancing before a lean French teacher who performs on a kit. A puppy and a monkey, the latter acting as teacher, with a toy sword and stick, imitate the manners of the group.

$13\frac{1}{4} \times 8\frac{7}{8}$ *in.*

4640.

Timothy Tallow, and his Wife, going to Graves Hall, on a Sunday.

"LE CABRIOLE ANGLOIS." "THE BUGGY."

27
R. S^t. G. M. (R. St. George Mansergh) *Pinx^t.*
Publish'd according to Act, Aug^st. 10^th. 1772 by M. Darly, N°. 39 in the Strand. [*c.* 1770]

An engraving showing an enormously fat woman in a "buggy", with a husband driving a miserable horse towards a "cockney villa," which, with statues and a board, inscribed, "*Man Traps here*", is in the distance, near London. The woman points to the house, with a grotesque expression of pleasure. For the artist's signature, see "The Eclipse Macarony", No. 4643.

$13\frac{1}{4} \times 8\frac{3}{4}$ *in.*

4641.

THE WELL FED ENGLISH CONSTABLE.

31
P. Sandby Inv^t M Darly sc.
Pub^d. according to Act of Parl^t. Oct^r. 1^st 1771. by M Darly Engraver N°. 39 Strand. [*c.* 1770]

A figure, evidently a portrait, of a man in profile to our right, at whole length, holding a long constable's staff. He is very fat, and has a protuberant belly. The legs of a turkey stick out of the skirt pocket of his coat. Two dogs are behind him; on the collar of one of them, which sniffs hungrily at the turkey, is the owner's name, "*T. GUTTLE.*" This print belongs to a series, of which "The Masquerade Dance", No. 4635, and "The London Jockies", No. 4636, are members.

$9\frac{1}{2} \times 13\frac{1}{8}$ *in.*

4642.

"THE HOLY ORDER OF S^T. ALMAC." (A Portrait.)

"*V.* 2" "3"
Pub by M Darly 39 Strand Feb^y. 20 1773. [*c.* 1770]

An engraved whole-length portrait of a gentleman in the dress of a monk or friar, holding a bunch of roses in one hand, the other placed on his breast; he stands in profile to our right, and wears the macaroni wig. Instead of the beads of a rosary, he wears at his girdle many playing-cards; dice and a dice-box swing as pendants to the rosary.

Below the design these lines are engraved:—

"The Macaroni's Downfall, or the Pious Dove's Lamentation. To the Tune of the Babies in the *WOOD.*

A MACARONI once was I. In vice and folly try'd,
I packd the Cards, I cogg'd the die, And gloried in my pride.
At Quinze the live-long night I play'd, Stakd thousands on a card;" &c.

This satire refers to a club which was established in Almack's Rooms for gambling; see H. Walpole's account of the opening of these rooms, in a letter to Earl of Hertford, Feb. 14, 1765. Of the club set up at Almack's as a gambling society, Walpole wrote to Mr. G. Montagu, May 6, 1770:—"There is a new Institution that begins to make, and if it proceeds, will make a considerable noise. It is a club of *both* sexes to be erected at Almack's, on the model of that of the men of White's. Mrs. Fitzroy, Lady Pembroke, Mrs Meynell, Lady Molyneux, Miss Pelham and Miss Loyd, are the foundresses."; see "The Female Coterie", No. 4472.

Other prints of this series are "Artillery Duty", No. 4646, which see, &c.

6 × 6⅝ *in.*

4643.

"*The Eclipse Macarony.*" ("Count" O'Kelly.)

V. 2 9
"*Pub May* 12 1773 *by M Darly strand*"
R. S^t Geo: Mansergh, pinx^t [*c.* 1770]

An etching of "Colonel", "Captain", or "Count" O'Kelly, as a very fat round-shouldered man, in macaroni costume, with a nosegay at his breast, carrying a cane, and mounted on a horse in a racecourse. The horse is standing near "*THE BETTING POST*", and is, doubtless, the famous "Eclipse", which belonged to O'Kelly; see "A late Unfortunate Adventure at York", No. 4406. For a memoir of "Count" O'Kelly, see "The Town and Country Magazine", 1770, p. 474. This is one of a series of satires, see "Artillery Duty", No. 4646. The artist's signature occurs on "A Satire on the Performance of 'Hamlet'", No. 4138; "Timothy Tallow", No. 4640; "An Old Macaroni Critic", No. 4699, and "The Coterie & Newmarket Macaroni", No. 4702.

8 × 6¾ *in.*

4644.

S^R BIBO BULKY

V 2 21
Pub^d accord to Act by M Darly 39 *Strand Dec^r* 1 1773 [*c.* 1770]

An etching, coloured by hand, and representing a very short, fat gentleman in a red coat standing on a stool, and partly embracing a huge tun of wine before him, and which he has pierced, so that a jet of wine pours from the vessel into his mouth. The scene is a cellar.

The print belongs to a series of publications by M. Darly, in which it appears to have been No. 21 of vol. ii. An uncoloured impression occurs in "Drolls published by Robert Sayer", vol. i., in the Print Room, with the following publication line:—"*Publish'd by Sayer and Bennett, London.*", thus indicating a later re-issue.

Other prints of this series are "Macaronies drawn after the Life", No. 4645, and "Artillery Duty", No. 4646. Examples from other series follow in this Catalogue.

9⅛ × 6⅛ *in.*

4645.

MACARONIES DRAWN AFTER THE LIFE

V 2 22
Pub^d. Accord to Act Dec^r 1. 1773 *by M Darly* 39 *Strand* [*c.* 1770]

An etching, coloured by hand, and divided into two parts. On our left is represented a young man, a macaroni, see "The Macaroni Painter", No. 4520, standing at a round table, and, with linked fingers, leaning one elbow on a book, the label on which bears "*Weber & Hoyle*", *i.e.* a book on gaming or whist; near this is a second book, marked "*Woman of Pleasure*"; likewise a pack of cards. At his feet are a dice-box and two dice. In a bookcase behind are several volumes, one of which is "*Harris' List*", *i.e.* a catalogue of the names and addresses of meretrices, published at this period and long after, for which see "Portrait of Samuel Derrick", No. 4282, note to p. 519.

The division on our right represents a human skeleton, another macaroni, leaning one elbow on a tomb to support the skull which rests on the hand; in the other hand is a spade. The scene is a churchyard; a church is in the distance. On the tomb is written:—"*Here lies Interr'd Dicky Daffodil who in a fit of Despair on a run of ill luck swallow'd the Die which lodging on his heart, brought on the bone fever & a Mortification. it was maliciously reported that he fell on the points of C. Hayes's scizzars, & not by those of the Fates. Mors Janua Vitæ*".

"C. Hayes", or Charlotte Hayes, was a notorious prostitute and procuress, see "Portrait of Samuel Derrick", as above. For an account of her "nunnery" see "The Town and Country Magazine", i., 1769, p. 65.

This print belongs to a series, of which "S^r Bibo Bulky", No. 4644, and "Artillery Duty", No. 4646, are members. Examples from other series follow in this Catalogue.

9 × 6 *in.*

4646.

ARTILLERY DUTY

V 2 23
Pub^d by M Darly 39 *Strand Dec^r* 1. 1773 [*c.* 1770]

An etching, coloured by hand, satirizing military effeminacy. A small artillery officer stands as if on duty, with his back towards us; behind him a gigantic soldier of his regiment is holding over the officer's head a large green parasol.

This print belongs to a series of publications by M. Darly, in which it appears to have belonged to the second volume, hence the "*V* 2" "23" above. "S^r Bibo Bulky", No. 4644, belonged to the same series, likewise "Macaronies drawn after the Life", No. 4645. There are other series of satires of this class represented in this Catalogue by entries extending, with but few exceptions, to "24 Caricatures", No. 4710.

6¼ × 8¼ *in.*

4647.

LADY DRUDGER *Going to Ranelagh.*

"*V.* 3" 4
Pub accor^s to Act by M Darly Strand April 25^th^. 1772 [*c.* 1770]

An etching, coloured by hand, showing a very fat old woman, half-dressed and bareheaded, holding a barber's dummy in one hand, on which she has placed her

wig, while with the other hand she diligently powders it with flour from a dredger. In her pocket is a phial, labelled "*Eau de luce*" (?).

Other prints of this series are described in "Artillery Duty", No. 4646.

See "The Macaroni Print Shop", No. 4701, and "The Lovely Sacarissa dressing for the Pantheon", 1778.

$4\frac{1}{8} \times 6\frac{1}{8}$ *in.*

4648.

THE SLEEPY MACARONI. *Dreaming for the Good of his Country.* (A Portrait of Stephen Fox, second Lord Holland.)

"*V* 3". "14".

W. H. B(unbury, monogram) *Inv*^{t} *et sc.*

Pub^{d} *accor*^{g} *to Act June* 4th 1772 *by M Darly* (39) *Strand* [*c.* 1770]

An etched portrait of Stephen Fox, eldest son of Henry Fox, first Lord Holland, who, July 1, 1774, succeeded his father in the title, and died Dec. 26, 1774. He is very fat, and sits in deep sleep in a chair, holding a book; his hat has been lodged on the back of the chair. He was the elder brother of Charles James Fox, the statesman. H. Walpole wrote to Sir H. Mann, July 10, 1774, of Stephen and C. J. Fox:—"Lord Holland at last is dead, and Lady Holland is on the point of death. His sons would still be in good circumstances, if they were not *his* sons; but he had so totally spoiled the two eldest, that they would think themselves bigots if they were to have common sense". To this follows censure and expressions of amazement at the doings of the gambling macaroni, of which class Stephen Fox was an eminent member. Walpole wrote to the Countess of Upper Ossory, July 30, 1774:—"This (the second) Lord Holland will have 10,000*l.* a year". To the same, describing the second Lord Holland's obesity, he wrote, Aug. 23, 1775:—"The new Princess of Piedmont has a glorious face, the rest about the dimensions of the last Lord Holland, which does not do so well in a stiff-bodied gown." See an anecdote of Stephen Fox in the "Apology" of George Anne Bellamy, 1785, iii. (276. g. 30.), p. 62.

The title of this satire would infer that dreaming was S. Fox's most innocent employment, and that his country would derive little benefit from his waking hours. This etching is the work of Mr. W. H. Bunbury, for whose signature, see "The Dog Barber", No. 4669, and "Happy Peasant. (A.)", No. 4681. See an anecdote of S. Fox in "The Town and Country Magazine", 1772, p. 237.

There is an impression of this plate without the "*V.* 3". This is one of a series of satires, see "Artillery Duty", No. 4646, which belongs to a similar series.

On the second Lord Holland, see "The Sturdy Beggar", No. 3579; "The Sleepy Macaroni Ste'——aling a Nap", No. 4649; "The Young Cub", No. 4810; "The Cub's Frolic", 1771; "Robbed between Sun and Sun", 1773; "Stephen Cub in the Suds", 1773, and "The Voluptuous, Luxurious, Spendthrift Macaroni", 1773.

See "The Macaroni Print Shop", No. 4701, in which this print is represented as shown in Darly's shop window.

$4\frac{1}{4} \times 4\frac{3}{4}$ *in.*

4649.

The Sleepy Macaroni Ste'—aling a Nap. (A Portrait of Stephen Fox, second Lord Holland.)

Sam Sharp Eye del[t] advivum. 1772. *J. Bretherton f*
Publish'd as the Act directs June 1[st], 1772, by J. Bretherton N[o]: 134, *in New Bond Street.* [*c.* 1770]

This etching is a full-length portrait of the second Lord Holland, in profile to our left, standing, with his hands in his pockets, and fast asleep. The title "Ste'——aling" refers to his lordship's first name Stephen. The figure wears the macaroni costume; see "The Macaroni Painter", No. 4520.

For this subject, see "The Sleepy Macaroni. Dreaming for the Good of his Country", No. 4648.

$3\frac{3}{4} \times 4\frac{3}{4}$ *in.*

4650.

AN ENGLISH MACARONI AT PARIS *changeing English Guineas for Silver*

V. 3 15
Pub[d] by M Darly 39 *Strand March* 17[th] 1774. [*c.* 1770]

An etching, representing an English macaroni and his lady at the door of a banker in Paris in the act of receiving change of silver for gold money. A negro boy and a white man stagger under ponderous bags of silver; they follow the gentleman to his chariot, while he looks gleefully after them; the lady smiles a welcome. A gentleman quits the house and hold up his hands in surprise.

9 × 6 *in.*

4651.

BARON FORCHETTA. *after a Bett of Fifty.* (Baron Neuman.) "(*Bath*) *By an Officer in the Guards*".

V. 3 17
Pub[d] by M Darly Jan 24 1774. *Strand* [*c.* 1770]

An etching, coloured by hand, and representing an old man of dwarfish stature, standing in profile to our left, holding a pinch of snuff and a snuff-box, while he seems to be addressing another person.

This is a portrait of Baron Neuman, a gambler, who acquired notoriety by the unfairness of his play; from an incident in connection with which he derived the title which is given him in this plate. Having been suspected of foul play he was carefully watched, and a gentleman seized a fork and dashed it through the baron's hand, fixing it to the table, and addressed him:—"Sir! if such a card is not under your hand, I must beg your pardon."

On the subject, see "The Gambler Detected", No. 4836.

This is one of a series of satires, see "Artillery Duty", No. 4646.

$6\frac{1}{8} \times 8\frac{3}{8}$ *in.*

4652.

The ILLITERATE MACARONI. *of* 21 *Learning his* A. B. C. (A satirical Portrait, probably of the Earl of Suffolk.)

" *V.* 3 20 "
Pub accord^{g} *to Act by M Darly strand July* 1st. 1772 [*c.* 1770]

An etching, coloured by hand, representing a macaroni dressed in the extreme *mode* of that class, see "The Macaroni Painter", No. 4520, with the huge bunch of hair attached to the back of his head which characterized them. He stands erect in profile to our left, and holds an "*A B C D ab ob* ——" book in one hand, and in the other a large reading-glass, through which he affects to look at the alphabet. It may represent the Earl of Suffolk, Secretary of State, who incurred much satire on account of his alleged inability to speak French, see "L^{d} S——k and his Secretary learning French," 1772; "The Town and Country Magazine", iii., p. 345, and "Memoirs of the Reign of King George the Third", by H. Walpole, 1845, iv., 261.

This is one of a series of satires, see "Artillery Duty", No. 4646.

$2\frac{1}{4} \times 5\frac{1}{8}$ *in.*

4653.

THE LADIES RIDICULE.

" *V.* 3" " 22".
J. C. (cipher.)
Pub accor to Act by M Darly Strand July 17th. 1772. [*c.* 1770]

An etching, coloured by hand, and representing a very big lady borne by two strong chairmen in a sedan chair, the top of which has been set open in order that her towering headdress may have room in the air above. A boy Cupid, or page, dressed in the extreme of the macaroni fashion of this period, stands behind his mistress, striding the poles of the chair, and holds to the back of the vehicle. This is one of a series of satires, see "Artillery Duty", No. 4646.

$5\frac{7}{8} \times 4\frac{1}{4}$ *in.*

4654.

THE WESTMINSTER MACARONI. (A.) (A Portrait.)

" *V* 4" " 11 "
Publish'd according to Act. Sep^{r} 1. 1772 *by M Darly*, 39, *Strand.* [*c.* 1770]

An etching, coloured by hand, representing, erect and in profile to our left, a very tall, *blonde*, and plump young gentleman, looking before him with a smile. His light hair, or wig, is in a long looped twisted *queue* and lies on his shoulders. He wears a bright scarlet coat and sky-blue waistcoat, and carries the long, tasselled cane which was affected by the macaronies. For the macaronies, see "The Macaroni Painter", No. 4520. This is one of a series of satires, see "Artillery Duty", No. 4646. See the same title "(B.)", No. 4655.

$2\frac{1}{2} \times 5\frac{3}{8}$ *in.*

4655.

THE WESTMINSTER MACARONI. (B.) (A Portrait.)

Pub^d According to Act Nov. 3^d, 1774 *by M Darly* 39 *Strand* [*c.* 1770]

An etched portrait, coloured by hand, of a youth, or young man, standing in profile to our left, with a short riding-whip in his right hand; his left hand is in his breeches pocket. He wears his own nearly straight, brown hair sticking out from his collar, a blue coat, brown vest and breeches. This satire appears not to belong to the series which comprises that described with the same title "(A.)", No. 4654, and dated two years earlier.

$4\frac{1}{4} \times 5\frac{3}{8}$ *in.*

4656.

THE MACARONI BRICKLAYER, PRIOR *to any other Macaroni.* (A Portrait of George III. ?)

"*V.* 4" "18"

Pub^d accord^g. to Act of Parl^t. Sep^r. 17 1772, *by M Darly* (39) *Strand.* [*c.* 1770]

An etched whole-length portrait of a tall gentleman standing in profile to our left, and holding a trowel as if he was in the act of laying the first stone of a public building. The face is very like that of the king, George III. He wears a huge knot of hair attached to the back of his head and rolled up behind his shoulders in the manner of the macaronies, for whom see "The Macaroni Painter", No. 4520. This is one of a series of satires, see "Artillery Duty", No. 4646.

$4\frac{1}{2} \times 6\frac{1}{4}$ *in.*

4657.

A MACARONI return'd from Riding. (A Portrait.)

"*V* 4" "21"

Pub^d. accord^g. to Act Oct^r. 6. 1772 *by M Darly* (39) *Strand.* [*c.* 1770]

An etched portrait, at whole-length in profile, of a gentleman turned to our right and in the act of holding a snuff-box and a pinch of snuff; a long riding-whip is under one of his arms. His dress comprises long "top" boots, yellow buckskin breeches, a green coat, long crimson waistcoat, voluminous white cravat, and small black riding-hat laced with gold. His powdered hair, or wig, is gathered into an enormous *queue* tied up with black riband and hanging straight behind his back. This is one of a series of satires, see "Artillery Duty", No. 4646.

$2\frac{3}{4} \times 5\frac{1}{2}$ *in.*

4658.

THE CHELSEA MACARONI. (A Portrait.)

"*V* 5" "1"

Publish'd according to Act, Oct^r 10. 1772, *by M Darly*, 39, *Strand.* [*c.* 1770]

An etched whole-length portrait, in profile to our right, of a gentleman standing with a hooked walking-stick in one hand, and a hanger suspended at his side.

He wears a variety of the macaroni costume, see "The Macaroni Painter", No. 4520, comprising a low broad-rimmed hat of elegant shape, the rim of which is laid flat over his face, and a monstrous bunch of hair at the back of his head. He has a simple, weak expression in his face, and is evidently of a feeble habit of body.

This print belongs to a series of satires, see "Artillery Duty", No. 4646.

$4\frac{3}{4} \times 5\frac{1}{4}$ *in.*

4659.

The Tower Macaroni. (A Portrait.)

PRO BONO PUBLICO.

"*V* 5" "1"

*Publish'd as the Act directs, Oct*r. 22 1772. *by M Darly* 39 *Strand.*

[*c.* 1770]

An etched whole-length portrait of a gentleman in profile and walking, in an erect, military manner, to our right, holding a hooked stick; he wears an overcoat, boots, and a long *queue*. He appears to be a military officer out of uniform; the title suggests that he was a resident in, or officer connected with, the Tower of London. For the macaronies, see "The Macaroni Painter", No. 4520.

This is one of a series of satires, see "Artillery Duty", No. 4646, which belongs to a similar series.

$2\frac{3}{4} \times 4\frac{1}{4}$ *in.*

4660.

THE BUN. MACARONI. (A Portrait of one of the Bunbury family?)

"*V.* 5" "2"

*Pub*d *accord*g *to act Oct*r. 9 1772 *by M Darly* 39 *strand.* [*c.* 1770]

An etched whole-length portrait of a gentleman dressed as a bun-baker, standing in profile to our left and carrying a tray loaded with buns. On a slender staff, which, having a hand fixed at the extremity, looks like a back-scratcher, is a little flag announcing that the bearer "*Has the Honor to serve the Royal Family.*" The hand is that of baronetcy; the bearer "served" the royal family in the army. He wears a short jacket, and a baker's apron; attached to the back of his head is one of those enormous bunches of hair which the macaronies affected, see "The Macaroni Painter", No. 4520.

This satire belongs to a series, see "Artillery Duty", No. 4646.

The little flag and inscription were added to the engraving with a pen. There are two impressions from this plate in which the flags are differently placed, and differ in size, one of which is coloured.

See "Captain *Bun* Quixote attacking the Oven", No. 4665, probably another portrait of this person.

$4 \times 5\frac{3}{4}$ *in.*

4661.

A MACARONI WAITER. (A Portrait.)

"*V* 5" "5"

*Publish'd according to Act Dec*r 11 1772 *by M Darly* 39 *Strand.* [*c.* 1770]

An etched whole-length portrait of a man in profile to our right, walking hastily in answer to a call, and carrying in his left hand a tray with cups and a teapot, in

the other hand a kettle. Under one arm is a napkin. His hair is set up crest-like; to the back of his head is attached an enormous bunch of hair; see "The Macaroni Painter", No. 4520.

This satire is one of a series, see "Artillery Duty", No. 4646.

$3\frac{5}{8} \times 4\frac{5}{8}$ *in.*

4662.

THE. BUILDER. MACARONI. (A Portrait.)

"*V* 5" "10"

Pub^{d} *as the Act directs by M Darly* 39 *strand Nov*^{r} 1 1772. [*c.* 1770]

An etched whole-length portrait of an old gentleman standing in profile to our right, and looking through a large eyeglass, as if he were watching the progress of builders with their work. The figure has been coloured by hand, and wears a white coat, red waistcoat, blue breeches, and black hat. The large mass of hair which characterized the macaronies of the time is attached to the back of his head. See "The Macaroni Painter", No. 4520. This is one of a series of satires, see "Artillery Duty", No. 4646.

$5\frac{3}{4} \times 4\frac{5}{8}$ *in.*

4663.

The COURSING MACARONI (A Portrait.)

"*V* 5" "12"

Publish'd as the Act directs Nov^{r}. 19. 1772, *by M Darly* 39, *Strand.* [*c.* 1770]

An etched whole-length portrait, in profile to our right, of a gentleman walking rapidly in the same direction, and holding a fowling-piece; he wears long gaiters, secured above the knee by straps which suspend them. To the back of his head is attached a long and very bulky *queue*, tied with black riband.

This print is one of a series, see "Artillery Duty", No. 4646.

$4\frac{3}{8} \times 5\frac{3}{8}$ *in.*

4664.

THE FIRE. WORK. MACARONI. (A Portrait of Leoni, a pyrotechnist.)

"*V* 5" "13"

Pub^{d} *as the Act directs by M Darly* 39 *strand. Oct*^{r} 26 1772. [*c.* 1770]

An etched portrait of a very short, broad-shouldered man, standing in profile to our left, holding a firework in one hand, and looking as if prepared to watch its explosion. He is dressed in a way which imitates the *mode* of the macaronies, see "The Macaroni Painter", No. 4520.

This is one of a series of satires, see "Artillery Duty", No. 4646.

Below the design is written in pencil:—"Leoni principal artist under Torré", a pyrotechnist of this period.

$4\frac{1}{4} \times 5\frac{1}{2}$ *in.*

4665.

Captain BUN *Quixote attacking the* OVEN. (A Portrait of one of the Bunbury Family.)

V 5 23
Pub according to Act Jan^{y} 4th 1773 *by M Darly* (39) *Strand.* [*c.* 1770]

An etching, representing a gentleman, in a military cocked hat, wearing an apron and putting a tray of buns into a lighted oven, using a baker's peel for the purpose. Over the oven is a crest, being an open hand, like that used to distinguish the arms of Nova Scotia baronets. This bearing is in the arms of the Bunbury family, not as a crest, see "The Bun. Macaroni", No. 4660, which doubtless represents the same person as "Captain Bun Quixote".

Other prints of this series are indicated in "Artillery Duty", No. 4646.

$4\frac{1}{2} \times 5\frac{1}{2}$ *in.*

4666.

"VOL VI CHARACTERS. MACARONIES. & CARICATURES. By M DARLY."

Pub^{d} *by M Darly* 39 *Strand Nov*^{r} 1773. [*c.* 1770]

This is the etched frontispiece of a volume; it comprises, suspended in scrolls, eleven satirical medallion portraits of men, and one of a woman. One of the former class, in the upper corner on our left, resembles Lord North; two, if not three bishops are included, and a lawyer. The volume to which it belonged appears to have contained etched satires by Darly, for whom, see "The Scotch Hurdy Gurdy", No. 3847, of which at least two are described in this Catalogue, see "The Windsor Macaroni", No. 4667, and "The Country Singing Clerk", No. 4689.

For a similar series, see "Artillery Duty", No. 4646.

$4\frac{5}{8} \times 6\frac{5}{8}$ *in.*

4667.

THE WINDSOR. MACARONI. (A Portrait.)

"*V.* 6." "7"
Pub^{d} *by M Darly Ap*^{l} 1. 1773. [*c.* 1770]

An etched portrait at full-length and in front view of a fat, elderly gentleman. It is coloured by hand, and shows him holding a billiard cue, and standing as if waiting for his turn to play. Wigless, on his head is a red nightcap, lined with white; his dressing-gown is tartan lined with red, his breeches are brown, his shoes black.

This is one of a series of satirical portraits, see "Artillery Duty", No. 4646.

$4 \times 5\frac{1}{2}$ *in.*

4668.

THE DOG BARBER. (A.)

"1" *H. B.* (monogram) *inv*^{t}. (By Henry William Bunbury.)
Pub^{d} *accord*^{g} *to Act of Parl*^{t}. *Apr*^{l} 25th: 1771 *by Darly* (39) *Strand.* [*c.* 1770]

An engraving of a tall, gaunt, round-shouldered Frenchman, standing in profile to our left and carrying in one hand a large pair of shears, in the other a wooden box

made to serve as a stool. Under his arm is a black, long-haired dog, of the poodle kind, yelping and struggling to get free. The man is laughing in a grotesque manner and wielding his shears as if he intended to operate on the dog at once; his hair hangs in straight dishevelled masses on his shoulders, and he wears a very long *queue*. On a hanging board is engraved:—"*La. Vengeance Decrotteur. Royal tond. des. Chiens proprement*". See "View on the Pont Neuf", No. 4763.

This print is one of a series described, with some copies, in this Catalogue in sequential entries from the present to "The Martial Macaroni", No. 4711. The frontispiece gives the title of the series (see No. 4710) as:—"24. *CARICATURES. BY. SEVERAL. LADIES. GENTLEMEN. ARTISTS. &c. PUB^D. BY M DARLY STRAND.*", "*Pub^d by M Darly Engraver N°.* 39 *Strand according to Act Nov^r* 1 1771". For Darly and amateur satirical artists, see "The Scotch Hurdy Gurdy", No. 3847. Likewise see announcements in "The Public Advertiser", *e.g.* July 23, 1765, p. 3, col. 3, of "Etchings in Caricatura by a Gentleman. Plate the Third", of which Darly was the publisher; the same paper, Aug. 29, 1765, p. 2, col. 4, and Oct. 12, 1765, p. 3, col. 2. Possibly the "Gentleman" was Henry William Bunbury, whose signature is on this satire, see "Happy Peasant", No. 4681. For Darly's shop, see "The Macaroni Print Shop", No. 4701.

$3\frac{3}{4} \times 5\frac{1}{4}$ *in.*

4669.

THE DOG BARBER LA FRANCIA. (B.)

H. W. Bunbury delin. 1772. *J. Bretherton. f.*
Publish'd as the Act directs 29^th. *March* 1772. *by J. Bretherton N°.* 134 *New Bond Street.* [*c.* 1770]

An etching, being an adaptation from "The Dog Barber", No. 4668, the original published by Darly. The scene is given in the background to be that of one of the quais of Paris, as indicated by the inscription "*QUA*"(i) "*CH*"—— on a building. Two dogs are tied to a post, the man stands more erect than in the original, and extends his arm with the scissors. For the monogram of Henry William Bunbury, see "French Peasant", No. 4677.

$6 \times 8\frac{3}{8}$ *in.*

(No title.)

This etching is a reversed copy from No. 4668; the figure is looking to the left. A low wall is indicated behind, showing that as in "The Dog Barber. (B.)", No. 4669, a Parisian *quai* is intended as the scene.

$3\frac{7}{8} \times 5\frac{3}{8}$ *in.*

4670.

MON^R LE MEDICIN.

"2"

Pub^d. accord^g. to Act of Parll^t. June 13^th: 1771 *by M Darly* 39 *Strand.* [*c.* 1770]

An engraving of a full-length figure in profile of a French doctor, walking to our right, and in the act of taking snuff from a large box. A large muff is slung about his neck; he carries a huge umbrella under one arm. In his coat pocket is a syringe with a label inscribed:—"*Unne Lavement pour Mademoiselle Mimi.*"

The print is a member of a series referred to in "The Dog Barber. (A.)", No. 4668.

$3\frac{7}{8} \times 5\frac{3}{8}$ *in.*

4671.

A MACARONI.

"3"
E. T. (E. Topham) *inv*^{t} [*c.* 1770]

An engraving of a tall, round-shouldered gentleman in profile to our right, wearing the enormous bunch of hair peculiar to the macaronies, see "The Macaroni Painter", No. 4520. His dress comprises a small, close-fitting coat, tight breeches, long hose and shoes, with spurs. He carries a riding-whip, and is playing with a spaniel dog which leaps up at him.

Below the design is engraved:—

"A fribbling, idle, prating Tribe Ye are
Fit only for Yourselves!—herd then together."

In an old script on this print is "L^{d} M——n". Below, in pencil, in a later hand, is "Lord Mountmalon" (?).

This print is a member of the series referred to in "The Dog Barber. (A.)", No. 4668.

$3\frac{7}{8} \times 5\frac{1}{4}$ *in.*

4672.

THE CITY TONSOR.

"4"
Pub^{d}. *accord*^{g} *to Act of Parl*^{t} *July* 1st. 1771 *by M Darly* 39 *Strand.*
[*c.* 1770]

An engraving of the figure, at full-length, in profile to our right, of a tall, stout man, who holds in his left hand three wigs placed on a frame; one is a large two-tailed wig, such as lawyers affected; the second is a small "scratch" wig; the third has a huge knot of hair attached behind like that worn by the macaronies, see "The Macaroni Painter", No. 4520, and "A Macaroni", No. 4671.

This print is a member of the series referred to in "The Dog Barber. (A.)", No. 4668. For this design, see "The Macaroni Print Shop", No. 4701.

$3\frac{7}{8} \times 5\frac{3}{8}$ *in.*

4673.

MON^{R}. LE FRIZEUR.

"5" [By Henry William Bunbury?]
Pub^{d}. *accord*^{g}. *to Act of Parll*^{t}. *May* 21st: 1771 *by M Darly* 39 *Strand*
[*c.* 1770]

An engraving of the whole-length figure of a grotesquely dressed man, standing in profile to our right, laying his left hand affectedly on his breast, and grasping a pair of curling-tongs in his right hand. His hair is trained to stand erect from his forehead; two curls are retained by combs over his ears; a huge roll, of the kind affected by the macaronies, lies on his back, see "The Macaroni Painter", No. 4520. A long tress of hair hangs out of the pocket of his vest; his breeches are of brocade; his stockings display oblique parallel stripes. He wears two large face patches, and affects a supercilious expression.

This print is a member of the series referred to in "The Dog Barber. (A.)", No. 4668. It is probably the work of Henry William Bunbury, see "Le Cabriolet", No. 4633, and "Happy Peasant", No. 4681. See "View on the Pont Neuf", No. 4763, and "A French Hair Dresser Running through the Streets", No. 4767.

$3\frac{7}{8} \times 5\frac{3}{8}$ *in.*

4674.

PEASANT *of the* ALPS. (A.) (Female Figure.)

"6" [By Henry William Bunbury?]
Pub^d. accord^g to Act of Parll^t June 7^th: 1771 by M Darly 39 *Strand.*
[*c.* 1770]

An engraving of a tall, gaunt woman, who appears to be pregnant, walking in profile to our left, wearing wooden shoes, a striped apron, short cloak, wide collar, cross, and "French" cap. Her hands are in a large muff; she has a set smile on her face, and mean, unintellectual features.

This print is a member of the series referred to in "The Dog Barber. (A.)", No. 4668. It is probably by H. W. Bunbury, see "Le Cabriolet", No. 4633, and "Happy Peasant", No. 4681.

$3\frac{7}{8} \times 5\frac{3}{8}$ *in.*

4675.

PEASANT *of the* ALPS. (B.) (Male Figure.)

"7"
H. B. (monogram) *inv^t.* (Henry William Bunbury.)
Pub^d. accord^g to Act of Parl^t, by M Darly (39) *Strand. April 2^nd: 1771.*
[*c.* 1770]

An engraving of a lean man at full-length in profile to our left, and walking rapidly with his hands in a large muff; he has wooden shoes, long gaiters, enormous cuffs to his coat; his long straight hair hangs loose on his shoulders; an enormously lengthy and thick *queue*, tied with and cased in riband, hangs behind him; his cap seems to be knit.

This print belongs to the series referred to in "The Dog Barber. (A.)", No. 4668. It bears a monogram of H. W. Bunbury, see "Le Cabriolet", No. 4633, and "Happy Peasant", No. 4681.

$3\frac{7}{8} \times 5\frac{3}{8}$ *in.*

4676.

UN CITOYEN.

"*H Bunbury fect*" [*c.* 1770]

This is a copy from "Peasant of the Alps. (B.)", No. 4675. It occurs on p. 165 of "The Illustrated Review", New Series, vol. i., 1874, and is one of the illustrations of a series of articles on "Old-Fashioned Caricatures", by Mr. Joseph Grego.

$2\frac{1}{4} \times 3\frac{1}{4}$ *in.*

4677.

FRENCH. PEASANT. (Female Figure.)

"8" *H B* (monogram) *inv^t* (By Henry William Bunbury.)
Pub^d. accord^g to Act of Parl^t. April 1^st. 1770. by M Darly (39) *Strand.*
[*c.* 1770]

An engraving showing, in profile to our left, a French peasant woman, mounted on enormous *sabots* which are stuffed with wool to keep them on her feet; she wears a high cap, cross, rosary, pince-nez, and hood to her gown. In one hand she carries a fan; the other hand is placed under her "checked" apron.

This engraving belongs to the series referred to in "The Dog Barber. (A.)", No. 4668. There is probably a companion design, bearing the number "9" of this series, representing a male peasant. It bears a monogram of H. W. Bunbury's; see "Le Cabriolet", No. 4633, and "Happy Peasant", No. 4681.

This is an engraved copy of "Paysanne de la France", No. 4751.

$3\frac{7}{8} \times 5\frac{1}{4}$ *in.*

4678.

UNE PAYSANNE.

[*c.* 1770]

This is a copy from "French. Peasant.", No. 4677. It occurs on p. 165 of "The Illustrated Review", New Series, vol. i., 1874, one of the illustrations of a series of articles on "Old-Fashioned Caricatures", by Mr. Joseph Grego.

$2 \times 3\frac{1}{2}$ *in.* Brit. Mus. Library, P.P. 6019. d. h.

4679.

THE PARIS SHOE CLEANER

"10" [By Henry William Bunbury?]

Pub^d. according to Act of Parl^t July 1^st^, 1771 by M Darly 39 Strand.

[*c.* 1770]

An engraving of a tall, lean, and miserable man seated on a stool, holding a shoe-brush in one hand, a shoe in the other; he wears huge and ponderous *sabots*, and a little cocked hat of the Nivernois pattern; a very large bunch is attached to the back of his head, of the kind affected by the macaronies, see "The Macaroni Painter", No. 4520; his unkempt hair hangs straight down on his shoulders; his muff lies before him, from a sign-post swings a board inscribed:—"*De Croteur Monsieur on Pratique Pour un Livre*".

This print belongs to a series referred to in "The Dog Barber. (A.)", No. 4668. It is probably by H. W. Bunbury, see "Le Cabriolet", No. 4633, and "Happy Peasant", No. 4681.

See "View on the Pont Neuf", No. 4763.

$4\frac{1}{8} \times 4\frac{7}{8}$ *in.*

4680.

ΜΑΣΤΙΓΕΥΣ. (A literary Scourge. ? Dr. Smith.)

13 [By Henry William Bunbury?]

Pub^d. according to Act of Parl^t. July 1_st^ 1771 by M Darly 39 Strand

[*c.* 1770]

An etched portrait of a divine seated at a small round table, wearing a clerical gown, and in the act of looking eagerly and acutely forward; the hands being linked by interlocking the fingers on the table. A book, papers, and a pen lie before him.

At the foot of the design, in an old script, is "D^r^ Smith". The portrait has not been identified. Several Smiths who were doctors are mentioned in "Literary Anecdotes of the Eighteenth Century", by J. Nichols, including Dr. John Smith, Prebendary of Durham; Dr. Joseph Smith, Provost of Queen's College,

Oxford; his son of the same name; Dr. Robert Smith; another of the same name, Master of Trinity College; Dr. Samuel Smith, Master of Westminster School; Dr. Thomas Smith, who wrote the "Life of Sir R. Cotton"; Dr. William Smith, editor of "Bede"; Dr. Adam Smith, author of "The Wealth of Nations", and Dr. James Edward Smith, President of the Linnæan Society, &c.

This print belongs to the series referred to in "The Dog Barber. (A.)", No. 4668. It is probably by H. W. Bunbury; see "Le Cabriolet", No. 4633, and "Happy Peasant", No. 4681. This satire resembles "The Macaroni Parson", No. 4827.

$3\frac{7}{8} \times 5$ *in.*

4681.

HAPPY PEASANT.

"14" *H. W. B.* (monogram for Henry William Bunbury.)
Pub^d. according to Act of Parl^t Aug^t. 2^d: 1771 *by M Darly* 39 *Strand.*
[*c.* 1770]

An etching caricaturing a French peasant in enormous *sabots*, walking to our left, holding a tobacco-pipe in one hand, and his broad-rimmed felt hat in the other hand; his hair, combed straight, hangs on his shoulders from below a knit cap, like a nightcap. He looks foolish, and is gaunt and ill-fed.

This print bears the monogram of William Henry Bunbury; see "The S^t James's Macaroni", No. 4712, and, for other signatures, see "Le Cabriolet", No. 4633, and "The Dog Barber. (A.)", No. 4668. Many other satires described in this Catalogue bear a similar monogram to the above; these examples show the combined letters in Italian, not in Roman capitals. On H. W. Bunbury himself, as a satirist, see "The Jockey Club", Sixth Edition (13 Eee/126, and 785. e. 14), 1792, Part i., p. 150.

$3\frac{3}{4} \times 5\frac{3}{8}$ *in.*

4682.

DOCTOR GRUEL. (Lord Lyttelton, or the Earl of Shelburne ?)

"17"
Pub^d. according to Act of Parl^t. Oct. 3^d 1771 *by M Darly* 39 *Strand.*
[*c.* 1770]

An etching of a man in profile to our right, full-length, wearing a legal (?) wig and gown, standing with his arms folded in his gown, and thrusting up his lower lip in a ludicrous manner. Below the engraved margin of the design, in an old script, "L^d L——n" (? George, Lord Lyttelton). If the portrait refers to him, and it is not unlike this statesman, see "The Advocate", No. 3527, and "The Eaters", No. 3545, the dress must be that of a peer. It may be intended for the Earl of Shelburne, or "Malagrida", see "The Soho Masquerade Conference", No. 4375, who was created Marquis of Lansdowne in 1784. On the back of the print is written in pencil, in an old hand, "Lord Lansdown".

This print is one of the series referred to in "The Dog Barber. (A.)", No. 4668.

H. Walpole, in "Memoirs of the Reign of King George the Second", i., p. 175, said that "Lord Lyttelton had the figure of a spectre and the gesticulations of a puppet."

$3\frac{7}{8} \times 5\frac{3}{4}$ *in.*

4683.

A CONNOISEUR ADMIRING A DARK NIGHT PEICE (Captain Grose, antiquary.)

19

Pub^d. accor^g to Act of Parl^t. Nov^r. 12 1771 *by M Darly N°* 39 *Strand.*

[*c.* 1770]

An etching, representing the well-known antiquary, Captain Grose, standing in profile to our left, with a stick under one arm, and with a large lens examining a picture which stands on the floor in front of him and is perfectly black and blank. He seems to be holding forth on its merits with much unction, and dogmatizing on the work. This print is one of the series described in "The Dog Barber. (A.)", No. 4668.

$3\frac{7}{8} \times 5\frac{5}{8}$ *in.*

4684.

A HALF PAY OFFICER. WHO HAS BEEN AT DINNER WITH CAP^N BROAD

20

Pub^d. according to Act of Parl^t Oct^r (26) 1771 *by M Darly* 39 *Strand.*

[*c.* 1770]

An etching of a whole-length figure of a military officer, rather poorly dressed, and standing nearly in profile to our right, and, with a hungry aspect, picking his teeth He wears a black military cravat, a bag to his wig, and a very long *queue* hangs down his back. This print belongs to the series referred to in "The Dog Barber. (A.)" No. 4668.

$3\frac{5}{8} \times 5\frac{5}{8}$ *in.*

4685.

MONS^R. LE. VIRTU' (Dr. Bragge.)

21

Pub_d. according to Act of Parl^t. Nov^r. 3^d: 1771 *by M Darly* 39 *Strand.*

[*c.* 1770]

An etching, the whole-length figure, of Dr. Bragge, a picture-dealer; see "A Portrait of Dr Bragge", No. 3647, and "Eight Heads of Artists", No. 4768. He stoops very much, and, leaning both hands on the head of a walking-stick, looks forward as if he were contemplating a work of art. His coat is long and loose, he wears a little cocked hat and *pince-nez*. His lower lip is characteristically large, and it protrudes considerably. See another portrait of him in "A Celebrated Connoisseur", No. 4769.

This print is one of the series described in "The Dog Barber. (A.)", No. 4668.

$3\frac{7}{8} \times 5\frac{5}{8}$ *in.*

4686.

MY LORD TIP-TOE. Just arrived from Monkey Land. (A Portrait unknown.)

22

Pub^d. according to Act of Parl^t. Nov^r. 5^th. 1771 *by M Darly* 39 *Strand.*

[*c.* 1770]

An etching of the full-length figure in profile to our right, of an elderly gentleman walking in a very "dainty" manner on the tips of his toes; he is of a very lean

form, clad in a richly laced dress, and carries in his hand a Nivernois hat, which belonged to the *mode* of this period; his hair is raised in a very high *toupée* from his forehead, three parallel curls are over his ear; at the back of his head is a bunch of hair which distinguished the macaronies, see "The Macaroni Painter", No. 4520. He has a large aquiline nose; his teeth have fallen out.

This print is one of the series referred to in "The Dog Barber. (A.)", No. 4668.

$3\frac{3}{4} \times 5\frac{1}{2}$ *in.*

4687.

THE LILLY MACARONI. (The Earl of Ancrum.)

23
Pub^d. accord^g. to Act of Parl^t. by M Darly 39 *Strand Nov^r* 13. 1771.
[*c.* 1770]

An etching representing, at full-length in profile to our right, a young gentleman who carries a curved sword or sabre in his left hand; the weapon is furnished with extremely large tassels, and suspended to the bearer's side by a small chain; his face shows a simper. His coat is laced with gold, he wears a very small Nivernois hat, with ribands and a cockade, a tight coat and breeches, and long "top" boots. This is the extreme of the "macaroni" fashion at this period; see "The Macaroni Painter", No. 4520. Two upright curls are in front of his ear; he wears likewise an extremely long and thick *queue* tied with a riband. For the costume, see "The Martial Macaroni", No. 4711. Below the engraved margin of the design is written in an old hand:—"L^d Ancram". The Earl of Ancrum was the eldest son of the Marquis of Lothian. William John, Earl of Ancrum, afterwards fifth Marquis of Lothian, was one of Lord Bellamont's seconds in the duel of the latter with the Viscount, afterwards Marquis Townshend, the artist of many satires described in this Catalogue, Feb. 22, 1773. See "The Fluttering Macaroni", No. 4706.

This print is a member of the series referred to in "The Dog Barber. (A.)", No. 4668.

$3\frac{7}{8} \times 5\frac{3}{8}$ *in.*

4688.

Theodosius Homunculus Esq: (Mr. Theodosius Forrest.)
Attorney General to the R . . . l A . . . (Royal Academy.)

"*Jim. del. Nil. sculp*"
Pub accor to Act by M Darly 39 *Strand July* 20 1773
V 6 13 (?) [*c.* 1770]

A whole-length, etched portrait of a gentleman, a lawyer, entering a house, probably a bagnio, near the door of which is a label, inscribed, "*good entertainment gratis.*" He holds a lawyer's bag, in which is a scroll, marked, ——"*of Damocles*"; in his pocket is another scroll, inscribed, "*Ge. ho. Dobbin*". A dog attends him, and smells at the bag. Below the design is etched:—

"In opinion a Poet, a Painter, a Critic
Dear The: take my word instead of some Physic,
A Poet in Bawdy, a Painter in Daubing,
A Coxcomb the Critic your Friends are allowing."

This is one of a series of satires, see "Artillery Duty", No. 4646.

It is most probable that this print represents Mr. Theodosius Forrest, who lived in George Street, Adelphi, and was a lawyer of considerable reputation, and

closely associated with artists, the son of E. Forrest, one of the companions of Hogarth during the "Tour" of 1732; see "Breakfasting", No. 1887. See an obituary notice of him in "The Gentleman's Magazine", 1784, part ii., p. 877. This states that he died, or committed suicide, Nov. 5, 1784, aged 56. He studied drawing under Lambert, and was an exhibitor at the Royal Academy for many years, collected pictures, and became "a playfellow and companion", rather than a rival of artists. He had a passion for music. Like his father he was a member of the Beef Steak Club, and a favoured companion of Garrick, Colman, and Harris. He wrote a musical afterpiece, called "The Weathercock", which, in 1775, was condemned at Covent Garden. He was affectionately called "*Little Forrest*" (hence "homunculus"); he sat to Hone with Captain Grose in a picture of monks, which was engraved, and was doubtless that described as "Monachum non facit cucullus", No. 4474. He was "solicitor of Covent-Garden Theatre, and a good judge of what was performing on the stage". He wrote many songs, see "Biographia Dramatica", by Baker and Reed, "Forrest, Theodosius". Besides the above, see "The Gate of Calais", No. 3050, p. 761, where the name is erroneously given as "Theophilus".

The drawings made by Hogarth to illustrate "The Tour", see "Breakfasting", belonged to Theodosius Forrest. These drawings are in the Print Room, with a manuscript description of the "tour" made in a legal hand, probably that of one of E. Forrest's clerks. Theodosius Forrest is frequently mentioned in Pyne's "Wine and Walnuts".

$4\frac{1}{4} \times 5\frac{1}{4}$ *in.*

4689.

THE COUNTRY SINGING CLERK ON A SUNDAY.

V 6 20

Pub^d Accord^g to Act Oct^r 21, 1773. *by M Darly Strand.* [*c.* 1770]

An etched portrait, coloured by hand, representing, in profile to our right, and walking in that direction, an elderly man, bareheaded, and carrying a very long stick, the head of which is carved with a satiric face. The man appears to be blind. In his pocket is a book, marked "*I H S*". This is one of a series of satires, see "Vol VI.", No. 4666.

$4\frac{3}{8} \times 5\frac{5}{8}$ *in.*

4690.

A MACARONI. *in a Morning Dress in the Park.* (A Portrait.)

"3"

Pub by M Darly April 23^d. 1772 *accor to Act* (39) *Strand* [*c.* 1770]

An etched portrait at whole length, in profile to our right, of a gentleman in the macaroni costume, see "The Macaroni Painter", No. 4520. He carries a long walking cane and a neat bouquet; his hair is tied in a very long and thick *queue*, and pendent down his back. Over his ordinary clothes a loose coat reaches nearly to his heels.

Above the figure are engraved the following lines:—

> "*Some are Bewilder'd in the Maze of Schools,*
> *And some made Coxcombs, Nature meant for Fools.*
> *Pope.*"

This is one of a series of satirical portraits, see "Artillery Duty", No. 4646.

$3\frac{1}{2} \times 5$ *in.*

4691.

THE SOUTHWARK MACARONI. (Mr. Thrale, M.P.)

3
"*I. Williams Sc.*"
Publish'd according to Act Aug^t. 24. 1772, *by M Darly, N°.* 39, *Strand.*
[*c.* 1770]

An etched full-length portrait of Mr. Thrale, husband of Mrs. Thrale (born Salusbury, afterwards Piozzi), and M.P. for Southwark. The figure is nearly in front view, the face turned to three-quarters view to our left. In one hand is a long cane, such as the macaronies affected; the other hand is in his breeches pocket. He is a stout, tall man, with a rather prominent stomach, a smooth, fat face. The identity of the features of this portrait with those of Mr. Thrale as represented in Sir J. Reynolds's portrait, engraved by C. Scriven, declare this to be a portrait of Mr. Thrale. For Mr. Thrale, see "The Westminster Magazine", i., p. 374, and his widow's "Autobiography".

This print is one of a series, see "Artillery Duty", No. 4646.

$3\frac{3}{4} \times 5\frac{1}{4}$ *in.*

4692.

THE FEMALE CONOISEUR. (A Portrait.)

7
Pub by M Darly accord^g. to Act Feb^y. 1^st^ 1772. [*c.* 1770]

An etched whole-length figure of a lady, standing in profile to our right, and holding a satirical print of a male macaroni, apparently one of the series to which this print itself belongs. She turns the print a little to her right, so that it is made visible to us, and she does so with a smile of amusement. Her dress consists of a loose morning jacket of muslin, and a gown of the same pattern, which is of little flowers and leaves, or "sprigs". This is one of the prints represented in a pane of the window of M. Darly's shop, see "The Macaroni Print Shop", No. 4701. The print in the lady's hand represents a macaroni walking towards our left, carrying his sword in one hand, and wearing a very long *queue;* it strongly resembles "The Martial Macaroni", No. 4711.

This print is one of a series, see "Artillery Duty", No. 4646.

$4\frac{1}{2} \times 6\frac{1}{8}$ *in.*

4693.

THE GRUB STREET MACARONI. (A Portrait.)

8
Pub accor to Act Feb^y 3^d^. 1772 *by M Darly Strand.* [*c.* 1770]

An etched whole-length portrait of a literary man, in profile, walking to our right. On his head is a wig, evidently not made for him, under it ends of his own hair appear; it carries what was at this time an old-fashioned bag, not the huge bunch affected by the macaronies, see "The Macaroni Painter", No. 4520. His coat is a misfit, out of date, and too big for him; his shoes are clumsy and ill-made; an old-fashioned sword hangs awkwardly at his side. One of his hands is thrust in a pocket of the coat; under the arm is a volume, inscribed, "*Dedicated to my*

Lord S——" (Sandwich?). The coat seems to have been a recent purchase, for a label attached to one of the buttons bears the name "*I Twigg monmouth STREET*".

This is one of a series of satires, see "Artillery Duty", No. 4646.

$4\frac{1}{2} \times 6\frac{3}{8}$ *in.*

4694.

THE SURRY MACARONI. (A Portrait.)

17
Pub^d. by M Darly Strand March 12^th. 1772 accor to Act [*c.* 1770]

An etched whole-length portrait of a gentleman, in profile to our right, walking in that direction, bareheaded, and using a long cane, such as the macaronies affected. To his head behind is attached an extraordinarily thick *queue*, bound with black silk; a large comb is placed in his hair, as in "Mon^r Le Frizeur", No. 4673. He wears a large cravat, with spreading ends of lace, and an unusually small hanger.

This is one of a series of satires, see "Artillery Duty", No. 4646.

$4\frac{1}{2} \times 6\frac{3}{8}$ *in.*

4695.

The FLY CATCHING MACARONI. (Sir Joseph Banks.)

17
Whipcord del.
Pub by M Darly accor to Act July 12^th. 1772 (39) Strand [*c.* 1770]

An etching, coloured by hand, representing Sir Joseph Banks standing with one foot on each of two globes. The spheres are reversed to each other, the "*ANTARTICK CIRCLE*" of one, and the "*ARTICK CIRCLE*" of the other, being uppermost. With a bat-shaped flycatcher in each hand, Sir Joseph is endeavouring to capture a splendidly coloured butterfly. He has the ears of an ass; an ostrich plume is in his hat; to his head is attached the macaroni club of hair; see "The Simpling Macaroni", No. 4696. Below the design these lines are engraved:—

"I rove from Pole to Pole, you ask me why,
I tell you Truth, to catch a —— Fly."

On August 20, 1768, Mr., afterwards Sir Joseph Banks, and Dr. Solander sailed from Plymouth Sound, accompanying the expedition fitted out by the Government to explore the Southern Seas. They anchored in the Downs on their return, June 12, 1771. After a short repose, they chartered a vessel for the express purpose of surveying the north-west coast of Scotland, and exploring Iceland, and returned to London in November, 1772, having thus visited the Arctic and Antarctic circles.

This print is one of those represented in the window of M. Darly's shop, see "The Macaroni Print Shop", No. 4701. It is one of a series, see "Artillery Duty", No. 4646.

$4\frac{1}{4} \times 6$ *in.*

4696.

The SIMPLING MACARONI. (Portrait of Dr. Solander.)

18 V. 3
Pub accor to Act by M Darly Strand July 13th. 1772 [*c.* 1770]

An etched, whole-length portrait of Dr. Solander, F.R.S., standing in profile to our right, holding in one hand a large flowering plant, complete with its root and blossoms; and, in the other hand, a naturalist's knife, on the blade of which is written the maker's name, "*Savigny*"; he appears to be speaking. Below the design are engraved these lines:—

"Like Soland-Goose from frozen Zone I wander,
On shallow Bank's grow's fat, Sol * * * * *."

Dr. Solander, afterwards long connected with the British Museum, accompanied Sir J. Banks in expeditions to the southern and northern oceans, see "The Fly Catching Macaroni", No. 4695, which is a companion to this satire, both being members of the same series.

$4\frac{1}{4} \times 5\frac{1}{4}$ *in.*

4697.

THE FORTUNATE MACARONI. (A Portrait.)

18
Pub^{d} accor to Act March 16th 1772 *by M Darly Strand* [*c.* 1770]

This is an etched whole-length figure of a young gentleman, coloured by hand, and represented in the act of leaning with one elbow on a table, one hand at his hip, one leg crossed before the other. On his head is a tall cap with a wide rim, like those worn by gamblers to shade their eyes from the glare of lamps, as in "The Macaroni Cauldron", No. 4829. The *queue* of his hair, in a long loop, has come forward on his shoulder. He wears a brooch in front of his shirt, a long purple morning robe, green breeches, and a red vest. On the table are coins, cards, and dice. A serpent, with a woman's head, forms part of the leg of the table.

This is one of a series of satires, see "Artillery Duty", No. 4646. See "The Macaroni Print Shop", No. 4701.

$4\frac{1}{2} \times 6$ *in.*

4698.

THE SCAVOIR VIVRE. (A Portrait.)

19
Pub by M Darly Strand accor to Act July 12th. 1772 [*c.* 1770]

An engraving, coloured by hand, representing a macaroni in a red coat, with bright blue cuffs, a buff vest and breeches, walking quickly towards our right, and carrying a cane over his right shoulder. He wears the macaroni bag or bunch of hair at the back of his head. Below the design a cutting from a magazine is attached to illustrate the subject:—

"A Correspondent who dates from the Star and Garter, Pall-mall, informs us, that a Club of a new order of *Maccaronies* is just instituted there, under the title of *The Scavoir Vivre*. These gentlemen have thought fit to decorate themselves with a Uniform of scarlet Cloth, with Velvet Collar and Sleeves of *Bleu Celeste*. This Society applied one Day last Week to the College of Heralds for a Set of

Arms to be made out for them, but received for Answer, that they must first be *erected into a Corporation.* It is feared they will not be able to carry *their Point*".

On the Sçavoir Vivre Club, see "My Lord", No. 4812. The Rules of this club were published in "The Macaroni, Scavoir Vivre, and Theatrical Magazine", 1772 (P.P. 5201), see, in the index, "Scavoir Vivre Club". See likewise "The Jockey Club", Sixth Edition, Part I., 1792 (785. c. 14.), p. 71.

This print is one of a series, see "Artillery Duty", No. 4646.

3 × 6½ *in.*

4699.

An OLD MACARONI CRITIC at a NEW PLAY. (A Portrait.)

22

R. S^t. G. M. (R. S^t George Mansergh) *pinxt*

Publish'd as the Act directs Nov^r 16 1772, *by M Darly*, 39. *Strand.*

[*c.* 1770]

An etching, showing an elderly gentleman seated on a bench, resting his hand on the end of his stick, and looking through a large lens, screwing up his features as he does so, as if, in a supercilious mood, he were studying a theatrical performance. At his side is an open book inscribed :—"*The Critical Quadrant or Rules for Judging of the Sublime in Tragedy by Benj^n Bombast*". The figure is in profile to our right.

This print is one of a series, see "Artillery Duty", No. 4646. The artist's signature occurs on "A Satire on the Performance of "Hamlet", No. 4138, &c. For the macaronies, see "The Macaroni Painter", No. 4520.

9 × 5¾ *in.*

4700.

A FEMALE MACORONI. (A Portrait.)

24

Pub^d accord^g. to Act July 14^th^ 1772 *by M Darly* 39 *Strand* [*c.* 1770]

An etched, whole-length figure of a lady walking, with hands clasped before her, towards our right. Her hair is trained high above her head, placed under a small laced cap, and turned back in a large mass behind, so as to resemble one of the bunches affected by male macaronies at this period, see "The Macaroni Painter", No. 4520. Round her neck is a broad black band, decorated with jewels; on her breast is a large knot of riband.

This print is one of a series, see "Artillery Duty", No. 4646.

4½ × 6¼ *in.*

4701.

THE MACARONI PRINT SHOP. (M. Darly's shop, 39, Strand.)

24

"*E. Topham Inv^t. et del*"

Pub accor to Act by M Darly Strand July 14^th^ 1772 [*c.* 1770]

An etching, showing the exterior of the shop of Matthew Darly, satirical artist, and publisher of satirical prints; on the door are plates inscribed "39" "DAR"—. Darly had, about 1770-2, published a large number of satires on the macaronies,

see "24 Caricatures", No. 4710; "The Dog Barber. (A.)", No. 4668, and a large proportion of the entries in this Catalogue which are dated *c.* 1770, besides others of earlier dates.[1] On this account the windows of the shop are filled, pane by pane, with satirical prints, some of which are recognizable as now in the British Museum, and described in this Catalogue; others represented in this print are not now (1879) in the national collection, but undoubtedly all were well known at the time of this publication.

The prints in the window are not all on the macaronies; there are, however, enough to excite the disgust and apprehensions of a gentleman, himself a macaroni, who is one of the spectators, and stands with raised hands and dropped jaw on our left; he wears a prodigious bunch of hair at the back of his wig and carries a macaroni hanger at his side. Next to him is an old, lean man, laughing at the prints. The third figure is a boy, who laughs; the fourth is a country gentleman, in riding boots, and carrying a whip. A porter, or cobbler, stops to laugh, and spills liquor from a vessel in his hand. His neighbour is a very fat old military officer, with a long and slender *queue*; a tall, thin gentleman, who has attached a great bag to his wig, such as was then a rather old-fashioned appendix, has stopped to share the merriment of the other passengers.

Omitting the top row of the panes in the show window, and going horizontally from our left, the panes respectively contain: 1, the upright figure of a macaroni in profile standing, laughing, with his hands in his pockets. 2, a man standing with one foot on a terrestrial globe, marked "*ART*" for "Antarctic", and the other foot on a similar sphere. He is in the act of catching a butterfly with two nets, like battledores. This is a portrait of Sir Joseph Banks, see "The Fly Catching Macaroni", No. 4695. The third print shows a stout man holding up two wigs on a fork-like staff; one is a small wig, such as was in vogue not long before the macaroni mania, the other is a large wig, furnished with that huge club, or appendix, which was affected by the macaronies. The design recalls that of "The City Tonsor", No. 4672, in which, however, three wigs are represented. 4 is the figure of an obese man walking rapidly to our right, and, apparently, carrying a round object, like a dish, under his arm. 5 seems to be the print described as "Troops fording a Brook", No. 4608, a design of J. Collet's, which was published by Smith and Sayer. 6 shows the design of "Lady Drudger", No. 4647. 7 is the full-length figure of a lady (an actress?) in the character of a queen. 8 is a group of soldiers attending a wounded officer; this print is in the British Museum. 9 shows the three-quarters length figure of an old gentleman playing on an oboe; it is probably a portrait.

Returning to our left of the panes, and beginning the third row, the first print, 10, is that described as "The Fortunate Macaroni", No. 4697. 11 is the nearly hidden figure of a lady, almost invisible because one of the spectators stands in front of it. 12, likewise nearly hidden, gives the head only of a macaroni. 13 shows a man dancing and snapping his fingers. 14 contains two figures walking to our right, one of which seems to be leaning on the shoulder of the other. 15 is the same design as that described in "Ridiculous Taste", No. 4628, and, as varied, in "The Female Pyramid", No. 4630. 16, partly hidden, shows a gentleman seated in a room. 17 is a macaroni in profile to our right. 18 is a male figure partly hidden.

Returning to our left again, 19 is the partly hidden figure of a gentleman walking to the front. 20 seems to be part of a group, being a figure of a stout

[1] For Darly as a publisher of satires, and his connection in that respect with the Marquis Townshend and other draughtsmen, his manner of procuring satirical designs, and the histories of his publications before this date, see the references given in "The Scotch Hurdy Gurdy", No. 3847. There is an engraved portrait of him, see "M. Darly", No. 4632.

man looking with astonishment to our left, as if at another person, see "The Optical Contrast", No. 4703. 21 is "The Sleepy Macaroni", No. 4648, a portrait of the second Lord Holland. 22, a man walking, is partly hidden. 23 is the portrait described as "The Female Conoiseur", No. 4692. 24 is the figure of a lady walking to our right. 25 is hidden by one of the spectators. 26 is the figure of an old woman. 27, the last, is hidden by a spectator.

If we are to accept this as the faithful representation of Darly's shop, some of the prints must have been published of a larger size than those illustrated above, few of which would singly fill one of the panes.

For similar works, representing the shop of a publisher of satirical prints, see "Spectators at a Print Shop", No. 3758, and "A Real Scene in St. Paul's Church Yard", *c.* 1780. The former was published in 1774.

This print belongs to a series, see "Artillery Duty", No. 4646, a member of a similar series. There is an impression of this plate, coloured by hand.

For a special reference to Darly's shop and the satirical portrait of R. Cosway, R.A., see "The Macaroni Painter", No. 4520. See likewise "Ecce Homo", 1775, in which Mr. Austin, a drawing master and printseller, is represented attacking Darly's shop.

For an advertisement respecting publications of M. Darly's not included in this Catalogue, see "The Public Advertiser", Sept. 22, 1769, p. 1, col. 4, where are mentioned:—"A New Comic Card, showing the Position of Venus, as observed by M^r Dun, when brushed by the Comet in the Year 1769.", and "the Comic Print of the Register Office."

$9\frac{1}{4} \times 6$ *in.*

4702.

THE COTERIE & NEWMARKET MACARONI (A Portrait.)

R. S^t. G. M. (R. St. George Mansergh.)
Pub May 1^s. 1773 *by M Darly* 39 *Stran*(d) [*c.* 1770]

An etching, coloured by hand, of an old gentleman in a red overcoat and blue coat, riding towards our right on a black horse. In the distance is what appears to be a racecourse.

This print is probably one of a series published by Darly, see "Artillery Duty", No. 4646, from which the number has been cut off. For the "Coterie", see "The Female Coterie", No. 4472, and "The Holy Order of S^t Almac", No. 4642. For the artist's signature, see "The Eclipse Macarony", No. 4643.

$6 \times 6\frac{3}{8}$ *in.*

4703.

THE OPTICAL. CONTRAST.

Pub according to Act Jan^y. 16^th 1772 by M Darly 39 *Strand.* [*c.* 1770]

An engraving, showing a very short, lean, and gaunt old gentleman, wearing the costume of about 1730, looking through a small telescope at a very tall and thin "macaroni", see "The Macaroni Painter", No. 4520, and expressing the utmost surprise at his appearance and dress. The latter, in his turn, uses a large lens, and seems to be "quizzing" the older man by laughing in his face. The former wears a large Kevenhuller cocked hat, trimmed with lace and looped at the side, and an immense bushy wig, with two pendent curls, like ringlets, attached to the back of it; his loose overcoat reaches to his heels, and has immense cuffs; within this is an under-coat. The macaroni's dress contrasts with that of his neigh-

bour; he has a very little hat, in the Nivernois *mode;* his wig is small, and carries behind it an enormous plaited *queue* of hair, a sort of male *chignon*, which expands to right and left, and, being a big bunch, reaches nearly to his waist; his coat is very light, close-fitting, and hardly reaches below his hips; his breeches and hose are tight; he wears a sword shaped like a sabre, and carries a long cane with a chased head and large tassels. See "Out of Fashion", No. 4817.

See "The Macaroni Print Shop", No. 4701.

9 × 6 *in.*

4704.

THE PARADE MACARONI. (A Portrait of Ensign, afterwards General R. Fitzpatrick.)

Pub^d by M Darly Feb 25^th 1772 according to Act 39 Strand [*c.* 1770]

An etched portrait of a very tall young military officer, standing, as if on parade, with a halberd in one hand, or "trailing his pike". As he wears a tartan scarf, it may be understood that he belongs to a Scotch regiment or is a member of a Scottish family. He wears the macaroni appendix to his head, see "The Macaroni Painter", No. 4520.

Written on the back of the print in pencil, and repeated in a more modern script in ink on the front of the print, is the following:—"R^d Fitzpatrick an Ensign of the Guards who after (having) lost all his Patrimony played most nights for the Winning or losing of 8 to 10000£—and at length realize(d) a fortune but refused to pay many debts of honour & of justice". The later inscription is signed "B H".

The Honourable Richard Fitzpatrick, born Jan. 30, 1747, son of John, first Earl of Upper Ossory, and brother of the second earl—who married Walpole's correspondent, Anne (born Liddell), the divorced Duchess of Grafton[1]—was one of the leaders of society at this time, and eminent among the gambling macaroni. He was often mentioned by Walpole as a man of wit and pleasure, familiar with the fashionable world. He was the "Mr. Richard" whom Walpole, July 30, 1774, described as "such a Cygnet" in the society of the Countess of Upper Ossory. Mr. Fitzpatrick was a writer of verses, see Walpole's letters to the Rev. W. Mason, May 27, 1775, and May, 1780; to Lady Upper Ossory, Nov. 21, 1779; and to Lord Nuneham, June 14, 1775.

General Fitzpatrick served with his regiment in America, see his letters from New York, Philadelphia, and in camp, to the Countess of Upper Ossory, as printed in "The Letters of H. Walpole", 1858, vii., pp. 1-5. Of General Fitzpatrick's gambling, the same writer informed Mr. H. S. Conway, May 6, 1781. As a leader of *ton*, General Fitzpatrick appears in Walpole's letter to the Earl of Strafford, Nov. 27, 1781. See Walpole to Mason, Feb. 7, 1782. He went up alone in a balloon from Oxford, on which Walpole wrote to Sir H. Mann, June 24, 1785. General Fitzpatrick, one of the principal writers of "The Rolliad", which was published in 1785, was often mentioned in satirical literature[2] of this period, and associated with prints described in this Catalogue; on this Walpole wrote to Mann, Oct. 30, 1785. His name occurs in "George Selwyn and his Contemporaries", by J. H. Jesse, 1843; in vol. ii., p. 396 of this work is a letter from him, dated Aug. 28, 1770, referring to Captain O'Kelly, see "A late Unfortunate Adventure at York", No. 4406, likewise to Charles James, and Stephen

[1] See "A Political Wedding", No. 4292.

[2] See "Posthumous Memoirs of his own Times", by Sir N. W. Wraxall, 1836, i., pp. 297-8.

Fox, see "The Sleeping Macaroni", No. 4649, and addressed to Selwyn in regard to a gambling debt of Stephen Fox's to the writer.

He was described in his age by Sir N. W. Wraxall. His person was tall and handsome; "his manners were peculiarly prepossessing; and there was a charm in his conversation which rendered his society more courted than that of almost any other person of his day." See "George Selwyn", as above, ii., p. 395. He was one of the most intimate friends of C. J. Fox, see the description by Sir N. W. Wraxall in "Historical Memoirs of my own Time", 1815, ii., p. 491, of his part in Fox's love-making to Miss Pulteney, created Countess of Bath, at the trial of Warren Hastings, 1787. See the reference to him as with Fox at a party at Richmond, in the "Autobiography" of Mrs. Delany, 1862, iv.; likewise to his share in the proposed erection of an obelisk on Runnymede, in "Posthumous Memoirs", by Wraxall, 1836, iii., pp. 179, 245. Col. "Macpatrick" is mentioned as gambling at the Countess Dunhoff's, see "The Countess of D—h—ff", No. 4359; and "The Town and Country Magazine", 1770, p. 575. He was M.P. for Tavistock, Secretary at War, a general in the army, colonel of the 47th regiment of Foot, and died April 25, 1813, aged 77. See "The Female Coterie", No. 4472.

There is a long satirical account of "Col F——"(Fitzpatrick) in "The Jockey Club", Part I., Sixth Edition, 1792 (785. e. 14), p. 49.

$4\frac{3}{8} \times 6$ *in.*

4705.

THE ISIS MACARONI. (A Portrait.)

Pub by M Darly accor to Act May 27*th*. 1772 (39) *Strand.* [*c.* 1770]

An etching of the full-length figure, in profile to our right, of a young man standing upright in a canoe, and paddling himself on a river by means of a very long paddle. He wears a tight dress, decorated with frogs of braid or embroidery. On his head is a flat cap, with ribands in a large bow; his hair is gathered behind in a very thick, straight *queue* of the *mode* affected by the macaronies, see "The Macaroni Painter", No. 4520.

This print is one of a series, see "Artillery Duty", No. 4646.

$4\frac{1}{2} \times 4\frac{7}{8}$ *in.*

4706.

THE FLUTTERING MACARONI (Miss Catley and (?) the Earl of Ancrum, afterwards the Marquis of Lothian.)

Say little, foolish, fluttering, thing, &c.

*Publishd as the Act directs Nov*r 7, 1772 *by M Darly*, 39, *Strand.* [*c.* 1770]

An etching of a tall, handsome young woman, standing in profile to our right, holding in her outstretched hands, and by the tips of his toes, a very little gentleman, clad in the extreme of the macaroni *mode* of this period, see "The Macaroni Painter", No. 4520. He stretches forth both hands, as if to embrace the lady, and seems to be fluttering in supreme emotion before her.

In a modern hand is written below this design:—"Marquis of Lothian & Miss Catley—(mother of the beautiful Miss Lascelles)." For Miss Catley, see "Miss C—tl—y", No. 4468, and "The Whimsical Duet", Jan. 1773. In "The Town and Country Magazine", 1770, p. 572, is the following description of Miss Catley, a noteworthy actress and singer of this period:—"Her person is above

the middle stature; though perfectly well made, she is not genteel, there being a carelessness in her gait, that too nearly approaches the hoyden. Her countenance is remarkably pleasing and expressive, and she has a wanton wildness in her eye, that cannot fail to captivate. Her mouth, from which the most exquisite harmony flows, displays a set of teeth that are unrivalled upon the stage, and adds charms to a face uncommonly beautiful. She cannot be ranked as a first rate actress even in comedy, but her singing brings her on a level with any performer now existing."

The Marquis of Lothian, said to be alluded to here, was the Earl of Ancrum, represented by "The Lilly Macaroni", No. 4687. Of Miss Catley, H. Walpole wrote to the Rev. W. Mason, Nov. 19, 1773:—"I have been to see "Elfrida" (by Mason himself, as performed at Covent Garden Theatre). "For Miss Catley, she looked so impudent and was so big with child, you would have imagined she had been singing the "black joke," only she would then have been more intelligible", &c. For the "black joke", and the circumstance of an impudent pregnant woman singing that old street ballad in public, see "A Rake's Progress, Plate III.", No. 2188, and "A Plagiary", No. 2198. Miss Catley had two children by Colonel Lascelles.

"Oh little foolish fluttering thing!"

was a line from a popular air of this time, much in vogue on her lips. For a biographical notice of her, see "The Macaroni and Theatrical Magazine", 1772 (P.P. 5201.), p. 289. On Lord Lothian, see "Posthumous Memoirs" of Sir N. W. Wraxall, 1836, iii., p. 245.

6 × 7 *in.*

4707.

THE BANK MACARONI (A Portrait.)

Pub accord to Act April 17*th*. 1773 *by M Darly* 39 *Strand* [*c.* 1770]

An etched portrait at full-length, in profile to our left, of a gentleman standing, and holding a pen. It has been coloured by hand; the costume comprises the large "club", or bunch of hair, which characterized the macaronies, see "The Macaroni Painter", No. 4520. The subject wears a very large shirt frill, or *jabot.*

Although this impression bears no number, it is probably one of a series, see "Artillery Duty", No. 4646.

4 × 5¾ *in.*

4708.

A Mack—aroni Hornpipe— (A Portrait.)

Pub according to Act by M Darly 39 *Strand May* 24*th* 1774 [*c.* 1770]

This etching, coloured by hand, represents a fat man dancing, holding his cap in one hand, and a switch in the other. He has large pendulous cheeks and chin; his legs are enormously thick. His coat is green, his vest crimson, and his hat and shoes are black.

For the macaronies, see "The Macaroni Painter", No. 4520.

5 × 5¼ *in.*

4709.

THE ELECTED COBLER. (A Portrait.)

"10"

Publish'd according to Act Aug^t. 27, 1772 by M Darly, 39 Strand

[*c.* 1770]

An etching, representing a very little, somewhat deformed man, mounted on a three-legged stool, and very passionately declaiming, stamping with one foot, clenching one hand, and pointing upwards with the other. He wears clerical bands, but is evidently an "irregular ecclesiastic", vociferating a religious discourse.

This print is one of a series, see "Artillery Duty", No. 4646. See "M^r Woodhouse the Poetical Cobler", 1773.

$3\frac{3}{4} \times 5\frac{3}{4}$ *in.*

4710.

"24. CARICATURES. BY. SEVERAL. LADIES. GENTLEMEN. ARTISTS. &c. PUB^D. BY. M DARLY. STRAND."

Pub^d by M Darly Engraver N° 39 Strand according to Act Nov^r 1 1771

[*c.* 1770]

This is the etched title-page, coloured by hand, of the series of satires referred to in "The Dog Barber. (A.)", No. 4668, the first member of the same. It represents a piece of architectural sculpture, being a scroll of foliage on a frieze, part of an antique ruin, lying on the earth. Nos. 9, 11, 15, 16, and 18 are wanting from the series as described here, which comprises many early works by Henry William Bunbury, see the several entries describing the examples in this series.

$6\frac{3}{4} \times 4\frac{1}{2}$ *in.*

4711.

THE MARTIAL MACARONI. (Ensign Horneck.)

"Pray S^r. do You Laugh at me".

24

Pub^d. according to Act of Parl^t. Nov. 6^th. 1771 by M Darly 39 Strand.

[*c.* 1770]

An etching, representing at whole-length, standing in profile to our left, a young military officer dressed in the extreme of the fashion of his class. The costume includes a Nivernois hat, trimmed with ribands, and decorated with a large black cockade; two upright curls are placed in front of his ear, as in "The Lilly Macaroni", No. 4687; round his neck is a stiff black military stock, a thick, perfectly straight, and prodigiously long *queue* is attached to the back of his head and enclosed in ribands; it terminates in a tuft. A knot of ribands hangs on his breast; he carries a long cane with a large head and enormous tassels; similar tassels are attached to the hilt of his sword, as in "The Lilly Macaroni". Below the design, in an old script, is "Ensign Horneck". This is probably Charles Horneck, who was appointed Colonel of the 62nd Foot, Feb. 27, 1795, and Lieutenant General Jan. 1, 1801, who died April 8, 1804. He is mentioned among the company at the masquerade at the Pantheon, Feb. 18, 1783, see "The Macaroni Magazine" (P.P. 5201), Feb. 1773, p. 212.

H. W. Bunbury, born in 1750, the famous satirical artist, and author of several of the satirical portraits here described, married Catherine, daughter of Captain Kane William Horneck, of the Royal Engineers, and had two sons: 1, Charles John Bunbury, an officer in the army, who died 1798, *s. p.*; 2, Henry Edward Bunbury, who succeeded to the family baronetcy and became lieutenant-general, Under-Secretary of State for War, and M.P. for Suffolk; he had for his second wife Emily Louisa, born Napier, daughter of Col. the Hon. George Napier and Lady Sarah Lennox, otherwise Lady S. Bunbury, daughter of the second Duke of Richmond, and divorced wife of Sir Thomas C. Bunbury, elder brother of H. W. Bunbury. See, for this lady, "Lady S—— B——", No. 4349. Sir Henry Edward Bunbury died in 1860.

This is probably the Captain Charles Horneck, H. W. Bunbury's brother-in-law, and brother of Catherine Horneck, afterwards Bunbury, as above. He was

"—— the Captain in lace"

of O. Goldsmith's verses in reply to Dr. Baker, who had invited the poet to dinner at very short notice. Catherine Horneck was Goldsmith's "Little Comedy", of whom Sir Joshua Reynolds painted the seated portrait which J. Watson engraved. Her sister Mary was in the same verses designated as "the Jessamy Bride"; she married Colonel Gwynn, and was painted by Reynolds seated on the ground in a white oriental dress laced with gold;[1] Dunkarton engraved this picture, which, like that of her sister, is in the possession of Sir C. J. Bunbury. The mother of the sisters, Mrs. Hannah Horneck, was known as "the Plymouth Beauty." Reynolds painted her portrait likewise; of this there is a print by J. McArdell. The wife of Captain Charles Horneck was a daughter of George, third Earl of Albemarle, niece of Admiral Keppel, Reynolds's friend, who eloped, in 1774, with Captain Scawen, of the Guards, her husband's intimate friend; see Gibbon's letter to Mr. Holroyd, March 16, 1774. See "Capt^{n} H——", No. 4813.

This print belongs to the series referred to in "The Dog Barber", No. 4668. It is the last of the series. See "The Female Conoiseur", No. 4692.

$3\frac{3}{4} \times 5\frac{3}{8}$ *in.*

4712.

THE S^{T}. JAMES'S MACARONI (A Portrait.)

H. W. Bunbury delin. 1772. *J. Bretherton f.*
Publishd as the Act directs March 29 1772, *by J. Bretherton N^{o}.* 134 *New Bond Street.* [*c.* 1770]

An etched full-length figure of a gentleman in profile to our left, standing erect with one hand in his vest, the other in his breeches pocket. He wears the macaroni costume of this time, see "The Macaroni Painter", No. 4520, including the immense knot at the back of his head, and formal horizontal curls over his ears. He has a peculiarly straight facial profile, a long chin, lifted eyebrows; on his lips is a simper.

See "Happy Peasant", No. 4681, for the monogram signature of Henry William Bunbury which occurs on this print.

$6\frac{3}{8} \times 8\frac{7}{8}$ *in.*

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[1] Reynolds bequeathed to Mrs. Gwynn her own portrait, and, to Mrs. Bunbury, that of her son.

4713.

The Fish-Street Macaroni

H. W. Bunbury delin: 1772 *J. Bretherton f.*
Publish'd as the Act directs March 29 1772. *by J Bretherton New Bond Street N°.* 134. [*c.* 1770]

An etching, showing the whole-length figure of a man, in full view and of disproportionate obesity, standing with a grin on his face near a gate which seems to be that of a tea-garden. He seems to be a publican who kept such a place of entertainment. On the gate is written :—"*THE NEW PARADISE NO GENTLEMEN OR LADIES to be admitted with NAILS in their SHOES RECREATION & REFRESHMENT at* 6^{d} *pr HEAD.*"

For the macaronies, see "The Macaroni Painter", No. 4520. This is a satire on imitation macaronies, and a companion to "The Full Blown Macaroni", No. 4714, and "The Houndsditch Macaroni", No. 4715. See "The Happy Peasant", No. 4681, for the monogram of H. W. Bunbury which appears on this print.

6½ × 9 *in.*

4714.

THE FULL BLOWN MACARONI

H. W. Bunbury delin. J. Bretherton f.
Publish'd as the Act directs 6th *December* 1772. *By J. Bretherton N°.* 134 *New Bond Street.* [*c.* 1770]

An etching, showing the full-length figure of a man, extravagantly dressed to parody the costume of the macaronies, standing at full length and nearly in profile to our right, with his hat in one hand, a long "macaroni" cane in the other, and apparently in the act of saluting another person. He has a vulgar face, protruding thick lips and a muzzle, a concave forehead and nose; his hair is tied behind in a badly dressed *queue*. This is a companion satire to "The Fish-Street Macaroni", No. 4713, and "The Houndsditch Macaroni", No. 4715. For the macaronies, see "The Macaroni Painter", No. 4520. See "Happy Peasant", No. 4681, for the monogram of Bunbury which appears on this print.

6 × 8½ *in.*

4715.

THE HOUNDSDITCH MACARONI

H. W. Bunbury delin. J. Bretherton f.
Publish'd as the Act directs 20th. *December* 1772. *By J. Bretherton N°.* 134 *New Bond Street* [*c.* 1770]

An etched whole-length figure of a man standing with both hands demonstratively stuck in his breeches pockets; his figure is in full view, his head turned sharply aside so that the face appears in profile. He is dressed in the mode of the macaronies, or rather an imitation of it; he seems to be jeering some unseen person, sticking out his tongue, and sneering with an impudent look. A cocked hat

is stuck under his right arm. For the macaronies, see "The Macaroni Painter", No. 4520.

This is a companion satire to "The Fish-Street Macaroni", No. 4713, and "The Full Blown Macaroni", No. 4714. See "Happy Peasant", No. 4681, for the monogram of Bunbury which appears on this print.

6 × 8½ *in.*

4716.

THE SALUTATION TAVERN.

Macaroni & other Soups hot every day.

M^r Bunbury del. J. Bretherton. f
Publish'd 20^th March 1773, *New Bond Street, N°* 134. [*c.* 1770]

An etching in outlines, representing a street where, in the foreground, two macaronies are saluting one another in an exaggerated *mode*. One of them, probably the host of the "Salutation", is fat and short; he wears a long bag to his wig; the other is tall and thin, and wears a long *queue;* he has taken off his hat and presses it before his breast.

For the macaronies, see "The Macaroni Painter", No. 4520; for "macaroni soup" as connected with the macaronies, see "Capt^n H——", No. 4813.

12 × 7¾ *in.*

4717.

NEWMARKET (A.)

A Shot at a Hawk.

M^r Bunbury del J. Bretherton f. [*c.* 1770]

An etching, the companion to "Newmarket (B)", No. 4719, showing a street in Newmarket during race time. One man is booking a bet which he seems to consider a fortunate one. Another man is walking away with a sour and disappointed look; his hands are thrust deep in his breeches pockets. Over a casement is written:—"*CATCHPENNY ALLEY*". The leg of a man, clad in a black stocking, intended, perhaps, to suggest the presence of a blackleg, is thrust from a second casement. Three dogs are barking at the men. A dog leaps at the wall, trying to get at a dead goose which lies in the sill of the former casement. A rough sketch of a man hanging from a gallows is on the wall; near it is the inscription:—"*WHOSO LAYS*"——"*Will be prose*"(cuted). Over a door is "*No THOROUGH FARE HERE*". On the side of this entrance is written "45", likewise (Wil)"*kes*", illustrating the practice of chalking walls with the name of Wilkes and the number of the famous "XLV." of "The North Briton", see "John Wilkes Esq^r", No. 4050. Numerous examples of the use or abuse of the number "45" in respect to Wilkes are recorded; among these is one afforded by a letter from Mrs. Harris to her son, May 12, 1770:—"I hear nothing about Wilkes, save that a lady at Soho dropped *forty-five* drops of cream into his tea, which rather displeased him".—"Letters of the first Earl of Malmesbury", 1870, i., p. 203. See likewise in this Catalogue, "The Scots Triumph", No. 4195, and "The Scotch Victory (A.)", No. 4196. See "Blacklegs at Newmarket", No. 4718.

10¼ × 8⅞ *in.*

4718.

BLACKLEGS AT NEWMARKET.

[*c.* 1770]

A copy from "Newmarket. (A.)", No. 4717. It is reduced, and printed with type on p. 245 of "The Illustrated Review", New Series, vol. i., 1874. It is one of the illustrations to a series of articles on "Old-Fashioned Caricatures", by Mr. Joseph Grego.

$4\frac{3}{4} \times 4\frac{1}{4}$ *in.* Brit. Mus. Library, P.P. 6019. d. h.

4719.

NEWMARKET (B.)

A Shot at a Pigeon.

M^r Bunbury f J: Bretherton Publish'd 1^st March 1777. [*c.* 1770]

An etching, the companion to "Newmarket (A.)", No. 4717, showing a simple rustic youth in a village street, attended by his greyhound, saluted by three rough fellows who appear to be offering bets to him. On the wall of a house behind is written:—"*Mambri*"(no), the name of a favourite racehorse, see "Damn Mambrino", No. 4731.

$10\frac{1}{4} \times 8\frac{3}{4}$ *in.*

4720.

EVERY SOUS BEGAD!

M^r Bunbury del. J^s. Bretherton f.
Publish'd 10^th June 1774. [*c.* 1770]

An etching, printed with a buff tint, showing, at full-length in profile to our left, a mean-looking old man standing and thrusting both hands deep in his empty breeches pockets, and doubtless exclaiming in the terms of the title, that he has lost all his money on the turf, or by a pickpocket. A riding whip is under his arm.

$6\frac{5}{8} \times 8\frac{5}{8}$ *in.*

4721.

To all Encouragers of Arts & Sciences This Portrait of the INIMITABLE M^R JAMES MOSS *is with great respect dedicated by his & their Obedient humble Servant*

H. W. B. (Henry William Bunbury.)

H. W. Bunbury del. J. Bretherton f.
Publish'd as the Act directs May 15^th. 1773, *By J. Bretherton N°* 134 *New Bond Street.* [*c.* 1770]

An etching showing, in profile at full-length, a little, apparently half-blind man, a dog-dealer, walking along a road to our left, and carrying a puppy in each breast-pocket of his coat. He wears his own hair in rough masses, and carries his hat

in one hand. The background is a landscape including the towers of Westminster Abbey.

For the monogram of Bunbury which occurs on this print, see "Happy Peasant", No. 4681.

$6\frac{1}{4} \times 7\frac{3}{4}$ *in.*

4722.

THE DELIGHTS OF ISLINGTON.

H. W. Bunbury delin. Cha^{s}*. Bretherton Jun. f.*
Publish'd as the Act directs April 30th. 1772 *By J. Bretherton N*^{o}. 134. *New Bond Street.* [*c.* 1770]

An etching showing, at full-length and in front view, a little, ill-proportioned, vulgar man standing in a "cockney" garden, and leaning both hands on a stick; his legs are wide apart, his eye set in an angry expression, a suitable grin is on his face. He wears a grotesque wig, and is evidently asserting himself against the encroachments of his neighbours. Over his head is an inscription, as if on a notice-board:—

"*Whereas my New Pagoda has been clandestinly carried off & a new pair of* DOLPHINS *taken from the top of the* GAZEBO *by some blood-thirsty Villains. & whereas a great deal of Timber has been cut down & carried away from the Old* GROVE *That was planted last Spring & PLUTO & PROSERPINE thrown into my* BASON. *from henceforth Steel-Traps & Spring Guns will be constantly set for the better extirpation of such a nest of Villains by me JEREMIAH SAGO.*"

In the garden behind this person are various ugly and "outlandish" structures such as those which seem to have been subjects of the incursions of the man's neighbours. An ill-designed obelisk stands on a little mound and is surmounted by a huge sphere. The "gazebo" is a belvidere, or summer-house, which, being raised high on a single stem, would enable the occupant to overlook the garden wall, although that structure has, doubtless to exclude his neighbours, been elevated to an unusual degree. This "gazebo" is accessible by means of a detached winding stair, of very strange construction; its roof is bulbous and decorated by figures of which some seem to have been taken away; the missing objects are probably the above-mentioned dolphins.

See "Happy Peasant", No. 4681, for the monogram of Bunbury which occurs on this print.

$6\frac{1}{2} \times 9\frac{1}{4}$ *in.*

4723.

EQUES CANTAB (A Portrait.)

H. W. Bunbury delin. J. Bretherton. f.
Publish'd as the Act directs May 1772. *By J. Bretherton N*^{o}. 134. *New Bond Street.* [*c.* 1770]

An etched portrait of a tall, thin gentleman, wearing a thick "comforter" about his neck, riding on a lean hired horse, on the road from Cambridge, as indicated by a sign-post, which points, on one side, "*To Newmarket*", on the other, "*To* CAMBRIDGE". In the latter direction the Chapel of Trinity College isvisible. The gentleman carries a hooked stick instead of a whip, and wears under his hunting cap a short, thick *queue*.

This is a portrait of the person represented in "Eques Cantab: II.", No. 4724. See "Happy Peasant", No. 4681, for the monogram of Bunbury which appears on this print.

$8\frac{1}{4} \times 7$ *in.*

4724.

EQUES CANTAB: II. (A Portrait.)

[By H. W. Bunbury.] [*c.* 1770]

An etching in dry-point, representing in profile a young Cambridge student in a hunting dress, riding rapidly towards our right, and holding out a whip. The man is very thin, and the horse thinner; but both are full of spirit and zest for their sport. The former wears a short, thick *queue*, bound with riband, and having a tuft at the end. In the distance are the towers of a church at Cambridge (?).

This is an original etching by H. W. Bunbury, part of the Banks Collection of that satirist's works, and evidently a portrait of the person represented in "Eques Cantab", No. 4723.

$5\frac{3}{4} \times 2\frac{3}{4}$ *in.*

4725.

CANTAB. (H. W. Bunbury's Tutor.)

H. W. Bunbury delin. J. Bretherton. f.
Publish'd as the Act directs May 2. 1772 *By J. Bretherton, N°.* 134. *New Bond Street.* [*c.* 1770]

An etching of a country rector mounted on a rough cob horse, which is going at a walking pace along a road "*TO CAMBRIDGE*", as marked on a finger-post. He is an old man, with a genial, self-indulgent, cynical look on his face, and jolts contentedly along on his rough horse. In his pocket is a book, marked "*—CXT Chap XX*". Two pigs have come forth to salute the parson. In the background is his church. Below the design is written in pencil, probably by the hand of Miss Banks, to whose collection this print belonged, "M^r^ Bunburys Tutor". See "Happy Peasant", No. 4681, for the monogram of Bunbury which occurs on this print.

9 × 7 *in.*

4726.

JOLLUX. (A Portrait of a fat Parson at Cambridge.)

M^r^ Bunbury delin 1772. *J^s^. Bretherton f.*
Publish'd as y^e^ Act directs 6^th^. *Feb^y^.* 1773. *by I. Bretherton.* [*c.* 1770]

An etching, being a satirical portrait of an authority, probably a proctor, of Cambridge, wearing his cap and gown, academic wig, and clerical bands. He is a little man with a supercilious air, who struts with pride and insolence along a pathway, and looks furtively, sourly, and askant at a passer-by. In the background are the buildings of a college, doubtless of Cambridge, this satire being associated with others reflecting on members of that university.

The Rev. Dr. Warner wrote to George Selwyn, Aug. 29, 1780:—"No, no, Sir; be steady in maintaining your tranquility, or you will not arrive at the most perfect of all numbers (of the years of his life), but if you are steady in maintaining it, I think no man in the world of your age bids fairer to arrive at that perfection than yourself; and I hope I shall live to see it, when I shall be a fine grey headed old Jollux of sixty-five".—"G. Selwyn and his Contemporaries", by J. H. Jesse, 1844, iv., 373.

A note to "Ode to Sir Fletcher Norton", by "Malcolm Macgregor" (T. 666/6.), 1777, on the line:—

"To hit a Jollux or a King",

explains the title of this satire with a reference to the plate itself:—"A Jollux. A phrase used by the *bon ton* for a fat parson. See a Set of excellent Caricatures published by Bretherton, in New Bond-Street." This poem is attributed to Mason, see "The Poetical Works of the Author of the Heroic Epistle", &c. (11643. b. 50), 1805.

$5\frac{1}{2} \times 8\frac{3}{8}$ *in.*

4727.

THE HOPES OF THE FAMILY—AN ADMISSION AT THE UNIVERSITY.

H. W. Bunbury, delin. J. Bretherton f.
Printed and Publish'd as the Act directs 3^{d} *Jan*^{y}. 1774 *by J. Bretherton N*^{o} 134 *New Bond Street.* [*c.* 1770]

An etching, showing the interior of a college room, where a dignitary, seated in his cap and gown, is examining a youth before his entrance to the college. The youth, a very stupid and ungainly fellow, hesitates to reply to his questioner, and is counting on his fingers. His father, a country gentleman, full of interest in his success, eagerly leans on the table, to prompt the tardy memory of the dunce. An old woman, who has brought two huge volumes of "*LONGINUS*", stands laughing behind; likewise a lad who wears his gown, and stands with both hands in his pockets. Over the door a bust of Cicero (?) seems to be grimacing at the blunderer. On the wall hang portraits of "*D*^{R} *ALLCOCK.*" and "*M*^{RS} *ALLCOCK.*"

This is the companion print to "The X.Mas Academics", No. 4728.

$14\frac{1}{2} \times 9\frac{7}{8}$ *in.*

4728.

THE X.MAS ACADEMICS.

A COMBINATION GAME AT WHIST.

H. W. Bunbury del. 1772. *J. Bretherton f.*
Publish'd as the Act directs 20th. *Jan*^{y}. 1773. *By J. Bretherton N*^{o}. 134. *New Bond Street.* [*c.* 1770]

An etching, showing a college Combination Room, where four members of the college are seated at a table, and playing at whist. One has put down a card; his neighbour hesitates to follow, while he looks at his own partner, who points to a fifth person; the last, standing behind, telegraphs with his fingers what cards the partner has. A very slatternly and ugly old woman is placing wine on the table. On the wall hangs a portrait of "*ARCHBISHOP SINGE*", with the features of an ape. All the faces are grotesque, and seem to be portraits.

This is the companion print to "The Hopes of the Family", No. 4727.

$15\frac{1}{8} \times 9\frac{3}{8}$ *in.*

4729.

POT FAIR. CAMBRIDGE.

M^r. Bunbury del. J. Bretherton f.
Publish'd 25^th June 1777. [*c.* 1770]

An etching, which represents "Pot Fair" at Cambridge, during the selling of earthenware vessels, which are placed on tables and under booths. Somebody has tied a spit to the tail of a large dog, which, running away with it, has nearly overthrown a fat college dignitary, who, striving to keep his feet, catches at the collar of a lean gentleman, and nearly pulls him down. Two other collegians laugh at the catastrophe. An old woman, a pot seller, rushes forward to save her wares, because the falling scholar threatens their destruction. At another stall a woman is bargaining for a *pot-de-chambre*. A young lady and a student are standing near. A little boy has fallen into a large flower-pot. King's College Chapel is in the background.

19 × 11⅛ *in.*

4730.

DAMN BUCEPHALUS!

M^r Bunbury del. J^s. Bretherton f. [*c.* 1770]

The etched satirical caricature portrait of a man seated in a chair, looking with great wrath and disgust to our left, grasping his stick with one hand, and clenching his fist on his knee with the other. He is gouty; his face is puffed with wrath and overfeeding. A dog squats at his knee.

"Bucephalus" was the name of a racehorse. The person represented here had doubtless lost money on a race.

This plate was used with another title, see "Damn Mambrino", No. 4731.

6⅝ × 8½ *in.*

4731.

DAMN MAMBRINO

M^r Bunbury del. J^s Bretherton f. [*c.* 1770]

This is an impression from the same plate which furnished "Damn Bucephalus!", No. 4730, a black tint being added over all the figure but the shirt front, and the title was changed as above. "Mambrino" was the name of a racehorse, see "Newmarket (B.)", No. 4719.

6⅝ × 8½ *in.*

4732.

A TOUR TO FOREIGN PARTS.

M^r. Bunbury del: J^s Bretherton f.
Publish'd 11^th March: 1778. [*c.* 1770]

An etching, showing a street in a continental city, where a young English gentleman, of very mean and grotesque appearance, dressed in the extreme of the *mode* of this time, is standing, staring and grinning at an obsequious French hotel-keeper who holds out a bill of fare, and welcomes the lad at an inn which is likewise the "*POSTE ROYALE.*". The landlord wears enormous *sabots*, and is very gaunt

and miserable in appearance. He is accompanied by a postillion who is in the act of disengaging his legs from a pair of enormous boots. The English lad holds a cane in one hand and, in the other, a volume of "*Chesterfield Letters*"; his tutor or "bear-leader", an English clergyman, stands behind the youth and seems to be encouraging him to speak in French to the host. An English man-servant follows, having brought from the traveller's chaise four large books and two bottles of wine. An old woman is capturing a cock in order to kill it for the travellers' dinner, while the cook, armed with a knife, has for the same end caught one of three cats which, terrified, scamper away along the inn yard wall to escape their fate. An inscription over a door announces:—"*Bon Chere icy chez La GRENOUILLE TRAITEUR*".

Lord Chesterfield's letters to his son were first published in 1774; they were written long before that date. The author died in 1773, his son in 1768.

$20\frac{1}{2} \times 15\frac{5}{8}$ *in.*

4733.

The Splenitive Englishman travelling in Germany.

[By Henry William Bunbury.] [*c.* 1770]

An etching, representing two English travellers in Germany, riding in a post-chaise which is drawn very slowly by four horses; the postillion sits stolidly smoking, with both hands in his pockets, and does not urge his horses, notwithstanding the furious threats of one of the travellers, who, armed with his cane and a pistol, leans from the window of the chariot and commands him to make haste. The other traveller sits within and seems to be laughing. In the postillion's pocket is a paper marked "*Drink geld to pay by the ord*(er) *of y^e^ Queen*". On the road is another paper, inscribed:—"*Maut und Drink Gelt*".

$12\frac{5}{8} \times 7\frac{7}{8}$ *in.*

4734.

The Muckle Sawney riding Post.

MB [Henry William Bunbury] *C. L. S. f* 20^th^ *Aug^t^* 1772 [*c.* 1770]

An etching, in dry-point, of a tall and gaunt, hard-featured, and ugly Scotchman, mounted on a miserable and ill-bred horse, which is cantering awkwardly to our right. The rider wears a "bonnet"; his rigid hair has never been cut, and hangs dishevelled on his shoulders; his ragged clothes are put on in a slovenly, uncouth way, his feet are bare, the leg only of his plaid stocking remains. He rides without a saddle; his stirrups are formed of a cord slung across the horse's back, with loops at the extremities to hold the naked toes of the rider. Instead of a bridle he uses a rope halter; the horse's bit is suspended in its mouth by a piece of string, a rope serves for a girth, to this a very small and nearly empty valise is attached by another piece of string. Instead of a whip the man uses a short goad, and with it cruelly prods the horse's flank. The horse's buttock is inscribed with "H. W. B." in a monogram, and two other marks, one of which is a mark of contraction, the other being a shackle, alluding probably to the alleged high-handed authoritative ways of the "Scotch" party of this period. A lean dog, of a fox breed, runs swiftly at the heels of the horse.

The background is wild and hungry landscape of mountains and barren moor, a single thistle is in the foreground, reminding us of the satire of Wilkes, who, on

being told that, as there were no trees, there could be no birds in Scotland, declared that there were birds, because he had seen three magpies on one thistle. The man's face is expressive of a narrow and obstinate mind, inexhaustible conceit, and domineering pride.

This satire bears, in the mark on the horse, a monogram which doubtless stands for the initials of H. W. Bunbury, in the collection of whose works, formerly the property of Miss Banks, it will be found. See "Happy Peasant", No. 4681, for another signature of Bunbury's.

The signature "C. L. S." occurs on "A (French) Postillion", No. 4742.

$5\frac{1}{2} \times 3$ *in.*

4735.

An Italian Veturino. (No title.)

M^r Bunbury del. I. Bretherton f.
Publish'd Jan^y 10^th. 1774. [*c.* 1770]

An etching, showing a very big Italian veturino riding a small pony, which, with a large horse, is made to draw a heavy chaise, in which sits a passenger wearing a white nightcap.

$11\frac{3}{8} \times 6\frac{3}{8}$ *in.*

4736.

COURIER ANGLOIS

H. W. Bunbury delin. J. Bretherton f.
Publish'd as the Act directs 3^d May, 1779, By J. Bretherton N°. 134, New Bond Street. [*c.* 1770]

An etching, in the manner of a lithograph, representing a courier mounted on a very sorry horse, which carries likewise an enormous pack; the man is blowing a post-horn. He approaches a gallows on which hang two corpses. See "Courier Francois", No. 4737.

$10\frac{1}{4} \times 10\frac{3}{4}$ *in.*

4737.

COURIER FRANCOIS

H. W. Bunbury Delin. J^s. Bretherton f.
Publish'd by J^s. Bretherton N° 134 New Bond Street as the Act directs. [*c.* 1770]

An etching, showing a French courier, wearing enormous boots, a hanger, and a long *queue*, riding rapidly to our left and passing a little devotional shrine which, with a lamp before it, is attached to a tree on our right. He is approaching, or about to pass, the "*POSTE ROYALE*", a rough thatched house on the further side of the road. See "Courier Anglois", No. 4736.

$17\frac{3}{4} \times 11\frac{1}{8}$ *in.*

H. Bunbury del. J. Bretherton f.
Price SIX PENCE.

An etched copy, reversed, of No. 4737. The figure rides to our right.

$9\frac{1}{4} \times 5\frac{7}{8}$ *in.*

4738.

JOHN JEHU

L'INGHILTERRA.

H. W. Bunbury delin: 1772. *J. Bretherton f.*
Publish'd as the Act directs 6th March, 1772. by J. Bretherton, N°. 134 New Bond Street. [*c.* 1770]

An etching of the whole-length figure of a coachman standing nearly in profile to our right, holding a whip and a tankard of beer. He wears a "state" wig and laced hat. The figure is evidently a portrait. See "Postiglione Inglese", No. 4739.

$6\frac{3}{8} \times 8\frac{3}{4}$ *in.*

4739.

POSTIGLIONE INGLESE.

H. W. Bunbury delin. Chas. Bretherton Junr. f.
Publish'd as the Act directs April 1772 By I. Bretherton N°. 134, New Bond Street. [*c.* 1770]

An etching of a little ill-formed man in a postillion's dress standing in front of an inn, as if waiting for his horses; he is booted and spurred and holds a whip. The sign of the inn is:—"*The Old Kings head T. Golightly from Hounslow*——". On a milestone is "*XIV* MILES TO LONDON".

There are two states of this plate: 1, in which the immediate foreground contains only a few scratches indicating the forms; 2, in which a tint has been added over these scratches, as well as on the wall of the house behind the figure, and elsewhere. See "John Jehu", No. 4738.

$5\frac{1}{2} \times 7\frac{3}{8}$ *in.*

4740.

POSTIGLIONE GERMANICO

H. W. Bunbury delin. Chas. Bretherton junr. f.
Publish'd as the Act directs April 1772 by J. Bretherton N°. 134 New Bond Street. [*c.* 1770]

An etching of the whole-length figure of a German postillion standing in profile to our left, in the act of smoking, and near the entrance to a house. On his sleeve is the badge of a two-headed eagle; a horn is slung at his side with a piece of string. See "John Jehu", No. 4738.

$5\frac{5}{8} \times 7\frac{1}{4}$ *in.*

4741.

A (French) Postillion. (No title.) (A.)

Mr Bunbury del I: Bretherton f.
Publish'd 20th. Jany. 1774. [*c.* 1770]

An etching, the full-length satirical portrait in profile of a French postillion, walking in enormous boots towards our right; he wears a twisted *queue* of considerable length, and holds a whip. See "A Postillion. (G.)", No. 4747.

$5\frac{5}{8} \times 7\frac{5}{8}$ *in.*

4742.

A (French) Postillion. (No title.) (B.)

"*C L S Tom Squint f.*" (H. W. Bunbury.)
"*Publish'd July* 30*th*. 1772 *by J. Bretherton.*" [*c.* 1770]

An etching of the satirical portrait of a French postillion standing erect in his boots, with his hands in a muff, and holding a whip. A dog is behind him. The signature "C L S" occurs on "The Muckle Sawney Riding Post", No. 4734.

$5\frac{5}{8} \times 7\frac{3}{8}$ *in.*

4743.

A Postillion. (No title.) (C.)

[By H. W. Bunbury.] [*c.* 1770]

An etched whole-length satirical portrait of a postillion standing in his enormous boots, and apparently groping in his pocket for money, or a vail? He carries a knotted whip; a horse stands in the distance. This is the same person as "A Postillion. (D.)", No. 4744.

$3\frac{3}{4} \times 5\frac{1}{2}$ *in.*

4744.

A Postillion. (No title.) (D.)

[By H. W. Bunbury.] [*c.* 1770]

An etched whole-length figure of a postillion, in the back view, standing in his enormous boots, and evidently the person represented in "A Postillion. (C.)", No. 4743.

$3 \times 3\frac{3}{4}$ *in.*

4745.

A Postillion. (No title.) (E.)

[By H. W. Bunbury.] [*c.* 1770]

An etched whole-length portrait of a postillion, holding a knotted whip, and standing in his enormous boots, seen from behind as if turning towards us.

$3\frac{1}{2} \times 4\frac{1}{8}$ *in.*

4746.

A (French) Postillion. (No title.) (F.)

[By H. W. Bunbury.] [*c.* 1770]

An etched portrait at whole length, of a gaunt French postillion, endeavouring to walk rapidly in his enormous boots; his figure is nearly in profile; he is turning towards us, gesticulating with both hands.

$2\frac{3}{4} \times 4\frac{1}{8}$ *in.*

4747.

A Postillion. (G.)

M^r Bunbury del. J^s. Bretherton f.
Publish'd 10^th Jan^y. 1774. [*c.* 1770]

This is the etched whole-length figure of a very lean and old man in profile to our left, with a jockey's cap on his head, and holding a whip in his right hand; his left hand is stuck in a pocket of his jacket. In the background are a church and houses. This appears to be associated with "A (French) Postillion. (A.)", No. 4741, by the same draughtsman.

$5\frac{1}{4} \times 7\frac{1}{4}$ *in.*

4748.

SNIP ANGLOIS.

J: Bretherton f. M^r Bunbury del.
Publish'd 20^th Dec^r 1773, New Bond Street. [*c.* 1770]

An etching of the figure of a tailor standing in three-quarters view to our left, holding a set of patterns of cloth in a folding case and displaying it before him with one hand, while he points to the patterns with his right forefinger. A tape measure projects from his coat pocket. On his face is a lively smile, as if he intended to attract a customer; his features resemble those of a baboon. This is the companion satire to "Snip Francois", No. 4749.

$5\frac{1}{2} \times 7\frac{5}{8}$ *in.*

4749.

SNIP FRANCOIS.

M^r Bunbury del. J^s. Bretherton f.
Publish'd 20^th Dec^r 1773 New Bond Street N^o 134. [*c.* 1770]

An etching of the full-length figure of a little man hastening towards our right with both hands in a muff, carrying an umbrella under one arm, and a book, or parcel, in one pocket. He is bareheaded, although he carries a muff, and his teeth seems to be chattering with cold. The background suggests Paris. This is the companion satire to "Snip Anglois", No. 4748.

$5\frac{1}{4} \times 7\frac{3}{8}$ *in.*

4750.

"*PAYSAN DES ALPES*".

"*H Bunbury fec*" [*c.* 1770]

An etching, in dry-point, of a lean, weak-kneed man in profile to our right, walking rapidly with both hands in a large muff, and wearing wooden shoes, long gaiters, and large cuffs; an enormous *queue* tied at both ends reaches nearly to his mid-leg. The outlined background comprises a church towards which he is hastening. His long straight hair hangs on his shoulders, his features are pinched as if by semi-famine, and they bear an habitual grin. This is doubtless the original of "Peasant of the Alps", No. 4675, published by Darly in a series.

$5\frac{3}{8} \times 4\frac{3}{4}$ *in.*

4751.

"*Paysanne de la France*".

H W B—f (Henry William Bunbury fecit.)
"*H Bunbury fecit*". [*c.* 1770]

An etching, in dry-point, representing a whole-length figure standing in profile to our right, a gaunt old woman wearing enormous *sabots*, short thick and numerous petticoats, an apron, a hood thrown back on her shoulders, and a high, peaked cap. She carries a cross about her neck, a cross and rosary are at her side, likewise *pince nez*. A large fan is in one of her hands; the other hand is placed under her "checked" apron, in the manner of pregnant women; she appears to be furnished with moustaches; on her face is a set simper. This is the original of "French Peasant", No. 4677, published by Darly in a series.

5 × $5\frac{7}{8}$ *in.*

4752.

"*The Judgment of* PARIS."

H. W. Bunbury Inv. 1766 (?) *C Smith sc.* (?)
Pub^d by Mary Darly 39 *Strand. July* 4. 1772. [*c.* 1770]

An etched design in an oval frame representing satirically the Judgment of Paris. The scene is on the shore of a lake near mountains, and a cottage. A rustic shepherd, over whose shoulder is slung a small keg, is delivering the prize of beauty to an elderly lady of fashion, who, dressed in the *mode* of the day, is attended by a little similarly attired boy Cupid. Juno is represented by a gaunt old lady robed in a style different from that of Venus; she is a virago who expresses anger and disappointment by stamping on the ground and brandishing a bottle of spirits while she vociferates against Paris. Minerva is a fat Dutchwoman, who is turning away in disgust at the award of Paris, swearing, with a clenched fist and holding a spirit-bottle from which she is about to drink. She wears a high hat, like a mitre, on which are the letters "*J R*". The doves of Venus flutter above her head; Paris's dog chases the peacock of Juno, and flutters the owl of Pallas.

$9\frac{1}{4}$ × $6\frac{1}{2}$ *in.*

4753.

MONSIEUR LE FOUET

LA FRANCIA

H. W. Bunbury delin: 1772 *I. Bretherton f.*
Publish'd as the Act directs 6^th^. *March* 1772. *by I. Bretherton N°.* 134. *New Bond Street.* [*c.* 1770]

An etched, whole-length portrait of a French coachdriver, standing in profile to our left, and taking a pinch of snuff deliberately from a box. His whip rests against his shoulder. He wears large boots, and a small cocked hat; a huge bag is attached to the back of his head; his coat is decorated with worsted (?) lace.

$6\frac{1}{2}$ × $7\frac{3}{4}$ *in.*

4754.

" Que je suis enchanté de vous voir ! "

A satirical Portrait.

" *W. B.* (Bunbury) *del. & scul.*" [*c.* 1770]

The etched whole-length figure, in profile to our right, of a very lean and grotesque French macaroni, standing and holding his snuff-box and cane, while he appears to be about to make a courteous bow. An enormous bag is attached to the back of his head. His dress is sumptuous, in the extreme of the fashion of this period.

7 × 10$\frac{1}{4}$ *in.*

4755.

Strephon & Chloe.

J. Bretherton f. New Bond Street N°. 134. *M^r Bunbury del.*
Publish'd 28*th Nov^r* 1772. [*c.* 1770]

An etching in outline, representing a stage performance of a dance by a male and a female, both of whom are old and grotesquely ugly. The lady is demonstratively commanding her companion to do something; he is capering in mock obsequiousness before her. Two spectators appear grinning at a window. On the wall behind is a play bill, "*ASSEMBLY—HOCKLEY in the HOLE —— H. HOG Master of the Ceremonies*".

11$\frac{3}{8}$ × 8$\frac{5}{8}$ *in.*

4756.

THE SHAVER and THE SHAVEE.

H. W. Bunbury delin. Cha^s. Bretherton Jun^r. f.
Publish'd as the Act directs April 1772. *By J. Bretherton N°.* 134 *New Bond Street.* [*c.* 1770]

An etching of the interior of a barber's shop, where a little man sits in the chair with lather on his face, his large wig being on the back of the chair. The barber is tardily making ready to attend his customer; a dog stands near; all three appear to be attracted by something external to the design. On the wall are various papers, including a print of "*DEATH & LADY*", an almanack of the "*STATION*"(ers' Company) "*for* 177—"; "*A LIST OF THE LENT PREACHERS*", and verses by "*I. STERNHOLD*".

There are two states of this print: 1, in which the floor before the figures is nearly white; 2, in which the whole of this part of the plate, and others have been covered by a tint.

8$\frac{1}{2}$ × 8$\frac{7}{8}$ *in.*

4757.

THE VILLAGE BARBER. L.M. (Licentiate of Medicine.)

L'INGHILTERRA.

H. W. Bunbury delin : 1772. *I. Bretherton f.*
Publish'd as the Act directs March 1. 1772. *by J. Bretherton N°.* 134, *New Bond Street.* [*c.* 1770]

An etching, representing a village barber holding a lancet in one hand, a razor in the other, and carrying a shaving dish under one arm. Behind is his house, with

the sign of a wig and the legend:—"*BARN: FACTOTUM Dresses Shaves Bleeds &c &c. IN UTRUMPQUE PARATUS.*" On a board is:—"*BOBS BOB MAJORS SCRATCHES & other Wigs made here, also Sausages, Washballs Black Puddings Scotch Pills, Powder for the ITCH RED HEARRINGS, BREECHES BALLS & small BEER by the maker*". In the distance are the village stocks. This appears to be a portrait.

$6\frac{1}{4} \times 8\frac{1}{2}$ *in.*

4758.

LE FAMEUX BLAISE LACOSTE, LIMOSIN. F: R: S.

H. W. Bunbury delin: J. Bretherton f.
Publish'd as the Act directs Jan^y 1. 1773 *By J. Bretherton N°* 134. *New Bond Street.* [*c.* 1770]

An etching, being a satirical whole-length profile portrait of a young man, standing by the side of a donkey and looking to our left as if he was waiting for orders.

$7\frac{3}{4} \times 7\frac{5}{8}$ *in.*

4759.

A MILITIA MEETING.

H. W. Bunbury del. J. Bretherton f.
Publish'd as the Act directs 2^d Jan^y. 1773. *By J. Bretherton N°.* 134 *New Bond Street* [*c.* 1770]

An etching, showing a room in a militia barrack where a newly drawn recruit appears to be remonstrating with two officers seated at a table; he is accompanied by a second remonstrant; both are of very unmilitary demeanour and form. A militiaman in his regimentals stands near and seems to be laughing at the plea of the new comer.

$15 \times 9\frac{3}{8}$ *in.*

4760.

COXHEATH HO!

M^r Bunbury. del. J^s. Bretherton. f.
Publish'd 3^d July 1779. [*c.* 1770]

An etching, showing a lady in a *quasi*-military dress riding a sorry horse, and followed on the road to "*Coxheath*", near Maidstone, as indicated by a finger-post, by her husband, who appears to be a militia officer, one of the body of auxiliary forces which were long and often encamped on Cox Heath, see "Lady Gorget raising Recruits for Cox Heath", *c.* 1780. The man is a bad rider, and too old for arms; he has great difficulty in restraining his lean horse. A dog trots panting at the side of the group. This print is the companion to "Warley Ho!", No. 4761, which was published at a later date.

$11\frac{3}{4} \times 8\frac{1}{2}$ *in.*

4761.

WARLEY HO!

M^r Bunbury del. I^s. Bretherton f. 23^d *Jan^y* 1782. [*c.* 1770]

An etching, partly coloured by hand, and representing a lady and gentleman riding to the camp on Warley Heath, near Brentwood, Essex, and very much embarrassed by their horses. The persons are both elderly. The lady's horse

stops dead short, while she, ignorant of its necessities, endeavours to urge it forward; she wears a hat, with an extravagantly large feather, and carries a heavy riding whip. The gentleman's horse has run away with him, while he vainly tries to restrain it. This is the companion to "Coxheath Ho!", No. 4760, which was published before it.

15 × 9⅞ *in.*

4762.

An unknown satirical Portrait.

M^r Bunbury del. J: Bretherton f.
Publish'd 23^d December 1773. [*c.* 1770]

An etching of the full-length figure in profile of an old gentleman, or farmer, walking to our left and using a stick. The landscape background has been drawn from nature. The face and figure are obviously those of an individual.

6⅛ × 7⅞ *in.*

4763.

VIEW ON THE PONT NEUF AT PARIS.

H. W. Bunbury Inv^t.
publish'd Oct^r. 1^st. 1771, *by John Harris, Sweetings Alley Cornhill.*
[*c.* 1770]

An etching, showing part of the Pont Neuf, with many figures. On our left, in front, sits a dog barber, see "The Dog Barber. (A.)", No. 4668; he holds a little dog which barks at the passers-by; over his head his signboard declares:—"*Aux Quarante Lions S^t LOUIS Decrotte à l' Anglaise et Tond des Chiens Proprement. Allons Messeigneurs Allons.*" Behind this man is a lemonade seller, see "French-Lemonade-Merchant", No. 4782, standing with his can at his back and loudly praising its contents, while he holds up a cup, one of those usually chained to such cans as his; on his signboard is:—"*A LA RENOMMEE DE LA BONNE LIMONADE QUE EST QUI VEUT BOIRE*". A seller of chocolate (?) is hastening across the bridge, bearing a parasol over his head, and a basket containing cups, likewise the pot for "milling" the chocolate; he wears an enormous bunch of hair at the back of his head, in the macaroni *mode* of the time. An elderly woman, a portress, with her basket on her back, is gossiping with the very lean sentry on duty. A young lawyer, or advocate, carrying his folded umbrella under his arm and using a muff, while he walks bareheaded, is in the centre of the design. Behind the last-named person a coachdriver, who, using a huge muff, carries his whip at his shoulder in military fashion, and is standing with one foot on the box of a shoe-black, while the owner prepares to operate on the driver's boots; the latter wears his hair in distinct curls, cased in paper (?), and very stiff and formal; at the back of his head is a prodigious bag of black stuff. The sign of the shoeblack swings over his head and bears:—"*Au Grand Monarque LEBRILLANT Va en Ville et Decrotte JOLIMENT.*" A barber, with his box in one hand, the other in a muff, completes the party of passengers on the bridge. The churches and houses of Paris are beyond.

24 × 16 *in.*

4764.

THE . KITCHEN . OF . A . FRENCH . POST . HOUSE.

LA CUISINE DE LA POSTE

H. Bunbury Inv^t.
Pub^d. accord^g. to Act of Parl^t. Feb^y 1^st: 1771 by John Harris Sweetings Alley, Cornhill [*c.* 1770]

An engraving of the interior of a kitchen in a French inn, with figures, including that of a curé conversing in a bland way with a man who, standing in huge *sabots*, holds a glass of drink; his hat is of a peculiarly extravagant shape. A woman, with both hands under her apron, is bowing to the curé; next to her, a very tall and lean postillion is taking snuff from his box; he wears the customary enormous boots of his class. A boy in big wooden shoes clatters across the floor and wears a long *queue*. An old woman, with a bottle and glass on a table at her side, sits dozing near the fire; where likewise is a dog. On the wall are numerous papers. One of these represents Christ on the Cross and a woman kneeling before it. Another is inscribed:—"*ORDONNANCE DE MONSGR LE DUC DE CHOISEUL Grand Maitre des POSTES et RELAIS de FRANCE. Sa Majesty*" ———. Next is a figure of "*SANCTUS PAULUS*", seated, with a sword in his hands; "*DE PAR LE ROI*—", is on the next placard, which is followed by "*VERA EFFIGIES DOM: NOS JESU CHRISTUS*", "*S^T FRANCOIS XAVIER*", and "*LOUIS le bien Aime*"; the last is holding a leading staff, the ribands of his peruke fly behind him in the manner of Largillière's portraits, as if in a high wind.

16½ × 15 *in.*

4765.

A VISIT TO THE CAMP. (at Warley ?)

W. H. Bunbury delin^t. Watson & Dickinson Excud^t.
London, Publish'd Dec^r 1^st. 1779, by Watson & Dickinson N^o. 158, New Bond Street. [*c.* 1770]

An engraving in stipple, printed in sepia tint, and representing the reception of visitors in a military camp. Two soldiers are conducting the former, some of whose figures appear to be portraits. One soldier attends to a group which comprises a tall old gentleman who looks about him with *hauteur*, and struts with both hands in the tail pockets of his coat: probably intended for a church dignitary; he wears a very full wig and a clerical hat. The other member of this group is a lean, grotesque old man with an enormous mouth, who looks through a large lens. The second party consists of a short, stout old lady who wears a calash over her hat, and carries a long staff with a crook end and furnished with a parasol; likewise a little man, who carries a driving whip, and a tall, thin old man, wearing spectacles, who appears to be saluting the haughty clergyman of the other party. This print is associated with "Recruits", No. 4766; "A Camp Scene", 1781, and "The Relief", 1781.

13 × 10¼ *in.*

4766.

RECRUITS.

W. H. Bunbury delin^{t}. Watson & Dickinson Excud^{t}.
London. Publish'd, Jan^{y}. 1780, *by Watson & Dickinson N^{o}.* 158. *New Bond Street.* [*c.* 1770]

An engraving in stipple, printed in sepia tint, and representing the examination of three military recruits by a young officer in a barrack yard, or on the road in front of "*THE OLD FORTUNE.*" (of War) tavern. The recruits are of divers characters; one is young, short, stupid, and lymphatic, and apparently a craftsman; the second is very thin and weak; the third looks like an old soldier. A sergeant drills the men in a line. A bystander grins at them. A young woman sits beside a basket of goods. This print is associated with "A Visit to the Camp", No. 4765.

10 × 10½ *in.*

4767.

A FRENCH HAIR DRESSER *Running through the Streets to his Customers*

[By H. W. Bunbury ?]
Publish'd According to Act March 1st. 1771 *by W, Darling Engraver in Great Newport Street* [*c.* 1770]

An engraving of a tall, ragged man running rapidly to our right, his arms thrust into an immense muff which he carries before him, nearly level with his chin, as if to protect his breast from cold. His shears are stuck in a sheath at his right hip. His hair is combed up from his forehead in the fashion illustrated by "Mon^{r} Le Frizuer", No. 4673, and, having two large combs stuck in it, is rolled in rough curls on his shoulders. On his chin is a large patch.

4 × 6⅜ *in.*

4768.

Eight Heads of Artists and Amateurs of Art.

Drawn from y^{e} Life (etched by James Bretherton.) [*c.* 1770]

These portraits are in little more than lightly shaded outlines. They represent the under-mentioned persons, the names being etched close to the heads. 1. "*—Liegh Esq^{r} Lover of Pictures*"; this head is in profile to our right and wears a laced cocked hat. 2. "*General Guise a Virtuoso*", in three-quarters view to our left. 3. "*Demaseau a French Picture Dealer*", in three-quarters view to our left, wearing a large cocked hat and a small *queue*. 4. "*Duke of A——*" (Argyll), in profile to our right, wearing a military hat, and *pince-nez*. 5. "*Chev^{r} Manini*", a painter, nearly in full face, looking down, wearing a cocked hat and spectacles. 6. "*Doctor Bragg*", a dealer in antiquities and works of art, in profile to our right, with a protruding and pendulous lower lip, wearing a large cocked hat. 7. "*Couns^{r} Du——*" (Duane), in profile to our right, wearing a cocked hat. 8. "*D^{r} Ch——y*" (Chauncy), in profile to our left, looking at a ring, or gem, through a lens, wearing a cocked hat.

These persons were well known at the period to which their portraits are here referred. Mr. Leigh may have been the auctioneer of that name, George Leigh,

who is repeatedly mentioned in "Literary Anecdotes of the Eighteenth Century", by J. Nichols, *e.g.* viii., p. 459.

General Guise was mentioned by H. Walpole in a letter to Sir H. Mann, July 7, 1742, on account of his bravery during an attack on a fort at Carthagena; see the same to the same, Oct. 6, 1754; and Aug. 1, 1760:—"I forgot to tell you that Stosch was to dine with General Guise. The latter has notified to Christ Church, Oxford, that in his will he has given them his collection of pictures"; Walpole added a note to this passage. See the same to the Countess of Ossory, Aug. 13, 1773. John, fourth Duke of Argyll, died Nov. 9, 1770. See a reference to him in H. Walpole's letter to Mr. Chute, Oct. 3, 1765, which infers that the writer regarded his grace as "a remnant of antiquity"; see his portrait after J. Richardson, with a drawing lying on his knees, as engraved in "Letters of H. Walpole", 1857, v., p. 265. An artist named Manini is mentioned in "Dictionary of Painters and Engravers", by M. Bryan and G. Stanley, 1858, which states that Gaetano Manini was born at Milan in 1730 This cannot be the person represented here as not less than sixty years of age. For Dr. Bragge, see "A Portrait of D^r^ Bragge", No. 3647; "Mons^r^ Le Virtu", No. 4685, and "A Celebrated Connoisseur", No. 4769. Mr. Duane, of Lincoln's Inn, was probably the person mentioned in "Literary History of the Eighteenth Century", as above, ii., 280, as having bought the Greek and Roman medals collected by Mr. P. C. Webb, who was Solicitor to the Treasury and notorious in connection with Wilkes. He was a distinguished F.S.A. and F.R.S., a Trustee of the British Museum, and died Feb. 7, 1785, see "Literary History", as above, iii., p. 497, and compare the statements of his death and age. Dr. Charles Chauncy, F.R.S., F.S.A., M.D., was an eminent collector of antiquities and books, see "Wine and Walnuts", by J. Pyne, ii., 62, note, and "Literary History", as above, ix., 553; he died Dec. 25, 1777. For "Stosch", see "Ba: Stosch", No. 4134.

Size of the plate mark, $7\frac{1}{2} \times 11$ *in.*

4769.

A Celebrated Connoisseur. (Portrait of Dr. Bragge.)

[*c.* 1770]

This engraving is a whole-length standing portrait of Dr. Bragge, for whom see "Eight Heads of Artists and Amateurs", No. 4768, and the references it contains. He is very fat and round-shouldered, leans both hands on a stick, wears a loose overcoat and *pince-nez*. An impression faces p. 69 in "The Oxford Magazine", 1772, vol. viii., on which page is a letter from "S. L." stating:—"There is a remarkable figure, which I have frequently seen in the streets of this metropolis, which seems to engage the attention of every one that beholds him. I have also seen him many times at auctions, where I find he generally goes by the name of the Connoisseur", &c.

$4 \times 5\frac{3}{8}$ *in.* Brit. Mus. Library, P.P. 6115.

4770.

The Auction; or Modern Conoisseurs.

[*c.* 1770]

An engraving, showing a party of English *cognoscenti*, ladies and gentlemen, in an auction room while two porters exhibit to them a picture turned upside down; they look at it without noticing the mistake. The group comprises portraits, not

now identifiable, but may include some of the amateurs described in "Eight Heads", No. 4768. The auctioneer was probably Christie I. The inverted picture represents a fencer attacking a windmill. On the wall of the room hang three portraits, one of which represents the first Lord Holland with the head of a fox; the second was probably meant for Lord Mansfield; the third represents a Scotchman, probably Lord Bute, praying before a gallows. This plate was published in "The Oxford Magazine", Nov. 1771 (P.P. 6115).

$3\frac{3}{4} \times 6$ *in.*

4771.

The Antiquarians.

[*c.* 1770]

An engraving being the original or previously published version of the design described as "The Antiquarians Puzzled", No. 4772. The man who holds the object of curiosity appears to be a Jew, and wears a tall round hat, apparently of fur; his hair is very long, tied at the ends in loops, and it hangs on his shoulders. The groups are reversed from the order of No. 4772, the above-named man being turned to our right; the fat, sitting man in front looks to our left.

This print was published in "The Oxford Magazine," 1772, facing p. 17. On p. 16 is an account of it, and an anecdote of the "late Earl of Pembroke."

$3\frac{7}{8} \times 5\frac{3}{4}$ *in.* Brit. Mus. Library, P.P. 6115.

4772.

The Antiquarians *Puzzled, or the Chamber Pot* Consultation.

P Dawe f^t. publish'd May 15^th. 1773. by W. Humphrey S^t Martins Lane

[*c.* 1770]

A mezzotint engraving, showing a gallery in a museum, with a shelf extending on the wall and bearing fragments of statues; an Egyptian mummy stands below the shelf. In front, an old gentleman in a long dressing-gown has produced a broken chamber-pot to a group of antiquaries, and discusses its origin and use with them; they seem much interested and deeply edified by his discourse. Two other antiquaries look on, one of whom bears a supercilious aspect.

A gentleman standing behind looks at some of the sculptures through the wrong end of a telescope. See another version of this design in "The Antiquarians", No. 4771.

Below the design four lines of verse are engraved.

$9\frac{3}{4} \times 12\frac{1}{4}$ *in.*

4773.

Antiquarians.

[*c.* 1770]

An etching, representing a party of antiquaries seated at a table and eagerly examining a broken chamber-pot. The heads include portraits; that of the man on our left resembles Captain Grose's. For heads of this category, see "Eight Heads", No. 4768. For the incident, see "The Antiquarians Puzzled", No. 4772.

$3\frac{7}{8} \times 4\frac{7}{8}$ *in.*

4774.

ANTIQUARIANS *Consulting over the* GREAT TOE *of* ALEXANDER.

[*c.* 1770]

A MEZZOTINT engraving, showing a party of antiquaries grouped about a table and examining sculptures. A fat man in the centre holds a toe; all his neighbours express the most lively interest in the relic. The faces appear to be portraits. For portraits of the same category at this period, see "Eight Heads", No. 4768.

$5\frac{7}{8} \times 3\frac{3}{4}$ *in.*

4775.

A MILLENERS SHOP.

M^rs Monopolize, the Butchers Wife, purchasing a Modern Head Dress.

Publish^d April 9^th. 1772. by W. Humphrey. S^t. Martins Lane. [*c.* 1770]

A MEZZOTINT engraving, showing a butcher's wife, who squints severely, trying on her head a tall cap of the *mode* prevailing *c.* 1770-1780, and richly decorated with ribands. A milliner, who wears a similar cap, offers to the customer a specimen of lace.

$9\frac{3}{4} \times 12\frac{1}{2}$ *in.*

4776.

FAT *&* LEAN. *I feed myself, says Boniface, Who feeds you?*

Publishd 2^d May 1774, *by W. Humphry, S^t. Martins Lane.* [*c.* 1770]

A MEZZOTINT engraving, showing a very obese publican standing before his own house and pointing derisively to a very tall and lean gentleman, who holds up his hands and laughs at the portliness of the speaker.

$9\frac{7}{8} \times 13$ *in.*

4777.

A lovely Youth and a Charming Maid,
Danceing at the Masquerade.

Publish'd May 29 1776 *by W. Humphrey:* [*c.* 1770]

A MEZZOTINT engraving, representing a lady and gentleman, clad in caricatured costumes of the *mode* of 1760-1780. He has an enormous wig, formed in wide parallel curving curls, and extending nearly to the wearer's waist, and has a short *queue* tied with a black riband in a double bow; on this is stuck a laced hat with a little feather. The lady wears a bonnet, the front of which projects in large wings, shaped like those of a huge butterfly. She wears likewise a laced apron and hanging sleeves; the heels of her shoes are extremely high.

$9\frac{7}{8} \times 12\frac{7}{8}$ *in.*

4778.

A Satire on Amateur Musical Performances.

Pub. 9 *May* 1777. *by W. Humphrey, Gerrard Street, Soho.* [*c.* 1770]

An etching, representing the interior of a room where a lady sits before a harpsichord, playing and singing with a grotesque and affected air. A gentleman in military dress leans on the back of a chair which is placed behind the lady, and seems to be singing in unison with her. A parrot squeals and a dog barks. On the wall are two pictures representing parties of itinerant musicians, with a dancing dog and bear. Below the design these lines are engraved:—

"The Captain's so kind as to thrust in a Note"
"While old Lady Cuckoo is straining her Throat."

$9\frac{1}{8} \times 12\frac{1}{2}$ *in.*

4779.

A Satire on Scotch military Persons. (No title.)

M^r R S inv^t W. H (Humphrey), *fec*
Published Jan 1. 1778 *by W. Humphry* [*c.* 1770]

An etching of two whole-length figures standing in profile to our left. The gentleman is "General Sulphur", an old Scotch military officer, in a cocked hat, and with a very irate expression of face. The lady has a huge frizzed wig, surmounted by a laced kerchief on her head; her bony bust is bare; her expression is insolent, and hard, and declares a domineering character. Below the design these verses are engraved:—

"Then all on a sudden two people of worth
My Lady Pandora Mac Scurvy came forth
With Gen^l Sulphur arriv'd from the North".

$9 \times 12\frac{3}{8}$ *in.*

4780.

THE UNWILLING BRIDEGROOM, OR FORC'D MEAT WILL NEVER DIGEST.

Publishd 15^th^. *May*, 1778, *by W^m Humphrey, N^o.* 70, *S^t. Martins Lane.* [*c.* 1770]

A mezzotint engraving, coloured by hand, representing the interior of a church, where a young pregnant woman is being married to a countryman, who seems disgusted at his position. The parson laughs; the clerk looks austerely. On a tablet is inscribed:—

"*Here lies the body of John Day*
What Young John no, no Old John ha!"

10 × 13 *in.*

4781.

THE MACARONY DRESSING ROOM

Engrav'd from the Original Picture Painted by Captain Minshull.

Cap^{t}. Minshull pinx^{t} C. White, Sculp^{t}.
Printed and Publish'd for T. Bowen, Opposite the Hay Market Piccadilly as the Act Direct the 9th Nov^{r} 1772. [c. 1770]

An engraving of the interior of a large room, where some macaronies are diversely occupied. One sits in the middle, while, having previously curled it, a hairdresser powders his wig; a negro boy attends, holding a bag of powder. A macaroni, already dressed, is playing with a cockatoo, the crest of which has laughable likeness to the *coiffure* of the man. A fencer suddenly pushes the door, so that a boy entering with coffee cups is compelled to drop his burthen at the heels of a macaroni who, trifling with his long stick, stands there. Another macaroni, absurdly dressed, sits in a chair with a huge bouquet at his breast. For the macaronies, see "The Macaroni Painter", No. 4520.

$13\frac{1}{8} \times 8\frac{7}{8}$ *in.*

4782.

FRENCH-LEMONADE-MERCHANT.

Pub^{d}. accord^{g}. to Act of Parll^{t}. June 18th by T. Scratchley 1771. [c. 1770]

An etching of the full-length figure of a lemonade seller bearing on his back the vessel which contains his beverage, which is dispensed by means of a large spout passing at his hip to the front, and furnished with a tap. He carries likewise a large cup, attached to his body by a chain; three other cups hang from the vessel of lemonade. He is ludicrously dressed in a tall bearskin(?) hat, with a cloth cap issuing from its back, and furnished with a tassel; his feet are packed in huge *sabots* by means of straw. His *queue* is enormously long and bulky, and projects nearly horizontally behind him. He is crying his beverage for sale. This print belonged to a series, see "View on the Pont Neuf", No. 4763.

$3\frac{7}{8} \times 5\frac{3}{8}$ *in.*

4783.

The TUILLERIE MACARONIES

Pub^{d}. March 3^{d}. 1774 *by Francis Edward Adams* [c. 1770]

A MEZZOTINT engraving, representing four macaronies, see "The Macaroni Painter", No. 4520, walking in the garden of the Tuileries, Paris. All four carry long sticks; the hair of two has been dressed with huge bags behind their heads; the wig of one terminates in five large curls pendent behind him. One of them carries a large white muff.

10 × 13 *in.*

4784.

The FRENCH LADY in LONDON, or the HEAD DRESS for the YEAR 1771.

La Francoise à Londres.

Done from the ORIGINAL DRAWING by J. H. GRIMM.

Printed for S. Sledge. Printseller in Henrietta Street Covent Garden. Publish'd as the Act directs 2d April 1771. [*c.* 1770]

An engraving of the interior of a large room, of which the door appears to have been suddenly opened to admit a tall lady, whose coiffure towers above her head, doubling her apparent height. She is courtesying to the great dismay of a gentleman who, before her entrance, had been reading G. A. Stevens's "*Lecture upon Heads*" (see "Frontispiece to the Celebrated Lecture", No. 4113), a scroll of which drops to the floor from the table which the reader, rising suddenly, has overthrown. A dog, cat, and parrot are equally terrified. On the wall is a large "*Representation of the Peak of Teneriffe*", a prodigious mountain, the loftiness of which rivals that of the lady's coiffure. Over the door is a picture of "*The Geese watching the Capitol.*"

This is the companion to "The English Lady at Paris", No. 4785. Another impression is in "Bowles and Carver's Caricatures", ii., p. 10 (Tab. 1292. a.).

$9\frac{3}{4} \times 13\frac{1}{4}$ *in.*

4785.

The ENGLISH LADY at PARIS.

L'Angloise á Paris.

Done from an ORIGINAL DRAWING by S. H. GRIMM.

Printed for S. Sledge, Printseller in Henrietta Street Covent Garden. Publish'd as the Act directs 5, Novr 1771. [*c.* 1770]

An engraving of the interior of a stately room in Paris, where a very tall and exuberant English lady, the wife of "Alderman Lovewife", is placing a rose in her bosom, the ample proportions of which excite the admiration of a French footman who has brought a letter addressed "*To Mr Aldn. Lovewife at Paris.*" The lady's manners are demonstrative, her attitude is a stride; her dress a caricature of the French fashion. Her husband, an elderly man, sits behind and raises his hands in admiration for her appearance. The lady's maid stands behind.

A coloured impression from this plate, with the date erased, is in "Bowles and Carver's Caricatures" (Tab. 1292. a.), vol. ii., p. 11. This is the companion to "The French Lady in London", No. 4784.

$9\frac{3}{8} \times 12\frac{1}{4}$ *in.*

4786.

Is this my Daughter Ann.

J. H. Grimm Invt et delin. Watson sculp.

Printed for S. Sledge Printseller in Henrietta Street, Covent Garden; as the Act directs. 27 *June* 1774. [*c.* 1770]

A MEZZOTINT engraving of a street where, before a house, over the door of which the name "*LOVE JOY*" is written, a sedan chair has been brought, in order to

carry away a young lady, who, in a towering *toupée*, and other articles of fashionable attire of this period, is leaving the house in company with a young soldier, who caresses her as they go; she looks fondly at him. An old woman, in what was then an "old-fashioned" costume, is interposing to prevent the departure of the damsel. Below the design is written :—

"The Matron thus Supprised exclaims,
And the deluded Fair One Blames,
But had the Mother been as Charming,
She had Thought the Mutual sport no harm.
This Moral's an undoubted Truth,
Age envies Still the Joys of Youth."

See "Be not amaz'd dear Mother", No. 4537.
$9\frac{3}{4} \times 12\frac{3}{4}$ *in.*

4787.

The French Man in London. (B.)

from an original Drawing of Martin.

Publish'd as the Act directs Octo^r^. 12, 1772 *by Turner Snow Hill* [*c.* 1770]

An engraving of a barber's shop, where a Frenchman sits in a chair, while the barber, grasping him by the nose, deftly shaves his upper lip. A wig block, with a wig on it, stands on a table behind.

See the same title "(A.)", No. 4477.
$4\frac{1}{4} \times 5\frac{7}{8}$ *in.*

4788.

COUNSELLOR COZEN CONSULTING CASES.

Pub^d^. Sep^r^ 1^st^. 1773 *By H. Bryer Engraver N°.* 12. *Stephen Street Tottenham Court Road.* [*c.* 1770]

A mezzotint engraving, showing the study or office of a consulting counsel in the law. The owner sits at a table, and wears an enormous wig. Holding in one hand a paper submitted to him, he extends the other hand to his client for a fee; the latter has taken out his purse in order to pay. A little boy holds up his hands in amazement. Two rows of book shelves in the background are loaded with enormous volumes.

10 × 13 *in.*

4789.

A Gentleman's Toilette. *c.* 1770. (No Title.)

Done from an Original Picture in the Collection of the Right Hon^ble^ the Earl of Granard to whom this Plate is most humbly Dedicated by his Lordships most Obedient Hum^ble^ Serv^t^ I. Wesson

Pugh Pinx^t^. I. Goldar Sculp^t^.
Publish'd as the Act Directs Dec^r^. 17; 1771 *by I. Wesson in Litchfield Street S^t^ Anns Soho* [*c.* 1770]

An engraving, showing the interior of a gentleman's dressing-room, richly furnished and decorated with pictures. In a chair placed before the fire a gentleman

sits, wearing his dressing-gown, and stooping his head, while a valet or hair-dresser propels hair-powder against his wig; his attitude is affectedly refined, and he is evidently a macaroni. In his left hand is a paper, inscribed, "*For the Benefit of M^rs Cornellys*" ——. This refers to Mrs. Cornelys's "subscription rooms" at Carlisle House, Soho, see "The Soho Masquerade", No. 4375. A young female, dressed in an extreme *mode* of this period, sits by the gentleman, and exhibits to him some laced articles of dress. She takes them from a box on her knee. The box is labelled:—"*Madamoisele Laycock Milliner*". At the feet of this group lies a playbill of "*ALL FOR LOVE*". The gentleman's French cook is reading to him, with a "high artistic" air, a *ménu* of "*Bouillie Ragout Fricassée*". In the background, a heyduc, or a courier, in a bizarre, *quasi*-military dress, is robbing an *escritoire*, while the other inmates of the room are too busy to notice him. The decorations of the chamber are luxurious, but extravagant, and in bad baroque taste. Below the design the arms of the Earls of Granard are engraved; with the motto "Pax mentis incendium Gloriæ."

21 × 15¾ *in.*

4790.

French Beggar Woman

P. S (Paul Sandby ?). *fecit*
Publishd as the Act directs, Dec. 10. 1770. *by P. Stevenart, Sherrard Street, Golden Square.* [*c.* 1770]

An etching, coloured by hand, representing at whole-length, in three-quarters view to our right, a gaunt and aged woman, holding a paper, marked, "*La Charité*". She wears *sabots*, green stockings with red clocks, a ragged blue dress with red spots, white hanging sleeves, an apron, and a cap; the last is trimmed with a crimson riband. This is the fellow print to "French Beggar", No. 4792.

4½ × 6¾ *in.*

4791.

THE CHELSEA GUARD. ——

"*Broken with Toils, with Ponderous Arms Opprest.*"
Francis's; Horace.

Publishd as the Act Directs, Dec^r 21^st^. 1771, *By S. Hooper, N°* 25 *Ludgate-hill.* [*c.* 1770]

An engraving, showing a party of old soldiers, and two blind youths, one of the latter being led by a dog, while he carries his musket. One of the men uses a wooden leg and a crutch, two have but one arm each; a third hobbles with a stick. They are drilled by a very fat serjeant, who wears *pince-nez*. A wooden-legged sentinel sleeps in his box. The scene is part of Chelsea Hospital.

14⅞ × 9¼ *in.*

4792.

French Beggar.

P. S (Paul Sandby ?). *fecit* [*c.* 1770]

An etching, coloured by hand, representing a gaunt, ugly, old, and ragged man, leaning with one hand on a crooked stick, and holding in the other hand a paper, inscribed, "*La Charitè*". The figure is in three-quarters view to our left,

and dressed in *sabots*, red hose, yellow garters, green breeches, a blue coat, yellow cocked hat, and white ruffles. The hair falls over the shoulders in rough, neglected hanks. This is the fellow print to "French Beggar Woman", No. 4790.

$4\frac{3}{4} \times 7$ *in.*

4793.

A Sketch of a beggar from the life 1770.

[*c.* 1770]

An etching of an old man who has lost one of his eyes and one of his legs; he carries a stick, on which he leans, in one hand, together with his hat. The figure is in full view, the head is turned to our left, as if appealing to a passer-by; the right arm is extended in the same direction.

$5 \times 6\frac{1}{2}$ *in.*

4794.

A Short Examination of the Spirit of Quakerism. Preface to the Reader. "*Beloved, Believe not every Spirit, but try the Spirits whether they are of God: because many false Prophets are gone out into the World*".

G. S. inv. et del. I. S. sculp [*c.* 1770]

An etching, representing the interior of a meeting-house of the Society of Friends, or "Quakers", where a considerable number of the society are assembled. An old woman addresses the company, many of whom appear to be affected by the discourse. The figures are all caricatures. On our right stands a man, wearing large gloves and a wide-rimmed hat; this is the same figure as that which is represented in the print called "Humility", see No. 4795; it is reversed, and looks to our left. Below the design is engraved, "A Short Examination", &c., as above, admonishing "Quakers" for "enthusiasm", and adjuring them to be baptized.

See the signature, "G. S.", in "A Glee", No. 4796, and "The Birching of a Boy", No. 4807.

$10\frac{1}{4} \times 10\frac{3}{8}$ *in.*

4795.

"HUMILITY."

[*c.* 1770]

An engraving, representing at whole-length, in profile to our right, an old gentleman, who looks upwards and forwards with a supercilious expression. He carries a thick crutched stick, and wears a wide-rimmed black hat, and large white gloves; a handkerchief hangs from a pocket in the breast of his coat. This figure appears in the satire called "A Short Examination of the Spirit of Quakerism", No. 4794.

$3\frac{1}{8} \times 6\frac{3}{8}$ *in.*

4796.

A Glee

G. S. inv. et del. [*c.* 1770]

An etching, showing seven men seated at a table, with a punch-bowl, a bottle, and glasses, crowding together in the manner of Hogarth's "A Chorus of Singers", see that title, No. 1969. These men are singing from a book of music, which

two of their number hold close to two candles. A man with a serpent stands behind this group, and looks at the music while he uses his instrument. There are two impressions from this plate. On the back of one of them is, in an old script, "Mr G. S. 1770."; see this signature in "A Short Examination", No. 4794.

$4\frac{1}{2} \times 4\frac{1}{2}$ *in.*

4797.

COMPLEAT PURGE & VOMIT

1 [*c.* 1770]

An etching, representing a room, where a man in the robes of a mayor (?), and probably of the town of Nottingham, sits in a chair, having vomited many things which lie before him on the floor, as represented by labels inscribed:—"*Coventry money Confiscated*", "*Private Expences*", "*Privat Expences*", "*Copies* (?) *Right Lost*", "*Burgess Rights Destroyed*", "*Lambley Money*", "*Sly actions*", "*Mansfield Park sold £500*", "*Peck Lane Studies*". Other inscriptions occur; the sick man is crying:—"*we are ruined o lack.*", "*Sick to Death*", "*False swearing*", and "*Unjust imprisonment*"; at his feet are two civic maces; near these is written, "*all our Power*", and "*all will be Discovered*"; likewise "*mopler Hills*", or "*mossler Hills*". Behind him is "*Butchers Prick me Sore*", and "*Greivious things Behind*". On the wall is an escutcheon, comprising a cross *ragulée* and three crowns. A man looks in, and seems to be laughing at the other's distress. Below the design the following is engraved:—"Behold, I will bring out of his mouth that which he hath swallowed up, and the people shall behold the evil he hath done. Therefore the Name of him shall be done away".

This is one of a series of satires, described by the titles, "The Vision and Great Fright", No 4798, "The Corporate Monster", No. 4799, and "The D—l's Jack Weight", No. 4800. It is printed on the same piece of paper as "The Vision", &c., and above the two designs is the dedication:—"To all well meaning Burgesses of the Town of N——m (? Nottingham) this Caricature is humbly inscribed by Dibdab True Blue".

$5\frac{3}{4} \times 4\frac{1}{2}$ *in.*

4798.

The VISION and GREAT FRIGHT.

2 [*c.* 1770]

This is the second etched satire of the series described in "Compleat Purge & Vomit", No. 4797. It represents a court of justice, where three fat men, apparently civic dignitaries, have fallen suddenly on the floor, and others are in great dismay; one man holds a bag of "LAW"; another says:—"*this Vision fortells our Down fall*". The "vision" seems to be Equity, who, with her balance and drawn sword, appears in the judgment-seat, threatening the dismayed persons. Below the design is engraved the following:—"Now the People of Joseph, thought evil against the people of Daniel, and while they thus communed, behold the Vision of Equity appeared, and every man was filled with fear, & fled away because their deeds were evil:". This design is printed on the same paper as "Compleat Purge", &c., No. 4797.

$5\frac{3}{4} \times 4\frac{1}{2}$ *in.*

4799.

The CORPORATE MONSTER.

3 [*c.* 1770]

An etching, the third of the series described in "Compleat Purge & Vomit", No. 4797. It represents an immensely fat man, in the robes of a mayor, breathing smoke or fire, and tearing up papers, on one of which is written, "——*Town Rents*", on another "*Bridge land sold*", on others "*Sold*" and "*sold*". He has the ears of an ass and cloven feet. Behind him are two groups of men, in robes of civic office or dignity, discussing papers which two of their number hold. Below the design the following is engraved :—"Then the people of Joseph knit together, and became as one man, and like a Monster appeared he, & waxed in stoutness greatly, but lo! while the people of Daniel looked on him behold he burst in the Midst, & declared the evil he had done". This satire is printed on the same paper with "The D—l's Jack Weight", No. 4800.

$5\frac{3}{4} \times 4\frac{5}{8}$ *in.*

4800.

The D—L'S JACK WEIGHT.

4 [*c.* 1770]

An etching, the fourth of the series described in "Compleat Purge & Vomit", No. 4797. It represents a kitchen, where a "*RUMP*" is roasting on a spit before the fire; an imp is winding up the roasting-jack on our left, while the "jack weight", in the form of a fat man holding a civic mace, probably the man who vomits in "Compleat Purge", &c., is pulled up to the ceiling by the cord; he says: —"*I am of some Service*". Two imps are insulting and tormenting a man who lies on the floor, and cries :—"*False Return I thought no harm*". Four civic dignitaries are peering from behind a curtain in the background, which is suspended from a shelf loaded with jars and inscribed, "*Proper Sauces belonging to them*". The jars are labelled, "*Hipocricy*", "*Envy*", "*Deceit*", "*Fraud*", "*Desimulation*", "*Flattery*", and "*Disgrace*". Other jars are on shelves over the fireplace and labelled, "*King Killing*", "*Impudence*", "*Brass*", "*malice*", "*Impudence*", and "*Insolence*". Below the design the following is engraved :— "The people of Joseph yet rebelled & Satan came amongst them & with Strange Torments Tormented he them, yet they repented not; the Sea & Grave opened their mouths & swallowed them, & the people of Daniel reigned in their Stead & lived in peace." This design is printed on the same paper as "The Corporate Monster", No. 4799.

$5\frac{3}{4} \times 4\frac{1}{2}$ *in.*

4801.

The Stable Adventure, or the Lucky Expedient.

[*c.* 1770]

An engraving, representing the interior of a stable, where a young girl is mounted on a horse tied at the rack, and seems to be calling to a tall and handsome lady. A stable lad stands behind the latter and laughs at the distress of the former. This is an illustration to "*The Lucky* Thought; or, *Female* Menage", a paper on p. 150 in "The Macaroni and Theatrical Magazine", Jan., 1773, which relates part of the history of Penelope (born Pitt), daughter of the first Baron Rivers, who, Jan. 1, 1767, married Edward, second Earl Ligonier, and was the occasion of a duel between her husband and Count Alfieri; for adultery with the latter she

was divorced, Dec. 10, 1772; in 1784 she married Captain Smith. Lady Ligonier was one of the most beautiful women of her time; in the possession of Lord Rivers there is (1879) a whole-length portrait of her by Gainsborough, leaning on a pedestal, on which is a bronze statuette. The text describes circumstances alleged to have occasioned the marriage of Earl Ligonier and Miss Pitt, and alludes to her gallantries when eighteen years old and later. One of his lordship's grooms caught her ladyship's fancy. To pursue this *liaison* with ease, she pretended that horse exercise was essential to her health, and frequented the stable. One day, when rising from table in order to join him, her sister wished to accompany Lady Ligonier; the latter was compelled to allow the intrusion. Arrived in the stable, she contrived to place the damsel on the back of a horse while she retired with the groom. The horse, unused to an unskilful rider, became unruly, and caused the latter to cry out for help, which was not given readily. This is the subject of the engraving. The divorce of Lady Ligonier is mentioned, and she is said to have retired to "*Ayre*", in France, "but not to repent." See "The Town and Country Magazine", 1771, p. 238.

6 × 4 *in.* Brit. Mus. Library, P.P. 5201.

4802.

"*A POLICY.* (A.)

For the Three Thumb Assurance Office of S^t^. M—le Strand."

(St. Mary-le-Strand, London.)

[*c.* 1770]

An engraving, representing the front of a large organ, before which is an extended thumb; on the thumb is engraved:—"*Let it be done*". This thumb points to two other thumbs, and it seems that the "Three Thumbs" form the "Policy". One of the other thumbs issues from a cocked hat, and is inscribed:—"*I'll Swear him in*"; the other thumb issues from a chalice, and is inscribed:—"*I'll Ram a B—le down their Throats*"; near the chalice is a bottle, as if for holding wine for that vessel, and the reference seems to indicate the use of clerical influence by means of a "Bible". Probably an election to an office connected with the parish of St. Mary-le-Strand is in question here. See "A Policy. (B.)", No. 4803.

5⅛ × 6⅛ *in.*

4803.

A POLICY. (B.)

For the Three-Thumb Assurance Office of S^t^. A—. W—.

(? St. Anne, Westminster.)

[*c.* 1770]

An engraving, representing three thumbs, or "a policy" approximating at their tips in the manner described by "A Policy. (A.)", No. 4802; and over a triple gallows, at one angle of which, with halters round their necks, two men are standing in conversation; one of these persons has a pen stuck behind his ear, the other holds a "*Poll Book*". On one of the thumbs are a pewterer's hammer, a pewter pot, and a pewter plate, stamped "*E. B, G*"; the last is the maker's mark, doubtless the initials of the person satirized. On another thumb lie a barber's dish, razor, and ball of soap; these articles refer to another of the persons satirized. On the third thumb are a carpenter's saw, square, and compasses. Below the design twelve lines of verse are engraved.

A barber, a carpenter, and a pewterer are indicated here. The matter in question seems to concern an election in the parish of St. Anne, Westminster.

4⅞ × 5¼ *in.*

4804.

A Receipt for the good of parochial EPICURES.

Price 2^{d}. [*c.* 1770]

An engraving, in the manner of George Bickham in "The Musical Entertainer", representing a party of parochial officers drinking and smoking at table. Below the design is a medallion showing the good Samaritan relieving a traveller. At foot is engraved "A Receipt":—"Put a rusty Horsenail, a Camel Load of Dye, called Ivory Black, an old & young pickled Chubb, Starch pulveriz'd, vulgarly called Barber's Dust, and 1000 Weight of Raspins; incorporate them with two unboil'd Lobsters, soak them altogether well in Gerrard-Wine, and fumigate them with half a hundred Weight of Petum, which will give them an Orthodox Smell; then (by y^{e} help of Horologicus) mix them with the Dross of Saffron of the Hill, Chick-weeds Paupers fear, and a thousand Weight of Corosive Threats; Let them work together two or three Days, and they will afford you a Plurality of Beings in one Lecturer, for the Propagation of Dispute and Controversy, of infinite service to great Stomachs, as it creates parochial Festivals, and eases y^{e} Poor, & other Rates."

"Saffron of the Hill", may indicate Saffron Hill, near Holborn, London; "Horologicus" a clockmaker.

$7\frac{1}{4} \times 4\frac{1}{4}$ *in.*

4805.

THE COACH OVERTURNED.

See Page 8 *Engraved for the Lady's Magazine.* [*c.* 1770]

An engraving, representing travellers escaping from the interior of a coach which has been overturned in a street. A lady, whose dress is in great disorder, and who appears to be much frightened and hurt, descends steps which have been placed against the door of the vehicle; she is aided by two gentlemen; behind her a Scotchman, who carries a broadsword, rises from within the coach; likewise a fat man, who is lamenting. The outside passengers escape as well as they can from the basket attached to the back of the coach; a man pours spirit into a glass for a woman who sits on the ground behind. An impression from this plate faces p. 73 of "The Lady's Magazine", i., 1770 (P. P. 5141.), which humorously describes a journey in a stage-coach, the passengers, and the overturning of the vehicle at "March's", near Maidenhead Bridge.

$5\frac{3}{4} \times 3\frac{1}{2}$ *in.*

4806.

The Macaronies.

Engraved for the Ladys Magazine. [*c.* 1770]

An engraving, showing a lady and gentleman discussing with animation the merits of the male and female macaroni costumes of this period, in which they are clad. He presents a nosegay to her, and she calls his attention to the extremely lofty coiffure she wears. Another female enters the room wearing a towering *toupée*. This is an illustration to "The Macaroni Dialogue; or a Colloquy between Sir Harry Dimple and Lady Betty Frisky", and faces p. 8 of "The Lady's Magazine", iv., 1773. In the dialogue Sir Harry offers the bouquet to the lady and com-

mends it for possessing "not the least of the vulgar odours of the flowers." She wonders that so refined a person as he had "hitherto been overlooked in the creation of Lords". He avers that it was he who "first dethroned those horrible monsters the Bucks, and established the reign of the Macaronies", that he improved the *Poudre à la Maréchale*, "by throwing in a dash of the violet." He says he is to be known by the scent of his powder; he cocked his own hat, because the hatter was a barbarian incapable of that performance; he caused his valet to scent a new hat because it smelt of the dye. She demands his opinion of her cap; he admires it, but regrets it is not an inch higher, in which case she could not have entered the room without stooping, "or riding in a coach without the top being heightened." She then shows him another coiffure standing on a block on the table, adding that she intends to wear it at the Pantheon. He hopes he may have the honour of dancing with her there, and she replies:—"I beg, Sir Harry, that your club may be increased in proportion to my head, or else we shall not be fit partners." "My lady", he replies, "I shall have it as large again, and I propose my toupée shall be heightened three inches." "You will then", she declares, "be the emperor of the macaronies."

For the macaronies, see "The Macaroni Painter", No. 4520.

$3\frac{3}{8} \times 6$ *in.* Brit. Mus. Library, P.P. 5141.

4807.

The Birching of a Boy.

[*c.* 1770]

A MEZZOTINT, printed in red, representing a schoolmaster whipping a little boy with a large birch rod; the boy is held down on a block, or in a chair, by another boy; the former screams and struggles; the schoolmaster's back is towards us; he wields the birch with his right hand over his head, and with the left hand holds back the skirt of his dressing-gown. Below the design these lines are engraved:—

"Birch & Green Holly,
Birch & Green Holly,
If thou be'st beaten Boy,
Thank thine own Folly."

Below the engraving is written in pencil, "M^r G. S. 1770"; for this signature see "A Glee", No. 4796.

$5\frac{1}{4} \times 5\frac{1}{8}$ *in.*

4808.

A Satire on the "Scotch."

[*c.* 1770]

AN etching, showing a big Scotchman, probably intended for the Earl of Bute, standing, like a pedlar or packman, with a fat woman (the Princess of Wales?) on his back, who holds a globe, on which is written, "*worst Part of England*". Above is written:—

"*He bore y^e World upon his Back*
just as a pedler does his poc".

In front is a cock crowing, "*Do del! Do del Do*". Likewise a man who is dragging a (British?) lion by means of a rope, or pulling out its teeth with pincers. The man says:—"*Ta Tal Turn out.*"

The Scotch pedlars, packmen, or, as they called themselves, "travelling merchants", have long been notorious for presuming on the weakness of women of the working and trading classes in inducing them to buy goods on credit, and under onerous if not ruinous terms, and in a surreptitious manner. This is probably a book print.

$2\frac{3}{8} \times 3\frac{1}{8}$ *in.*

4809.

——— *The Bargain.* ——— *A Specimen of Smithfield Eloquence.*

[*c.* 1770]

An etching, showing the sale of a wretched horse; a lad is mounted on his back, one man looks at his teeth, a second examines one of his hoofs, a third, the seller, leans against his shoulder. Below the design is the half-length figure of a man holding a stick, probably intended for the third man named above; he cries:—"Now hark you me now Master you shall have him for Five Pounds; I never saw ne'er a Horse for the Money that cou'd go his Paces better nor this Horse in all my born days.—The Horse walks, trots, & gallops, as well as any Horse this Day in the varsel Arth. A Horse to go to the Dogs will fetch you Three Pounds, & a Rat of a Horse won't come under Ten Pounds!—nay even a Jack Ass of a Horse is hardly to be had for Money! and what can a Body say to these things now a days, Master, for Horse Flesh is very dear.—Aye, Aye Master, the Horse is none so worser Master, as is u'nt he.—The Horse to be sure is rather of the ratherest as to flesh; and without speaking a word of a Lie, the Horse, to be sure, is gone seven, that's to be sure! But then the Horse is a more betterer Horse, nor you may think for, Master, thof the Horse is not so much for the look of the thing, that's to be sure for the matter of that.—But my good Master, we must have a full Pot, and Sixpence for the Boy, and the Bargain's a Bargain."

$8 \times 10\frac{1}{2}$ *in.*

4810.

The Young Cub (Portrait of Charles James Fox as a Macaroni.)

[*c.* 1770]

A WHOLE-LENGTH engraved portrait of C. J. Fox, second son of Lord Holland, standing in three-quarters view to our right, the head in profile in that direction, and in an attitude of speaking. The "macaroni" bunch of hair is attached to the back of his head; under one arm is a muff; the light-coloured coat and breeches are embroidered, the vest is black and edged with gold lace. For another portrait of this statesman, see "Charles James Cub Esq^{r}", No. 4811.

This portrait was produced to illustrate "The Macaroni and Theatrical Magazine", Jan., 1773 (P.P. 5201.), p. 145, in reference to a paper called "The Senatorial Macaroni; or, Memoirs of the Young Cub". This paper describes the descent and birth of the subject, with reflections on his father, Lord Holland, as "The Public Defaulter of unaccounted millions", see "Frontispiece to the Middlesex Petition", No. 4298, and "Renard Stating his Accounts", No. 4299, as a man of fashion, gallantry, and letters, drinker, gambler, and politician. See "Historical Memoirs", 1818, by Sir N. W. Wraxall, ii., 235. For "Captain O'Kelly", mentioned in this text, see "A late Unfortunate Adventure at York", No. 4406, and "The Eclipse Macaroni", No. 4643. See "Madame H—n—l" (Heinel), 1773. For C. J. Fox on another occasion, see "The Young Cub attended by the Clerks of the Admiralty", 1772.

$3\frac{3}{4} \times 5\frac{7}{8}$ *in.*

4811.

Charles James Cub Esq^r. (C. J. Fox.)

[*c.* 1770]

An engraved, full-length portrait of Charles James Fox, with a fox's head, dressed as a macaroni, walking to our left in a room, and slightly turned to look behind him. On the ground lies a book, marked "*Treatise on French Dress*". Below the design are these lines:—

"By little Actions striving to be great,
And proud to be, and to be thought a Cheat.
Jenyns."

An impression from this plate faces p. 309 of "The London Museum", May, 1771. For satirical reference to C. J. Fox in this character, see "The Young Cub", No. 4810. "A Character" in "The Oxford Magazine", 1771, vii., p. 96, appears to refer to this satire.

The "Grand Defaulter" mentioned in this text, was the first Lord Holland, see "Frontispiece to the Middlesex Petition", No. 4289. For C. J. Fox as a macaroni, see "Six Portraits of Statesmen", 1772.

$4\frac{1}{4} \times 6\frac{1}{8}$ *in.* Brit. Mus. Library, P.P. 5435. c.

4812.

My Lord. —— *or the Chapeau Maccaroni.* (A Portrait of Charles, Viscount Petersham, afterwards third Earl of Harrington.)

[*c.* 1770]

An engraving of the whole-length figure of a young gentleman, standing in profile to our right; he is a dandy, of dapper air, and simpering, with one hand in his breast, and the other in his breeches pocket. He bears a macaroni cane under his left arm, and wears a large erect hat, different from that called the Nivernois hat, which was affected by the macaronies of this period; he wears likewise the macaroni club of hair attached to the back of his head.

This print faces p. 242 of "The Macaroni and Theatrical Magazine", March, 1773, and illustrates "The Chapeau Macaroni; or, Memoirs of *Lord* P——m", *i.e.* Charles, Viscount Petersham, as above, who was the son of Caroline (born Fitzroy), second daughter of the second Duke of Grafton. It is stated that to this viscount "the Macaroni World" is indebted for "the large hat and the small button". "Lord P——m's being a Pleasurist, could be accounted for on the principles of family likeness, as from his original *Royal* ancestor, down to his *noble* mother", see "The Stable Yard Messalina", 1771. Lord Petersham is said to have been a member of the Sçavoire Vivre and Macaroni Clubs. See, for his mother, the index to Walpole's Letters, under "Petersham, Lady Caroline Fitzroy", and "Harrington, Lady", "Harrington, Countess of", "Harrington, Dowager", and in this Catalogue, "Madame M—y—r", No. 4467. For the clubs mentioned, see "The Scavoir Vivre", No. 4698.

$3\frac{7}{8} \times 6\frac{1}{4}$ *in.* Brit. Mus. Library, P.P. 5201.

4813.

Capt^n. H——, or the Military Macaroni. (A Portrait of Captain Charles Horneck.)

[*c.* 1770]

An engraved whole-length portrait of a young gentleman in a military undress, walking rapidly to our left, with his hands joined before him, carrying a cane under his arm. He wears the macaroni bunch of hair, and a little hanger. For Captain Horneck, the friend of Oliver Goldsmith and others, see "The Martial Macaroni", No. 4711. An impression from this plate faces p. 1 of "The Macaroni and Theatrical Magazine", Oct. 1772, and is an illustration to a paper on the "Origin of the Word Macaroni", which is said to "express a compound dish made of vermicelli and other pastes (see "The Salutation Tavern", No. 4716), which, unknown in England until then, was imported by our *Connoscenti* in eating, as an improvement to their subscription table at Almack's. In time, the subscribers to those dinners became to be distinguished by the title *MACARONIES*, and, as the meeting was composed of the younger and gayer part of our nobility and gentry, who, at the same time that they gave into the luxuries of eating, went equally into the extravagancies of dress; the word Macaroni then changed its meaning to that of a person who exceeded the ordinary bounds of fashion; and is now partly used as a term of reproach to all ranks of people, indifferently, who fell into this absurdity." See "The Macaroni Painter", No. 4520.

The text describes the birth and the education of Captain Horneck, a "little lilly military Macaroni".

$2\frac{3}{8} \times 4\frac{3}{8}$ *in.* Brit. Mus. Library, P.P. 5201.

4814.

Certain City Macaronies drinking Asses Milk.

[*c.* 1770]

An engraving, showing macaronies assembled at a house of which a sign declares "*Asses Milk Sold here.*" A fat old woman, with one hand on the neck of an ass, is unctuously handing a mug of milk to a gentleman; other gentlemen are near. This is an illustration to "The Oxford Magazine", 1772, facing p. 177, on which is a dialogue, entitled "The City Macaronies drinking Asses-milk, at the Lacteum, in St. George's-fields." This dialogue describes the affectations and manners of the macaronies, and the advantages of drinking asses' milk "in nervous cases, and even in hysterics" by "delicate men such as we—beings of superior clay, whose fine feelings are sensible of the slightest pressure." One of the speakers was "terrified for fear it should rain", another avers "a shower of rain would be the death of me"; a third says that he always carries an umbrella "for fear of the worst."

For the macaronies, see "The Macaroni Painter", No. 4520.

$4\frac{1}{8} \times 6\frac{3}{8}$ *in.* Brit. Mus. Library, P.P. 6115.

4815.

CHARACTER of a MACARONI.

Illustrated with the polite Macaroni, cut in Wood.

[*c.* 1770]

A woodcut, giving the whole-length figure of a gentleman in the macaroni costume, standing in profile to our left, and holding in his right hand a long "maca-

roni" cane; a small hanger is at his side. It occurs on p. 242 of "The Town and Country Magazine", 1772, and was designed to illustrate an account of the origin and character of the macaronies, from the first development of the "sect" in Italy till the present time, "when we have Macaronies of every denomination, from the colonel of the Train'd Bands down to the errand boy. They indeed make the most ridiculous figure, with hats of an inch in the brim, that do not cover but lie upon the head, with about two pounds of fictitious hair, formed into what is called a club, hanging down their shoulders as white as a baker's sack; the end of the skirt of their coat reaches the first button of their breeches, which are either brown striped, or white, as wide as a Dutchman's: their coat sleeves are so tight, they can with much difficulty get their arms through their cuffs". Then followed an account of a masquerade at the Pantheon.

For the macaronies, see "The Macaroni Painter", No. 4520; "A Macaroni", No. 4671, and "The Macaronies", No. 4806.

3 × 4 *in.* Brit. Mus. Library, P.P. 5442 b.

4816.

A Macaroni. (No title.)

[*c.* 1770]

A WOODCUT on p. 194 of "The London Magazine", xli., 1772. It shows at full length, and in profile to our left, a macaroni in full dress, in the act of balancing on his toe a hooked stick, which he holds upright by means of the long tassels. These tassels were characteristic of the sticks of the macaroni, see "Capt^{n} H—", No. 4813. A short broad hanger swings at the side of the figure. Attached to his head is a pack of hair which extends from the level of the top of his head to that of his hips, and is enclosed by a quadruple band.

This satire is the illustration of "An Account of the reigning, ridiculous Character in genteel life, called a Maccaroni". This states that "some years ago (see "The Macaroni Painter", No. 4520), some gentlemen who had been in Italy formed themselves into a club, to the exclusion of all others but those who had visited that land of exquisite refinement", "they took the title of the *Macaroni Club*, in the same manner as, *parvis componere magna*, to compare great things with small, the renowned *Beef-stake Club* took its denomination from *Beef* being the Englishman's great dish, and *Beef* and *Liberty* the objects of the institution." "The only thing to be said in defence of it is, that the character (of a Macaroni) is harmless; it is rather foolish than vicious. As it is now at its height, our print-shops are filled with Macaronies of a variety of kinds, representing with much drollery the absurdity of this species of character in various professions. We have the *Turf Macaroni*, the *Parade Macaroni*, the *Divine Macaroni* and a great many others". These satirical prints are described in this Catalogue, see Nos. 4634, 4704, and 4827. To this succeeds a long satirical description of the macaronies, with further references to "sketches, emblems, and caricatures of them."

For a similar satire, see "Character of a Macaroni", No. 4815.

3½ × 3 *in.* Brit. Mus. Library, 250. i. 12.

4817.

OUT OF FASHION. IN FASHION.

Feb. 1st. 1772.
Publish'd as the Act directs by T. Bowen at the Golden Pallet opposite the Hay Market Piccadilly. [*c.* 1770]

AN etching, showing two gentlemen in contrasted costumes starting back amazed at each other; one wears the fashionable dress of *c.* 1750, the other a large laced

hat of the Kevenhuller style, a loose, wide-skirted, large cuffed coat, and a bag attached to his wig. The former is in the macaroni costume, including a small hat, close-fitting coat, a huge bunch at the back of his head, spotted silk or linen vest and breeches; he carries a long cane with large tassels and a small sword. The motive of the satire is the same as in "The Optical Contrast", No. 4703, "The Contrast or the Different Dresses", No. 4818. In the background is an ape dressed as a man.

$8\frac{1}{4} \times 5\frac{7}{8}$ *in.*

4818.

The Contrast or the Different Dresses for 1745 *and* 1772.

[*c.* 1770]

An engraving of two gentlemen standing face to face in contrasted costumes of the years 1745 and 1772. The former wears a large Kevenhuller hat, wide-skirted coat, and high-heeled shoes; his hair is cut very short. The latter is dressed in a little hat of the Nivernois order; behind his head is the macaroni bunch of hair; he has a close, short coat, a large cravat, tight breeches and hose, low-heeled shoes, and a long cane with large tassels. This is the costume of a macaroni, 1765-75. See "The Macaroni Painter", No. 4520.

The print illustrates "The Oxford Magazine", vol. viii., 1772, and an impression faces p. 129. It is the companion to "The Contrast, Or a Lady in y^{e} Dress of 1745", No. 4820. See "Out of Fashion", No. 4817.

$6 \times 3\frac{3}{8}$ *in.*

4819.

Macaroni Dresses for 1740 *and* 1773.

[*c.* 1770]

This is an engraved copy from "The Contrast or the Different Dresses for 1745 and 1772", No. 4818. The legs of the figure on our left are not shaded in the copy. It occurs in "The Macaroni Scavoir Vivre and Theatrical Magazine", April, 1773 (P.P. 5201.), in which, on p. 293, are remarks on the contrast afforded by these costumes.

$6 \times 3\frac{3}{8}$ *in.*

4820.

The Contrast, Or a Lady in y^{e} Dress of 1745 *& another in y^{e} dress of* 1772.

[*c.* 1770]

An engraving of two whole-length figures of ladies in the costumes of the years in question. On our left the figure, copied from an older design, shows a young woman with a fan in her hand, her large hoop petticoat distended and raised in front, moving as if in the act of dancing, and holding a fan; she wears mittens, a very close cap, and compact hair. The other figure is clad in the dress complementary to the macaroni costume of this period; her hair is raised in a high *toupée*, with two parallel curls over each ear; her gown is cut low and square at the bust; she has a hoop of moderate size; her gown, open in front, displays the petticoat, and is gathered in a large *panier* behind. The entire dress is decorated with frills and lace.

This print, the companion to "The Contrast or the Different Dresses",

No. 4818, faces p. 216 of "The Oxford Magazine", 1772 (P.P. 6115), and is accompanied by a note referring to the "folly" "predominant" "in the habiliments of the wearers."

$6\frac{1}{4} \times 3\frac{1}{2}$ *in.*

4821.

The Old Political Macaroni with his wise Family at Breakfast.

[*c.* 1770]

An engraving, representing a family at breakfast; the father, an old gentleman in a nightcap, sits reading "*The London Gazette*"; next to him is his wife, about to drink from a cup, with a dog in her lap; next is a little girl. A young gentleman seems to be flirting with a daughter of the house, who wears a very capacious cap over her lofty *toupée*; she is slyly receiving a letter from a little negro page who lurks behind her chair. A man-servant, his hair all loose upon his shoulders, is taking away a kettle and plate; behind, a lady and gentleman are conversing. A squirrel and a monkey are in the room; the latter mocks the old gentleman.

This satire faces p. 323 of "The Macaroni Scavoir Vivre and Theatrical Magazine", April, 1773. On this page begins a paper on "The Macaroni Family", which does not refer to the print. This print is a companion to "A Macaroni Family returning from Church", No. 4822.

$5\frac{3}{4} \times 3\frac{3}{4}$ *in.* Brit. Mus. Library, P.P. 5201.

4822.

A Macaroni Family returning from Church.

[*c.* 1770]

An engraving representing a procession of persons walking in a street. First walks the father, a tradesman, who is very fat; he is accompanied by his wife, a lean, tall woman in a prodigious hoop, wearing a very lofty *toupée*, and carrying a lapdog. A man, who wears a large muff and bag, offers his snuff-box to the lady; a footman follows with a huge book, and carries a long stick of the kind shown in "Taste A-La-Mode", No. 2151. A gentleman looks on; two sweeps are laughing at the party. This plate faces p. 403 in "The Macaroni Scavoir Vivre and Theatrical Magazine", June, 1773. It is a companion to "The Old Political Macaroni", No. 4821.

$6\frac{1}{4} \times 3\frac{1}{2}$ *in.*

4823.

THE DEATH HUNTER MACARONI. (A Portrait of an Undertaker?)

We are not the Destroyers but the preservers of Bodies.

[*c.* 1770]

An engraving of the whole-length figure of a man, the back view, turned slightly to our left and with one hand extended in the act of speaking; he grasps a baton with the other. On the bag of his wig is represented an escutcheon, bearing, quarterly: 1, an hour-glass; 2, a mattock and shovel; 3, a coffin; 4, three tapers.

This satire probably represents an undertaker; it is misplaced before p. 451 of "The Macaroni Scavoir Vivre, and Theatrical Magazine", July, 1773 (P.P. 5201); the list of plates in this volume refers it to p. 439, which is wanting.

$3\frac{3}{4} \times 5\frac{3}{4}$ *in.*

4824.

The Macaroni Card Players.

[*c.* 1770]

An engraving, representing the interior of a room where, dressed in the extreme of macaroni fashion, two ladies and two gentlemen are playing at cards; one of the gentlemen has a *queue* depending to the seat of his chair; a boy, who wears a macaroni wig and bag, talks to one of the ladies. This print faces p. 72 of "The Macaroni Scavoir Vivre, and Theatrical Magazine", for Nov. 1773, on which page is printed "A polite Anecdote", the manner of which ridicules the affectations of the macaronies.

$3\frac{1}{4} \times 6$ *in.* Brit. Mus. Library, P.P. 5201.

4825.

Lord —— or the Nosegay Macaroni. (Portrait of Viscount Villiers, afterwards Earl Grandison.)

[*c.* 1770]

An engraved whole-length portrait of a young gentleman walking rapidly to our right, and turning round as if in the act of bowing, with one hand extended, the other holding his feather-trimmed hat. He wears the macaroni club of hair at the back of his head, and, stuck in his breast, a large nosegay. His coat and breeches appear to be of light embroidered silk, his vest is white.

This print illustrates "The Nosegay Macaroni", a paper in "The Macaroni and Theatrical Magazine", Feb. 1773 (P.P. 5201). This paper, p. 193, states that the gentleman was the "son of a late Member of Parliament for the County of W——d, in Ireland, and grandson of a late Earl of that kingdom (Lord G—d—n), remarkable for his morals and hospitality, and is second cousin to the celebrated Earl of C——m (Chatham), his mother being the only daughter of Lord G——n, and his Lordship (Earl Grandison), on her marriage with M^{r} M——, not expecting any more children, had her created a Viscountess in her own right." This indicates the person to be George, Lord Villiers, afterwards Earl Grandison, only son of Elizabeth, Viscountess Grandison in her own right, who married Mr. A. J. Mason, M.P. for Waterford County, and was the eldest daughter of the first Earl Grandison, and thus related to W. Pitt, first Earl of Chatham. An account of this nobleman follows. "He was a coxcomb *ab ovo;*" and could not be reclaimed. Among other examples of this passion for personal adornment, it is said that he "insisted on his chairmen wearing bouquets in their bosoms, whenever they carried him, or Lady V——;" a dialogue is given in which his lordship is made to instruct two Irish chairmen to wear these decorations.

Of Viscount Villiers, Horace Walpole wrote to Sir H. Mann, Sept. 9, 1771.

The text here in question refers to the family, social, and military position of the subject of the satire, and mentions his passion for dress, gambling, and flowers; C. J. Fox is named as one of his companions.

$3\frac{1}{2} \times 6$ *in.*

4826.

THE MIDDLE TEMPLE MACARONI

" In short I am a West Indian.
Cumberland."

[*c.* 1770]

An etching of a young man, at full-length, standing in profile to our right, and, with one hand extended from his side, seeming to be in the act of declaring himself, probably in the words of the second title, " In short I am a West Indian ". His dress resembles that affected by the macaronies of this period, see " The Macaroni Painter ", No. 4520, except in the absence of the huge club of hair at the back of the head which characterized them. His hair is trained from his forehead in a lofty *toupée*, and two horizontal curls are above his ear; he wears a black cravat, and has horizontal frogs on his waistcoat.

Possibly this is the satirical portrait of a young lawyer of the Middle Temple in a theatrical character. On the back of the print is written in pencil, " Mac. Mag 1770" (or " 1771 "), for " The Macaroni Magazine ". An impression faces p. 504 of this periodical (P.P. 5201.), 1773, accompanying a series of notes on popular actors, Garrick, Spranger Barry, Reddish, Moody, Baddeley, Mrs. Abington, and others. The print is referred to on p. 511 of the volume, where, after condemning the libertinism of R. Cumberland's " West Indian ", it is stated that " many a thoughtless West Indian, dazzled by his example (that of " Belcour ", in this comedy) has run into every folly which can disgrace humanity. Among these thoughtless imitators, is the gentleman generally known by (the title of) the *Middle Temple Macaroni*, whose portrait we have given in this magazine. After holding him up to public contempt, and marking the line of his character, it might perhaps be thought cruel to gibbet him a third time in story. We shall therefore spare his gallantries, and only observe, that he attempts to unite the wit and licentiousness of the Templar with the giddiness and profusion of the West Indian, and the idiot foppery of the Macaroni." A " Mr. D—cre ", of the Middle Temple, a man of fashion, appeared at a masquerade at the Pantheon, see " The Town and Country Magazine ", 1772, pp. 236 and 239.

This figure represents " Belcour " in " The West Indian ", by R. Cumberland, in which comedy the speech, " In short, I am a West Indian ", occurs, Act iii. Scene 7.

$3\frac{3}{4} \times 5\frac{5}{8}$ *in.*

4827.

The Macaroni Parson. (A Portrait of the Rev. John Horne, afterwards Tooke.)

[*c.* 1770]

An engraving of the full-length figure of a parson of dainty demeanour and dress, standing in profile to our right, and holding a book, on which is written:— " *Letters to S^r J. Gibbons* ". To this volume the " Macaroni parson " is pointing in a somewhat affected manner. His hair is turned off his forehead in a tall *toupée*, and daintily curled over his ear.

This satire was probably by the artist of " ΜΑΣΤΙΓΨΣ ", No. 4680, which it much resembles in style and neatness. " A treatise on inclosing Commons Address'd to S^r J^no Gibbins ", is referred to in " The Parson of Brentford ", No. 4225; it was a work of Horne Tooke's.

An impression from this plate occurs facing p. 97 of " The Macaroni and

Theatrical Magazine", Dec. 1772 (P.P. 5201.), where it illustrates "memoirs of the Macaroni and Atheistical Parson," which comprises a satirical biography of the Rev. John Horne (afterwards Tooke), which, in its general incidents, resembles the "Memoirs of J. H. Tooke", by A. Stephens, and describes Horne as at "seventeen reckoned rather handsome, well made, of a lively disposition, with no inconsiderable share of reputation as a scholar." In fact, he was, it is added, "at heart another Wolsey". See "The Brentford Guy Faux", 1773.

$3\frac{5}{8} \times 6\frac{1}{4}$ *in.*

4828.

The Noble Gambler. (A Portrait of the Sixth Earl of Barrymore ?)

[*c.* 1770]

An etching of a tall, slender young man, standing in profile to our left, holding playing cards in one hand, and, with the other, pointing to other cards which, as if he had thrown them there, lie on the ground before him. He wears the club of hair appended to the back of his head which distinguished the macaronies; see "The Macaroni Painter", No. 4520. He is bareheaded, and carries his hat under one arm, and a little sword at his left hip.

The macaronies were renowned for reckless gambling. The memoirs of this period, Walpole's "Letters", Sir N. W. Wraxall's "Posthumous Memoirs", and "Historical Memoirs", the magazines and similar contemporary records abound in instances of this practice at its highest pitch, see "The Fortunate Macaroni", No. 4697; "The Young Cub", No. 4810; "The Macaroni Cauldron", No. 4829.

On the back of the print is written in pencil, "Macaroni Mag 1772 Earl of B—— Ireland".

An impression of the print occurs in "The Macaroni and Theatrical Magazine", Nov. 1772 (P.P. 5201), facing p. 49, which contains "Genuine Memoirs of Lord B——, or The Noble Gambler.", and relates an anecdote of the alleged conduct of Lord Barrymore as represented in the plate. He is said to have married the second daughter of "Lord and Lady H——" (Harrington). This may indicate the person in question to be Richard, sixth Earl of Barrymore, who married Amelia (born Stanhope), third daughter of William, second Earl of Harrington, and died 1780. There is another satirical portrait of Lord Barrymore, see "The Peerless Scrub", which was published in 1791.

$4 \times 6\frac{1}{2}$ *in.*

4829.

THE MACARONI CAULDRON. (Portraits of Gamblers.)

17

Pub^d accord^g. to Act March 9, 1772, *by M Darly* 39 *strand. to be had with many other Macaronies pub^d by M Darly* (39) *strand* [*c.* 1770]

An etching, showing six gentlemen gambling with dice at a table, and wearing the tall conical hats with peaks in front, which were used to shade the wearers' eyes; the conical bodies of the hats may have been used to suit the fashion of wearing high *toupées*. For the costume, see "The Fortunate Macaroni", No. 4697. One of this company, whose figure and face resemble that of the second Lord Holland, see "The Sleepy Macaroni", No. 4648, stands up, and eagerly casts the dice. The other men look on with lively interest and varied expressions. Their faces

are all portraits. From the pocket of the caster (? C. J. Fox) protrudes a scroll, marked, "*An Act of Parl^t to restrain excessive Gaming*". On the table is:—

"*Bubble, bubble,*
Toil and trouble,
Passions burn,
And bets are double!
Double! double!
Toil and trouble,
Passions burn,
And all is bubble!"

Below the design are engraved eight lines of verse, "Vid. Epilogue to the Grecian Daughter". This is one of a series of prints. For the gambling of the macaronies, see "The Holy Order of S^t Almac", No. 4642; "Macaronies drawn after the Life", No. 4645; and "The Fortunate Macaroni," No. 4697.

$13\frac{1}{4} \times 8\frac{1}{2}$ *in.*

4830.

A FRENCH MACARONY *Eating of Macaroons*

Publish^d as the Act Directs July y^e. 22 1772 [*c.* 1770]

An etching of a gentleman standing erect and swallowing macaroni in the Neapolitan manner; holding a string of the food on high he passes it down his own throat; a spoon is in one hand of the figure. On a dish (?) placed at his feet a little dog is making water The gentleman wears the "macaroni" club of hair attached to the back of his head; his hair has been trained off his forehead in a high *toupée*. See "The Macaroni Painter", No. 4520.

$4\frac{1}{2} \times 6$ *in.*

4831.

The Paris Doctor proceeding to attend a Patient with his Apothecary.

[*c.* 1770]

An engraving, showing a French physician seated in a chair on wheels, dragged by a lean fellow, in whose pocket is a paper marked "*Volont Estrangers*", and pushed from behind by a footman. The physician smells the handle of his pomander cane. This group is followed by a short man on foot, the apothecary, who carries in one hand a large bottle labelled "*provocative*", and in the other an ivory-handled cane; he turns and seems to be leering at us. A little dog follows him.

$7\frac{3}{8} \times 4\frac{1}{2}$ *in.*

4832.

"*M r n k Sutor*"

[*c.* 1770]

An etching, not explained, representing within an oval, like a gem, or cartouche, a violin and its bow, *saltire*, surrounded by pellets, and placed above "*M r n k Sutor*" (?); below these letters is a ludicrous figure of a very fat man in the act of singing (?), with both his arms extended. Over the oval is a dolphin spouting, forming a sort of crest.

$1\frac{1}{8} \times 2\frac{1}{8}$ *in.*

4833.

—— *Ecce !*

" Fuscus-Eques-Medicus Rhetor-Dux-atq Poeta!"

(Portrait of Sir W. Browne, M.D.)

T. O. (Thomas Orde, Lord Bolton) 1771 [*c.* 1770]

An etched portrait of " W. Browne " ; whole-length, in profile, moving towards our left, a fat round-faced man, holding up an eye-glass in his right hand, and a walking-stick in his left.

This is probably a portrait of Sir William Browne, of Lynn Regis and London, a physician and writer of note, who was born in 1692, entered at Peter House, Cambridge, in 1707, published various books, was President of the College of Physicians in 1765 and 1766. He took an eminent part in the dispute between the Fellows and the Licentiates of the College, see " The Siege of Warwick—Castle ", No. 4173. He was a well-known humourist ; see a biographical notice of him in " Literary Anecdotes ", &c., " of the Eighteenth Century ", by J. Nichols, 1812, iii., p. 315. Sir W. Browne died March 10, 1774. Bishop Warburton, in a letter to Dr. Hurd, described him as " a little, round, well-fed gentleman, with a large muff in one hand, a small Horace, open, in the other, and a spying glass dangling in a black ribbon at his button ".—" Anecdotes ", as above, p. 319, note. This text gives several personal traits of the physician, his dealings with the College, Bishop Warburton, S. Foote, Dr. " Spot " Ward, and others. He was the author of verses, including " An Ode in Imitation of Horace, Ode III. L. III."

Sir W. Browne was introduced by S. Foote in the comedy called the " Devil on two Sticks ", 1768, on account of his share in the contest with the licentiates, see above.

5 × 7$\frac{3}{4}$ *in.*

4834.

A certain famous Old Fornicating Foreign M—n—t-r, redeeming his Servant who was stop'd by a Pawn Broker in offering a Silver Virgin Mary to Pawn by his Order, to Purchace Diamond Buckles for his Dulcinea.

[*c.* 1770]

An engraving, representing the interior of a pawnbroker's shop, where a statuette of the Virgin Mary stands on the counter, having been offered as a pledge by a man who is in the custody of two constables. The " Foreign Minister " in question was Count Haslang, envoy from Bavaria to England. He appears here with a lady behind him, being one of his mistresses, probably Miss Ashe. The count is in the act of speaking to the constables in order to release his servant, as described by the title of the print. For the incident, see " Madame M—y—r ", No. 4467, in the text of which entry are references to texts on this subject.

An impression from this satire faces page 433 of " The Macaroni, Scavoir Vivre, and Theatrical Magazine ", July 1773, on which page is an account of the alleged incident.

3$\frac{5}{8}$ × 5$\frac{5}{8}$ *in.* Brit. Mus. Library, P.P. 5201.

4835.

Lady C—n discovered in a critical situation with a certain foreign Ambassador.

[*c.* 1770]

An engraving, representing the interior of a bedchamber, where the French ambassador, "Count ——", and "Lady C——n" are near the bed in earnest conversation. The lady's husband enters the room suddenly in great anger, attended by a young female servant.

An impression from this plate faces page 385 of "The Macaroni, Scavoir Vivre, and Theatrical Magazine", June, 1773, and illustrates an account of the alleged incident, which states that the ambassador lived in "great G—e Street".

$3\frac{1}{2} \times 5\frac{5}{8}$ *in.* Brit. Mus. Library, P.P. 5201.

4836.

The Gambler Detected.

[*c.* 1770]

An engraving, showing the interior of a room where two gentlemen have been playing at cards; one suspecting the other of cheating by means of concealing a card under his left hand, has risen suddenly and driven a fork through that member, thus fastening it to the table. Over the fireplace is a picture of a fox caught in a trap, as it is springing on a cock.

This satire occurs in "The Covent-Garden Magazine", March, 1773, facing page 82. The impression in the Print Room is accompanied by a cutting from that periodical to the following effect:—This design represents a circumstance in the career of "Baron Neuman", who is called Crooked finger Jack. He is stated to have been a German of doubtful origin, educated by charity, apprenticed to a grocer, and of vicious habits. He became a gambler, assumed the character of a gentleman, but was detected, or suspected, of unfair play, and driven in succession from various resorts. He then came to England, assumed the title of Baron (Neuman), was very successful, and set up a handsome establishment. His usual game was piquet. "An unlucky discovery, however, occurred at Scarborough, where our hero repaired to improve his finances. Being at play, with a gentleman, one day at all fours, whilst dinner was getting ready, and the cloth laid with the knives and forks at one end of the table, the gentleman was astonished how Jack always became possessed of the knave of trumps, and having watched him with great accuracy and attention, at length perceived a corner of a card in his hand while he was dealing; upon which the gentleman immediately seizing a fork that lay by him pinned his hand down to the table, saying, "By g—d I've got you now." There was the knave sure enough, and so the party ended." It is said that the gentleman "gave him a cant" from the first floor into the street, and that Foote, passing by, reminded him of the advice he had often given "Not to play so high as the danger was imminent". "Jack" still continued to play, but "wears his *card curtains*, which are the largest ruffles ever seen, that hang over his fingers' ends, and conceal the long shuffle and the slip." They concealed his manœuvres, and hid the lameness of his fingers, from whence he derived his nickname.

The print is likewise accompanied by a cutting from a book or newspaper, containing "The Little Baron Newman, A Sketch", being an obituary notice of the man in question, "the little Baron, of crook fingered memory", which states that some had said that it was Lord Chesterfield who detected the cheat, and avers that it was not he, but a "brother sharper", who achieved this act. Lord Chester-

field often played at piquet at Bath with the "Baron". The paper gives a miserable account of the sharper's killing his last and only friend, a little spaniel, and final hanging of himself at his lodgings in Duke Street, Bath.

On the subject, see "Baron Forchetta", No. 4651.

$3\frac{1}{2} \times 5\frac{5}{8}$ *in.*

4837.

A Portrait of a pretty Milliner. (No title.)

[*c.* 1770]

An engraved whole-length figure of a young woman, tripping on her way, carrying two light boxes and looking so as to allure the passers-by. Below the design is written "Charming Milliner of Bond Street", and the date "1771"; the latter refers to the costume. This satire occurs in the Fairholt Collection of Prints on Costume, vol. i., p. 120.

4838.

A Satire unexplained.

[*c.* 1770]

An engraving, representing a landscape, where, at the mouth of a cave, a gentleman with demonstrative gestures appears to be inducing another (? George III.), who has already parted with his coat, to take off his shirt likewise; the victim, who seems to be remonstrating, points to Britannia or Justice, who has cast herself down on the earth, hides her face, and weeps. In the cave two men, one of whom resembles Mr. C. J. Fox, are in the act of dividing the coat. Three men, who have lost their coats, run away wringing their hands. Above are two bat-like monsters.

This print may be of later date than *c.* 1770.

10 × 7 *in.*

END OF VOL. IV.

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